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ALAS, poor mother! When some three or four years ago Edward Stewardson was the victim of a boating accident at Newport, his mother must have felt that unkind fate could have no more poignant grief in store for her. It could not have been possible to imagine that another son, a noble one, respected, successful, able, a manly man in every sense, would a few years later leave her in the full vigor of health and middle age and be brought back the victim of a skating accident—perhaps of all forms of death the most coldly melancholy. Such an ending of a promising career is a shock even to those who knew John Stewardson only by name and reputation, while to the friends of his youth and early manhood, who studied with him at Harvard, which he left before graduation to enter the Atelier Pascal and the École des Beaux-Arts, and who travelled and sketched with him in the close companionship of student tours on the Continent, the news brings a real personal grief. In the small group of younger architects, who are doing so much for Philadelphia, there was no one who was more respected or more influential than John Stewardson, who, in the dusk of evening, on January 6, lost his life in the Schuylkill River, in his thirty-eighth year. His influence, which was a real one, was due not only to his ability as an artist, but to the force of his personal character which led him to take an active and unselfish part in all matters where the interest of architects or the wider weal of Philadelphia itself called for the exertion of a wise discretion. The character of the buildings designed by himself and his partner, Mr. Cope, was always good and of high average excellence, almost always correct and scholarly, showing little of the straining after personal peculiarities which is affected by some, and never containing a trace of the eccentricity which has made Philadelphia architecture a bye-word in the past. In addition to a large amount of interesting domestic and ecclesiastical work, the firm has designed some large buildings, perhaps the most interesting of which is the new dormitory group for the University of Pennsylvania. We feel that this is one of the most painful incidents that we have ever had to chronicle, and to make grief more grievous still, it is only needful to know that within a few days of his death he was to have been married. Alas! poor mother, and alas! poor bride—never to be!

MR. BENJAMIN BUCKNALL, who is known in this country as the translator of Viollet-le-Duc's books, died recently in Algiers, where he had resided for many years. Mr. Bucknall spent much of the earlier part of his professional

life in France, and formed a warm friendship for Viollet-le-Duc, whose constant companion he was during the restoration of the Château de Pierrefonds, and of whose smaller works he made excellent English translations. About the time of Viollet-le-Duc's death, Mr. Bucknall took a trip to Algiers for the benefit of his health, and was so much pleased with the climate that he established himself permanently there, and practised his profession with much success, not only the French and English residents, but some of the wealthy natives, availing themselves of his taste and skill.

IT is well known that the American Academy of Design, finding its building on the corner of Fourth Avenue and Twenty-third Street, New York, too small, and its site too valuable for business purposes, to make it desirable to retain its quarters there, has for some years contemplated removal, but a suitable site for a new building has not been easy to find. Now, as the Twenty-third Street property has been definitely sold, to the Metropolitan Life Insurance Company, a move must be made; and it is proposed that the Academy, either as a separate corporation or through the medium of some new and comprehensive body, including not only the Academy, but the Fine-Arts Society and the other artistic bodies which have, or need, a home of their own, should acquire land adjoining the building of the Fine-Arts Society, on Fifty-seventh and Fifty-eighth Streets, and erect a building, arranged in such a way that the galleries and other rooms of the Academy and the Fine-Arts Society might, to a certain extent, be used in common. This plan certainly has much to recommend it, for artistic bodies in this country have to struggle hard for existence, and the saving to both corporations of being able to use one another's rooms on occasion would be very considerable, while the public would be benefited by the opportunity which the joining of the two sets of galleries would give for holding exhibitions occasionally on a large scale. An annual New York Salon, open to all the world, would be an excellent thing for art in this country; and if the different organizations can work together, it would be quite possible to have it. Unfortunately, bodies of artists are not remarkable for their capacity for working together successfully. Those in New York have distinguished themselves, almost above all others, by the mutual consideration and public spirit which have rendered the Fine-Arts Society, the Sculpture Society, the Municipal Art Society and the Fine-Arts Federation possible; but the Academy has always had the reputation of being satisfied with its own dignity, and it will be interesting to see whether it will unbend enough to join the more popular movement.

PUBLIC opinion in New York appears to be taking definite form in opposition to allowing the erection of the enormously lofty buildings which have lately sprung up in such numbers in the lower part of the city. Not long ago, the Chamber of Commerce, a very influential body, appointed a committee to consider the subject, and accepted and approved a report which urged upon the Legislature the passage of laws restricting the height of buildings, and proposed a regulation, which is new to this country, by which buildings more than eighty feet high should not be allowed to occupy more than eighty per cent of the lot on which they stand. Tenement-houses in New York, under the present statutes, are not allowed to cover more than a certain percentage of the lot; and, as the Chamber of Commerce says, the high buildings do so much to shade the streets and darken the neighboring buildings, that they might with propriety be assimilated to tenement-houses in this respect.

THE London Architectural Association has introduced a new fashion, or rather, revived an old one, of having papers read, or practical lectures given, by working mechanics upon various details of building construction. To say nothing of the value, in cultivating amicable feeling between architects and mechanics, of friendly discussions upon matters in regard to which each knows something that the other does not, architects, especially young ones, have very much to learn from such discussions. In nearly all important building operations, the work of the various mechanics must be done to the satisfaction of some architect; yet he must be a very experienced architect indeed who can conscientiously say

that he knows just what sort of work in each trade ought to satisfy him; and young architects, at least, compelled to pass judgment on an infinite variety of work that they never saw done before, are often obliged to compare it with some ideal criterion of their own, which may be quite at variance with the standard of good work. The consequence is that their decisions are sometimes unduly harsh, or, perhaps more frequently, are far too favorable to the designing mechanics who perceive at once their ignorance of the subject, and lay their plans for taking advantage of it; while, in either case, a conscientious practitioner is oppressed by the feeling that he is doing wrong in assuming to know about matters which he really does not understand. Nevertheless, as the contract makes him the judge, it is his duty to exercise his functions as best he can; and, while it may be a comfort to him to know that his decision, if given in good faith, is binding on a contractor who has agreed to abide by it, even if it shows unfamiliarity with the subject, it is his legal, as well as moral, duty to avail himself of all reasonable opportunity for increasing his practical knowledge: and, next to getting materials, and doing building-work with his own hands, the best thing for this purpose is to watch experienced men do it, and listen to their explanations of the various steps.

THE *British Architect* gives an interesting account of the discovery at Athens of the ancient Temple of Dionysos.

It will be remembered that Dr. Dörpfeld, basing his opinion on the actual present topography of the ground, rather than on the interpretations given by the learned to certain Greek texts, recently traced a line for the Sacred Way very different from that ordinarily laid down by the archaeologists, and, on excavating, found it where he expected; and he seems to have met with even greater success in divining the position of the Dionysos Temple. Nearly all archaeologists suppose that this must have been situated near the great Theatre of Dionysos, which still exists at the southeast of the Acropolis; but Dr. Dörpfeld, again, apparently relying on the actual topography, predicted that the temple, which was known to the ancients as the Temple in the Marshes, would be found on the west slope of the Acropolis hill. Excavations made under his direction have placed the correctness of his surmise beyond a doubt. On exploring the ground indicated by him, traces were found of a three-aisled hall, of Roman date. Such a building might be for any purpose, but an inscription was soon uncovered, containing the rules and by-laws of the Iobacchoi, evidently a religious association under the patronage of the god. Besides this, altars and votive reliefs were found, all showing their connection with the worship of Bacchus, or Dionysos. All these things indicated that the spot, although far from the great theatre, was sacred to Dionysos. Dr. Dörpfeld dug farther, and, more than twenty feet below the Roman hall, came to a triangular enclosure, walled-in by polygonal masonry, of the sort known to our youth as Pelasgic, or Cyclopean. At the corner of this enclosure was the foundation of a small temple, of very archaic type; and in the middle was the base of an altar, by the side of which were two deep slits, or mortises, evidently intended to hold an upright slab. What this was used for is indicated by a passage of Demosthenes, who says that, in his time, a slab was set up beside the altar of Dionysos, on which could be distinctly seen, inscribed in archaic letters, the sacred oath of the Gerairai, or maiden priestesses of Dionysos. He says, further, that the sacred enclosure was only opened once a year, on the twelfth day of the month Anthesterion, when the festival of the marriage of Dionysos was celebrated. As Dr. Dörpfeld predicted before the excavation was begun, no votive offerings were found in or about the ancient temple, it being obvious that a temple opened only once a year would not attract the ordinary crowd of worshippers. Within the enclosure was, however, found something of far greater interest, in the shape of the sacred wine-press of the god, consisting, so far as it remained perfect, of a raised floor, covered with hard cement, and laid with a considerable inclination toward a spout, under the outlet of which was placed a large earthen vessel. To this day wine-presses of exactly the same form and construction are in use in many a Greek village, so that there can be no doubt as to the identity of the consecrated spot around which was celebrated, from the very earliest time, the annual Flower and Wine festival of the Anthesteria, and in front of which, on the marshy ground where Aristophanes heard the frogs croak their witty chorus, were played the first

Greek dramas, ages before the theatre was built on the other side of the Acropolis.

M. HENRI MOISSAN recently exhibited at the French Academy of Sciences a piece of black stone, about as large as a man's fist, having exactly the appearance of a lump of slate, like those which occur abundantly in the neighborhood of Angers. This bit of rock, however, is valued at more than forty thousand dollars, being the largest black diamond ever found. It was picked up in Brazil, in the province of Bahia, by a miner, who was working on private grounds. It weighed three thousand carats or about twice as much as the largest stone of the kind hitherto discovered. Within a short time after its discovery, about five months ago, it lost nineteen grammes of its weight, evidently by the evaporation of water contained in it; but this loss has now ceased. Its crystalline form is nearly perfect, resembling that of the artificial black diamonds formed by the crystallization of carbon in silver crucibles. The Academy will have casts made of the stone, which must then be returned to the owner, to be broken up and sold; black diamonds, as every one knows, being in great demand for rock-drills, as they are even harder than the transparent stones. Under the Brazilian laws, the owner of the ground in which it was found will receive one-fourth of the price, and the person finding it the remainder, out of which, however, he must pay certain taxes to the Government.

EVERY one may not know that an electric trolley-railway, two miles long, is now in operation in Rome, connecting the railway station with the opposite quarter of the town. Power is obtained from the cascade of Tivoli, twenty miles away, in the Sabine hills, the same current furnishing electric-light to the city. As the current from the Tivoli turbines is alternating, and is transmitted across the Campagna at a very high pressure, it is necessary to reduce the pressure, and transform the current into a direct one, before it can be used in the car-motors. This transformation is accomplished by motor-dynamos, which are driven by the alternating current, and produce a direct current at the required tension.

THE French Court of Appeals has rendered an interesting decision on the point of what constitutes justification for delay on the part of a contractor. B, a builder, was engaged by A to do certain work for him "with celerity." B seems to have thought that he was entitled to be his own judge as to what was proper celerity, and stopped work for a time on A's buildings, to attend to matters of more interest to himself. After the buildings were done, A brought suit to recover damages for the loss that he had suffered from the delay, but the Court of first instance decided against him, apparently on the ground that there was no proper standard for judging what degree of celerity was required by the contract. On appeal, the highest court reversed this judgment, laying down the rule governing such cases as follows: "A contractor who has agreed to build with celerity ought not to interrupt the works unless 'force majeure' has made it impossible to continue them. He violates his agreement if he suspends the works at a time when the contractors for neighboring buildings continue to carry on the constructions which have been entrusted to them by the same proprietor."

THE swiftest naval vessel, and probably the swiftest vessel of any kind, in the world, has just been built, according to the *Revue Industrielle*, in France. This extraordinary ship is a sea-going torpedo-boat, constructed at Havre, by the house of Augustin Normand. The contract required that it should maintain a speed of from twenty-nine to thirty knots for an hour, under full steam. At its trial trip, this little vessel, the "*Forban*," ran more than thirty-one knots in an hour. This is equivalent to about thirty-five miles, probably the greatest distance ever covered by a sea-going ship in sixty minutes. Naturally, powerful engines are required to drive the craft through the water at such a rate. Although the displacement of the vessel is only one hundred and thirty-five metric tons, or about one hundred and fifty of our tons, it carries engines of thirty-two hundred and fifty horse-power. One wonders a little how long the supply of coal that could be carried in such a hull would furnish steam for such engines; but, of course, torpedo-boats are only expected to display their speed on special occasions.

THE AVERY MEMORIAL LIBRARY.



Bronze Memorial Tablet in Columbia College Library.

HENRY OGDEN AVERY, Architect, of New York, is having created in his memory one of the enduring monuments of this country, in the form of the "Avery Memorial Library."

In America, to-day, there are few institutions having complete collections of art books, especially on architecture and the allied arts. The universities have not begun such collections until quite recently. Harvard has started an architectural library for use in its course in the Scientific School. The Boston Museum of Fine Arts and the Institute of Technology have fair collections. Probably the best collection is in the Boston Public Library. The reasons for this scarcity are to be found in the great cost of books of this kind, and the lack of general attention and cultivation which so commonly prevails, outside of the profession and some connoisseurs. During the last few years there seems to have been a slight revival of interest in matters of taste on the part of the people, so that the librarians of many of our public libraries have felt the necessity of placing before the people as many illustrated architectural and art books as the means and the scope of their institutions would allow. Still, not until the last few years was there any great collection to which a seeker could turn, with the assurance of finding a fertile field for his artistic investigation.

A visit to this immense collection, which was started in June, 1890, by the founding, at Columbia College, of the Avery Memorial Library, by Samuel P. Avery and Mary O. Avery, his wife, father and mother of Henry O. Avery, will show what an important event then transpired in the art history of this country.

A short résumé of this young architect's life will not be out of place. Born in 1852, and from this moment surrounded by an artistic atmosphere, for Mr. S. P. Avery is one of the earliest and best-known picture-dealers in this country, his tendency was from the first naturally toward art; and so he turned easily to the study of architecture which he made his life's work. After studying for a time in the Cooper Union classes, he entered the office of Mr. Russell Sturgis, then a practising architect in New York, in the year 1870. Two years later he went to Paris, and entered the École des Beaux-Arts, where he studied with pleasure and profit from 1872 to 1879, enjoying these few brief years with all the zest known to a lover of art, a young enthusiast in his work, in that incomparable atmosphere of Paris. On his return to New York, he entered the office of Richard M. Hunt, where he worked until 1883, when he started in the independent practice of his profession. It will be noted that he spent thirteen years of his short life in preparing for that work, which, had life been spared him, would have been fruitful,

no doubt, in good results, which come only by patient education. While in Mr. Hunt's office, he worked on many of the buildings emanating from that office and well known to all. He was an active member of the Architectural League, and the Archaeological Institute of America, and did considerable literary work, on topics pertaining to the fine arts, among them an article in *Scribner's Magazine* on the École des Beaux-Arts of Paris.

Of regret over his sad death at the beginning of his career it would be difficult to give adequate expression, as well as of the sorrow felt in his profession, and in the organizations of which he was always an active worker, intelligent and peculiarly unselfish. As a fitting memorial to this son, Mr. and Mrs. Avery gave his books to Columbia College, to found a library of architecture and the allied arts, and also a sum of money to be used for the immediate purchase of books, also creating a fund for the maintenance and growth of the library, and a committee was formed to perform these services. This committee consisted of the librarian of Columbia College, Mr. George H. Baker, Mr. Russell Sturgis, of New York City, and William R. Ware, Professor of Architecture in Columbia College, and so wisely and faithfully have they discharged their pleasant duty, that its success is assured. Since then, the work of adding to the Library has gone on without interruption, the Committee buying, with Mr. Avery's fund, such books as in their judgment are suited for the purpose. The original sum given by Mr. Avery, long since exhausted, has been supplemented by additional amounts from the same source, and he has authorized large purchases at home and abroad, and so the collection has grown to remarkable proportions. It now numbers about 13,000 volumes of the best art books in existence, and is rich not alone in the field of architecture and building, but of all arts to which the architect, the art-lover, the designer in all fields, the student and the intelligent public can turn with pleasure and profit. It is not a collection of books every architect ought, or need have. It is a collection from which historical questions can be studied by the student, the architect, the critic, or the general public. The development of any building movement in any definite region can here be traced, its growth followed, its decadence and decay noted. It is an historical library, rich in archaeological works on architecture, sculpture, painting, and all other arts. If a furniture-designer, for example, has to design a piece in the style of a certain date and period of art, he can get his data from this library: or an architect can learn that a Classic building looks better and more refined and scholarly with Classic detail. He will not taper his Romanesque shafts and put Gothic foliage on Renaissance columns, or design a cathedral in the spirit of Gothic wisdom, using Romanesque arches, with Norman detail, and have his chancel decorations in rococo—or Moresque, so called. With some study, Neo-Grec, Norman, Italian, Gothic, Persian and Arabic, will not be worked in on an innocent and unsuspecting public, all on the same building.

It is not a collection of scarce books to delight a bibliophile, or of scarce and unique prints, but rather a library for the investigator and the student, as well as the professional man. The oldest book in the collection is perhaps the beginning of the modern literature of the architect,—"*De re edificatoria*," by Alberti, published in Florence in 1485. There are treatises on the architecture of Vitruvius, Vignola and Alberti, down to thousands of books and pamphlets of our own day. Among the authors are Serlio, the Scamozzi, Schübler, Viollet-le-Duc, Rondelet, Canina, De Quincey, Palladio, Gwilt, Paranesi, Delorme, Inigo Jones, Tatham, Blondel, Daly, Decker, Du Cerceau, Didron, Adams, Britton, Gibbs and Pugin. So it will be seen that here are also many rare, curious and artistic engravings, prints from famous hands and many fine collections of drawings and designs. The investigators in all fields of work, of the Orient as well as in Europe, are here gathered. The Classic, the Oriental, the modern European styles—the Gothic and its various revivals, the Romanesque of Germany, France and Italy, the Renaissance of all styles and periods. Ecclesiastical, public, civic and monumental, domestic and military; schools, colleges, hospitals; the mansion of the prince in stately palace, villa or château, or the home of the humble peasant of all times and countries. For those interested in the literary or biographical part there are collections of biographies; accounts of the lives and times of the great architects and of all workers and leaders in art revivals.

There are many monographs of important buildings. Sometimes a pamphlet of a few pages on a small palace or a famous château, up to huge series of volumes on the greatness of Rome or Venice—like Letarouilly, for example. There is the "*Voyages dans l'Ancienne France*" in twenty splendid folio volumes, with about three thousand full-page plates, with illustrations in the text, all from drawings on stone,—a monumental work depicting many buildings, châteaux, abbeys, cathedrals, houses and churches, some of which have long since been swept away by the march of improvement. Again, take the twenty-four glorious volumes of Piranesi—a pleasure alone to handle, with their rich heavy antique bindings and covered with the subtle dust the book-worm loves, like the bloom on the peach—and examine the plates. They are the most splendidly rich engravings ever executed, not the thin liny creations of our times, but rich, corpulent, with that richness which John Sell Cotman in England often approached in his drawings. These are creations of some hundreds of years ago, and their equal will probably never again be produced. Of course, such drawings are not as accurate or reliable as photographs would be, but there are here depicted

many things long since passed away, and the stimulus to the imagination from the contemplation of these engravings cannot, of course, be equalled by the best photograph ever made. The earlier methods of illustration depended much on the hand of the sketcher and his reproducer, first on wood, later on stone, until in our time it would seem that the era of cheap methods of illustrations has culminated. When lithography was invented, new fields of illustrations were opened up; so that from 1825, till twenty-five years later, there were published a large number of expensive architectural works with illustrations from stone, mostly by Frenchmen. After this came the photograph, the photogravure, the heliotype, the half-tone, the zinc plate, and numerous similar processes which revolutionized the art of illustration, cheapening it, and consequently increasing its circulation. Above all, entire accuracy was assured by photography. In these later processes, one finds the desirable accuracy of detail in all its completeness which has become so necessary to-day to the architect. The most pretentious work in this library produced by these later photographic processes and by chromo-lithography is, perhaps, *"The Basilica of San Marco at Venice,"* published by Ferdinand Ongania. Included in it are hundreds of photographs of detail of all parts of this grand Duomo, from the "white foam" of the cresting of the façade, and the finials on the domes, the mosaic waves on the floors, down to the deepest crypts, in detail and in mass. The art of chromo-lithography has rendered it possible to reproduce the elaborate mosaics, marbles, gold, metals and jewels, all in color fac-simile, in the most faithful manner. There are, besides, elaborate monographs on particular buildings by the thousand, plans and details of nearly every building of any importance in Europe which is likely at all to interest the architect or the student. There are monographs of Orvieto, Milan, Chartres, and other important cathedrals, with many different views and hundreds of plans.

The art of construction has advanced so rapidly in this country, that the older books are of comparatively little value. But this library aims to keep up with this advance, and furnishes books on construction in all its intricate details, as well as books on heating, lighting and ventilation.

There are numerous purely technical works on design, architectural drawing and perspective. There is a large collection of books on decoration in all its phases and applications, consisting of photographic reproductions from the works of the older masters of ornament, from rare works and from executed parts of buildings, and examples of the work of the modern masters; works of wrought-iron, bronze, wood-carving, fresco-painting, cast-iron, glass staining and painting, furniture, and hundreds of magnificent works on tapestry, textile fabrics, pottery, glass, arms and armor, and, in fact, all of the industrial arts. Among the works on furniture are splendidly bound volumes by Chippendale, the brothers Adam, Johnson, of the English, and Percier and Fontaine, David, Buhl and others of the French masters. In the field of ceramics, there are representatives from all times and nations, including the more rare and valuable works on the glass and pottery of Greece and Rome.

Of interest to the book-lover pure and simple, are many beautifully bound books, some with "extra" illustrations, specimens of early engraving and wood-cuts, book-printers' marks and plates, books with annotations by former owners, sometimes with the autograph of a former famous owner. There are, too, a few collections of original drawings and designs.

Besides his professional library there is a collection of drawings, original designs, sketches, etc., in portfolios and scrap-books, and some five hundred photographs, all collected or executed by the late Mr. Avery.

Sculpture plays an important part in architecture to-day and we find it considered here from both an archaeological and artistic standpoint, from the earliest Greek times to the most desirable modern examples. In fact, included in this library, every fine art is exhaustively represented, except perhaps painting and music. There are also most of the greater art journals and general works on the history and development of art. There are many illustrated catalogues of art collections which have been sold during the last twenty-five years: the catalogue of the Spitzer collection, in six magnificently illustrated volumes, forms part of this collection.

There is a large collection of works on archaeology, embracing all of the greater periodicals and works on Classical and Oriental archaeology, while on that of Western Europe, including France and England, there are hundreds of volumes, besides the printed proceedings of the societies devoted to this study. There are also a number of English county-histories.

The benefits arising from the study of a collection of books like this cannot be estimated. To while away a leisure hour in examining the books which strongest appeal to his tastes will unquestionably improve the quality of any artist's work. A busy professional man or his assistant draughtsmen cannot always stop and hunt through his library for what he wants. He should have absorbed those things which he will need, so that they will come to him almost without effort. He should no more hesitate for an idea than a speaker for a word, or a musician over what key to touch. This library is the place to "absorb."

To the student who contemplates a trip abroad, there is perhaps no better assistance than to become familiar with the buildings, etc., from these books, so that he will know when and where to look for that which he desires to see. For in late years the brightest gems in Europe have to be sought for with care, and one must know his

history and the geography of architecture well to get all the benefits of a foreign tour; besides, to be able to greet the great works of art and architecture abroad as familiar friends is one of the greatest pleasures of such a trip. He can then, for instance, get off the train at San Gimignano and compare his bookish impressions with those new revelations. He will need no introduction to the Valley of the Loire, to the mansions of eighteenth-century England and the palaces of Rome. He will be full of the language of his art, which will aid him in expressing himself in brick and stone, and will remain untormented by visions of a "new style," because he knows and is content with the beauties of the greatest masters of all time. He will see other beauties in architecture besides the modern school of France, other teaching besides that of the beloved and all-sufficient "atelier" or the "Beaux-Arts" of Paris.

There has just been issued from the DeVinne press a catalogue of this library, consisting of eleven hundred and thirty-nine beautifully printed pages, splendidly bound—in itself a sumptuous volume, larger than the directory of a metropolitan city. It contains, as a frontispiece, an etching by Toussaint, from the bronze memorial panel in the library, modelled by Chaplain, of Paris, a reproduction of which memorial accompanies this article. There also graces the library an appropriately inscribed bronze tablet, erected by Mr. Avery's associates of the Architectural League of New York, and a stained-glass window made and presented by the late Daniel Cottier. For the purpose of widely diffusing the knowledge of the existence of this library and its contents, an edition of one thousand copies of this sumptuous catalogue has been printed and will be distributed to the leading colleges, libraries and art institutions, and a few to the press.

The library, which is fully "card-catalogued," is now well arranged in one room apart from the general library of Columbia College, and best of all, in charge of an assistant librarian who has made himself familiar with the books—a great aid to those wishing to consult any special line, which those who have spent so many fruitless hours waiting in libraries will appreciate.

In the new Columbia College library building now being erected, the eastern arm of the ground-plan has been assigned as a permanent home for this vast collection.

This imperfect account will show how much has been accomplished in a few short years. The work is by no means complete; it is continually going on, supplemented by gifts and money from Mr. Avery, and books from friends and admirers of his son. Above all, is the profession indebted to the mature taste and judgment of Mr. Avery, and the library commission. This library, founded by one of New York's most liberal-minded lovers of the fine arts, is a great and growing field for education for every one. It is not alone for the use of the college which gives it shelter, but for all who are engaged in the practice or study of the fine arts.

J. A. SCHWEINFURTH.

NEW OPERA-HOUSE FOR LONDON.

SOME few years ago Her Majesty's Theatre and Opera-house in the Haymarket, London, was sold as old building-materials and for weeks the house-breakers were to be seen pulling down a structure which was one worthy of the metropolis. This opera-house compared favorably with those of Covent Garden and Drury Lane. Its construction was good. Its planning, although not up to the standard expected now, was far in advance of the majority of the London theatres of the same date. Walls of enormous thickness were exposed to the view of the passers-by in the Haymarket during the period of demolition. Iron girders, iron columns, iron doors, fireproof floors, all denoted that the structure was one almost in advance of the age in which it was erected.

Yet this opera-house had to be pulled down because no manager could "make it pay." London, by keeping away from Her Majesty's, declared that it did not require more than one opera, that of Sir Augustus Harris, at Covent Garden.

When "Her Majesty's" disappeared, one of the finest building sites in the most fashionable quarters of London was cleared, and everybody expected within a short time to see an army of workmen erecting some huge hotel or blocks of residential flats. Scheme after scheme was discussed, while months rolled by and yet nothing was done with the site. One then began to hear murmurs of complaint of the unsightliness of the boardings, of the desolate waste of vacant land in the very heart of London's fashion and gayety. One year, two years, three years passed, still the same state of things. One day one heard for a certainty that a large Parisian hotel was to be started at once; the next, that shops, restaurant and flats were to be erected, but perhaps no one was ready to believe that out of the dust of "Her Majesty's" was to rise another opera-house.

Yet this is the case, and we here produce a plan of the scheme as proposed by the architect, Mr. Walter Emden, some of whose theatres have lately been illustrated in the *American Architect*.

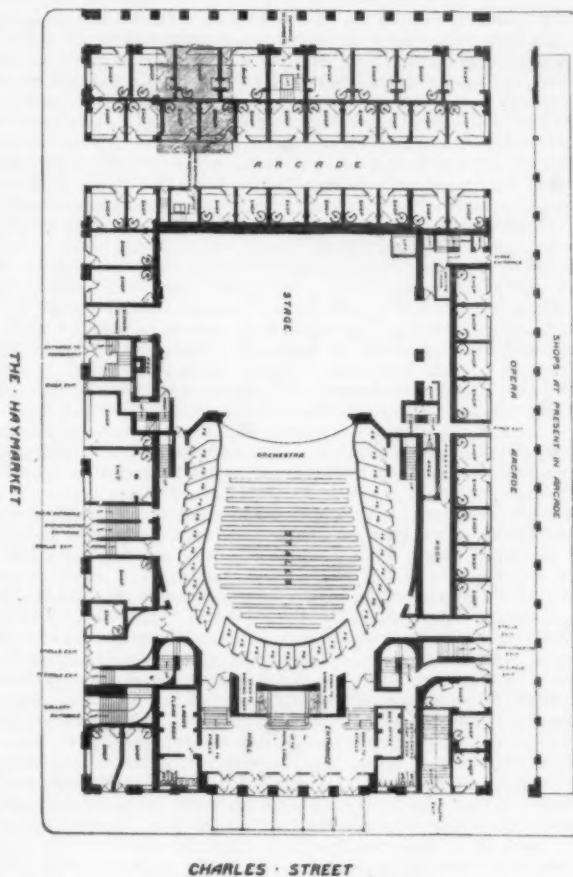
The opera-house, as shown on this plan, is virtually surrounded with shops, which is distinctly against the rules of the London County Council and, at the time of receiving the plan from our correspondent, we learn the drawings had not been approved by that body. There is, however, every reason to believe that, provided the shops are made fireproof, the plans will be passed.

It appears to us that it is a matter of the greatest and gravest importance whether a new national opera-house, which does not strictly comply with the local requirements, be erected or not. Surely,

in a great undertaking like this all the precautions insisted upon in smaller theatres should also be insisted upon here. Time alone will show if this is allowed.

Apart from officialdom and red-tape comes the question of the importance of such a structure as a new opera-house in such a city as London. Comparing the plan with many of the Continental

FALL - MALL



theatres which have been illustrated in this journal during the past year, we must say that it appears poor: look, for instance, at the narrow and insignificant entrance vestibule, the tortuous and twisted exits, the comparatively narrow staircases—all these may be most ample for the safe accommodation of the public, but they look meagre and poor beside the plans of the Continental opera-houses we have referred to.

The cloak-room accommodation is most deficient for an opera-house. Again we invite comparison with the foreign theatres. The Royal entrance is placed next to the amphitheatre entrance and surely this is an error of judgment.

In opera-houses there must be a nightly and constant change of "bill," consequently much changing of scenery, and so a large stock is required even for a week's performance. Yet on looking over the plan we have failed to find a single scene-dock, or store, in which to keep the scenery necessary for the week's repertoire. The consequence will be that the scenes must be kept hanging or placed in the "cuts," crowding the stage and increasing the danger from fire.

Then again, while the shops may be necessary to enable the syndicate floating the scheme to show that a dividend can be earned, they entirely ruin the building as an opera-house; they eat into the plan; they cause awkward turns and twists in the passages, and should a fire occur in any of them they would drive smoke into the exits.

All this brings us down to the hard fact that London cannot pay for two opera-houses. There is, at present, no demand for them, so the shops must be made to skirt round the site, and their rentals bolster up the undertaking. With such adverse circumstances, what else could the architect do? True, he has ruined his scheme and lost his opportunity, but, doubtless, no one feels this more than he does. Let us, at least, hope so.

As to the elevations and interior, the least one can say about the drawings we have seen is that they do not inspire one with the idea that London will be the more beautiful for this addition to her buildings. They do not depict an imposing structure, such as an opera-house should be. They are, in fact, most disappointing.

HUNT'S SUCCESSOR IN THE ACADEMY. — Professor Menzel, of Berlin, has been elected a Foreign Associate of the Académie des Beaux-Arts, in succession to the late Richard M. Hunt.



STATUS OF NEW ORLEANS AMONG AMERICAN CITIES. — ANTIQUARIAN PUBLICATIONS. — A CURIOUS CHARACTERISTIC. — DESTRUCTION OF AN ARCHITECTURAL RELIC. — A NEW MEDICAL BUILDING.

IF Julian Ralph, the indefatigable traveller and writer, is to be accepted as an authority, we are now enabled to fix the status of New Orleans among American cities in matters having an architectural or quasi-architectural interest. In his comparison of other American cities with New York, Mr. Ralph places New Orleans with Washington as leading the game, fruit and vegetable market; and along with New York, Chicago, San Francisco and Galveston, among the "capitals of good cooking." — Washington, Richmond and Milwaukee being "sub-capitals." He declares that the only good cooks in the South who cater to the public are the French cooks of New Orleans and Galveston. He ranks this city with Cleveland, Minneapolis, St. Louis, San Francisco and Detroit in point of splendid residential streets. He calls attention to a characteristic shared with Galveston, — "refreshing water-side resorts within its boundaries, the like of which the people of other cities are put to trouble, expense and travel to get at." The Boston Club of New Orleans he declares to be in the front rank of club headquarters in cities of the same size in the East, and predicts that New Orleans will early have a place in the list of good hotel cities, by reason of the new St. Charles, "one of the world's fine hotels," to be completed and opened in January. It will doubtless be gratifying to the citizens of this southern metropolis to know that all these things are to be said regarding the city of their especial pride. But, truth to tell, some of these estimates seem exaggerated to one who has learned the city by a residence of several years therein, and is not committed by birth to an enthusiastic regard for it. While apparently exhausting the excellences of the city, however, Mr. Ralph does not exhaust its curious characteristics, which are, after all, the city's chief features and what visitors come here to observe. These characteristics will be the more fully appreciated in the future through Miss Grace King's "New Orleans, the Place and its People" and the recently published book upon "New Orleans as it Was and Is," by Henry Castellanos, a local journalist and antiquary, who has filled his volume with many interesting illustrations of buildings, now no more.

One characteristic of the city appears to have escaped the attention of scribbling visitors heretofore. It is one that is far from admirable. It would, in fact, seem to contradict the city's much vaunted reputation for hospitality. In all dwellings having front yards, the yards are fenced, the gates are kept locked, and a bell or electric signal is placed on the gate. It would appear the reverse of hospitable to keep a visitor upon the sidewalk, whatever the weather might be, until a servant answered the summons and unlocks the gate. It is an even worse feature of this custom that such a large number of gate bells in New Orleans should be in a chronic state of unserviceableness, and hence that the chances of a visitor attracting the attention of a servant should be so slight.



The Old Court-house, Algiers, La.

The protests, heard on all sides, against the destruction of the old Spanish Cabildo ought to receive emphasis from the loss of another public building of deep historic interest, destroyed in the fire which, on October 20, swept off ten blocks of that portion of the city known as Algiers, lying on the left bank of the Mississippi River. This building was the old Duverge plantation residence, erected in 1812 and used since 1869 as court-house and police-station. It furnished a type of the Louisiana plantation-house, and as such was quite closely copied in the Louisiana Building at the Columbian Exposition. It is soon to be replaced by a substantial brick court-house with modern appointments, to cost about \$25,000.

In general the fire was beneficial to this district of the city. It destroyed but few really fine residences and these will be rebuilt and improved upon in the rebuilding. Quite a number of shanties were destroyed, and a larger number of the one-story frame double cottages so monotonously common in New Orleans. The shanties will not reappear, and some of the cottages will be improved upon. At

all events, everything will be new and clean for a while in this part of the city. But the principal advantage of the fire will be the stimulus imparted to the provision of protection against such widespread conflagrations in Algiers. Increased protection has been long promised. It can now be no longer delayed. The sufferings entailed by the fire were speedily relieved. The wise and careful administration of a relief fund is worthy of especial mention.

New Orleans should be more widely known than it is, for its devotion to medical science and care of the sick. Its admirable hospitals and its medical schools are in evidence on these points. Gradually the famous "Charity Hospital" is becoming the centre of a group of buildings dedicated to the development of medical



Polyclinic Building.

science. To this group must now be added the new Polyclinic Building, to be completed in time for the use of the classes for 1896. It will have an amphitheatre capable of seating over one hundred students, will provide nineteen rooms for various clinics, and devote an entire floor to laboratories and dissecting.

FROGNER HOVEDGAARD.

CHRISTIANIA, November 10.

ALTHOUGH the building interest of Christiania is very considerable, and, latterly especially, of rapid growth, architecture as an art by no means flourishes. There are, to be sure, some few instances of originality to be pointed out, here and there, but, generally speaking, modern building shows a depressing sameness of design. Houses of a given material are commonly almost uniform in outer construction. Nor are the materials in use sufficiently diverse to create variety in themselves. In the region of the hotels, office-buildings and largest shops, some stone has lately been employed, and for decoration one sees more or less of the curious native "labradas," which is brought from an island quarry in the fjord. In the rough, this is not unlike a dark quartz. Polished, it suggests black glass, showing here and there, scattered through its depths, small scales of iridescent blue, silver, or green, turned at angles varying with the surface plane of the block. Labrador, both rough-hewn and polished, appears effectively in some façades, and elsewhere in columns and pedestals. Some other ornamental rocks are occasionally used, but the Storthengs Bygning (Parliament House), an imposing Byzantine-Romanesque structure not over thirty years old, is one of the comparatively very few wholly stone buildings which the town can show.

Brick is as seldom seen, for although it forms the basis of nine-tenths of the city's architecture, it is almost invariably hidden under a coat of white stucco, which grows rapidly dingy with the smoke of its first winter. Especially during the long months when the snow is on the ground, a little good red brick, allowed to stand forth uncovered in its native warmth of color, would be a great relief from the present endless walls of plaster, dull or glaring, according to their age.

As one approaches the outskirts of the town, many-gabled villas of hard-finished natural wood become the rule. In the early days, wood was almost exclusively used in the city itself, and as Christiania has often suffered by fire, the result has been that very few buildings of an age sufficient to be interesting are now left standing.

A fine example of the manorial house of 200 years ago may still be seen, however, in Frogner Hovedgaard, the estate of Mr. Gerhard Gade, the American consul. Here for the twenty-five years of Mr. Gade's consulate, Americans have been made welcome, and the old place well repays a visit, as few of its age and importance are now in existence within reach of the city.

A pleasant northward drive of about twenty minutes from the Storthing brings one to Frogner gates, on entering which, passing the vine-covered porter's lodge, one finds one's self in a large courtyard, trees and shrubs concealing its outer limits, and an ancient sun-dial marking the grass-plot in the centre. The opposite gate leads through a hedge of barberry to the gravel-paved inner court, or *gaard*, where a fountain plays in its stucco basin. The northern boundary of this second enclosure is the house itself, while two great wings, holding the servants' quarters, granaries, store-rooms, etc., shut in on east and west.

House and wings alike are of wood covered with white stucco, through which the beams alone show, and alike are roofed with the curious fluted and glazed tiles common to the country. Both wings are two-storied, as is the main building except in its central part, where a third story is added, and capped with a red-peaked clock-tower. A portico extends from end to end of the house façade and partly down each wing. In its main part its roof is supported by eighteen wooden pillars, wreathed in the strange green and purple flowers of the *cobaea scandens*, and placed some twelve or fifteen feet apart. At the western end of the portico, where house and wing meet, a door stands open into a garden, and there, beneath festoons of woodbine swinging from the outer side, one catches, as in a Claude Lorraine glass, a wonderful glimpse of distant fields and mountains.

The ground-floor of the house contains only the kitchen, pantries, laundry, drying and ironing rooms, etc., the maids' rooms, halls, and at the western end a great ball-room, whose window-panes, now purpled with age, bear names and dates scratched by the diamonds of long-dead and forgotten generations. The second story resembles in plan some of the old English houses in Virginia—a plan unlikely to recommend itself to modern ideas of convenience, but singularly adapted to the giving of large entertainments. The rooms lie in two long parallel strips, running uninterruptedly from end to end of the building. Each room is of generous dimensions, and opens by a broad folding-door into the room of its own strip beyond; while a single or double door connects it with the room of the parallel strip at its side. In the winter the northern suite is used for the bedrooms of the family, so that the living-rooms may have the benefit of the short hours of sunlight, while with the coming of warmer days, a *hegira* is made to the opposite side of the house. At the eastern extremity both suites terminate in the balconied State ball-room, whose walls are still gay with painted peacocks and little cherubs, though their colors have faded somewhat since the days of Louis XV, when they were new. At the far western end, a frescoed drawing-room, one of four that lie together, opens on the *altan*, or balcony *par excellence*, which, in turn, opens on paradise itself. No lesser name seems worthy of the prospect it reveals.

Sitting here over coffee, in the lovely evenings of summer, the broad awning overhead gently stirring in the breeze that comes up from the garden laden with the scent of many flowers, one looks out over the placid surface of the Frogner Lake, whose water, where the white bridge crosses to its fir-fringed farther bank, narrows to a heavy fall, filling the air with an undertone of humming. There, to the north, looms old Frogner Sæter, pine-clad, raising his rugged bulk in strong relief against the greater heights dwelling remote in blue-gray mystery. To the west, the peaceful curves of undulating fields of grain lead the eye softly upward to more distant forest-lands. Southward, over the tops of swaying birches, between their airy masses and the dim blue mountains on the horizon, gleams Frogner-kilen, an arm of the silver fjord on whose far-away opposite bank rise white and shining like a palace in a dream the king's château of Oscarshol. Here and there a faint feather of smoke curling upward from a flock of red tells where a peasant's cottage is hidden in the trees. Meadows, fields and uplands, mountains and valleys, tilled land and forests, salt water and the sweet "troutful stream," all lie spread in such a richness of peaceful beauty that one cannot look without a certain sadness, or turn one's eyes away without regret.

But the gardens must not be neglected. The way thither lies through a hall where quaint old portraits hang, down a winding staircase, to the portico, and through the door of the woodbine draperies. Here the same view as from the *altan* appears, exquisitely lovely, if less extended than from above, and here, in an ivy-clad recess formed by two projecting alcoves of the house, one may sit among tall flowering plants and store up dreams for the years to come.

Close in the foreground, on the terrace, gorgeous nasturtiums run riot beneath the taller foxgloves; gillyflowers, purple and cream, make delicate company with the fragrant masses of the heliotrope, while rose-trees, heavy with great perfect blossoms, rise high above them all, trained in the Norwegian fashion, to grow like cocoanut palms in miniature, with some four feet of bare and twigless upright stem, carrying at the top a round bouquet of flowers and foliage.

The path pursued leads on to the Linden Allée, an avenue of fine old trees whose curving branches meet high over head and make a flickering shade above the garden benches and round white table at the farther end. Through this stately walk one comes upon a stretch of velvet lawn, broken occasionally by groups of tall foliage-plants and beds of broad-faced pansies. A clipped yew hedge runs along the northern side, and nestling in its central curve is a little white garden seat for two, so quaint in design, so suited to its formal background, that thought at once supplies it with a Beau Brocade and his Dresden Daphne, for whom it was certainly built, and for whom any modern successors would be but profanation.

The northern front of the house opens on this broad lawn, and so black do the army of windows show that one does not at first notice that some are mere painted blackness on the wall, designed to preserve symmetry of spacing. This very characteristic feature receives an added touch in some houses, where painted windows are provided with painted curtains, the pattern of the lace so carefully carried out and the very folds so exactly reproduced as to defy all but the closest scrutiny.

Paths wander in every direction in this fair old garden, up hill

and down, and behind alluring shrubberies; but if one goes straight on from the Watteau seat, past a single line of limes, it is to descend a steep terrace to a lower, larger lawn, where great trees stand apart to show the beauty of soft greenness.

Hidden away under a bank, a bed of pinks is bending under its weight of blossoms and filling the air with the scent of cloves. Farther on, a pyramid of holyhocks will soon burst forth like Solomon in all his glory, and here is a rainbow company of asters and great silky poppies, the grace of all Norwegian gardens. Beyond, on higher ground, like a ruined tower on a hill top, stands a tall Lombardy poplar, most mediæval, most lonely of trees. Small, fairy-like birches cluster about its foot, and a white seat gleams in the thicket, but a little stream runs on the hither side, to be crossed by its white-arched bridges.

Flower-beds now give place to shrubs and ornamental trees, and then succeeds smooth lawn, ascending unbroken to a little hill whose wooded summit is crowned by a belvedere of the ancient sort, eight-sided, glass-enclosed, with frescoed ceiling. The grove surrounding is carpeted in early spring with cowslips, and later with fragrant wild strawberries. To the south, its paths, strewn thick with pine-needles, lead to the kitchen-garden, whose outer barrier is the broad raspberry field, where delicious fruit will be abundant in August. Beyond, in the hot-house, where the door opens under a green-and-gold curtain of canary-vine, grapes are growing and doing well, though they can be brought to nothing out-of-doors.

Then, past the ornamental beds of Indian corn, and the forcing-frames, and the tomatoes struggling as wall-fruit to a precarious maturity, we reach the region of vegetables, where, under a disguising introductory flourish of sweet, old-fashioned kitchen-garden posies, Jerusalem artichokes reach tender perfection, and other delicate morsels flourish — potatoes, kohlrabi, cabbages, and such staffs of northern life being retired to the fields as too gross for garden society.

Farther on is a very creditable strawberry patch, but the flavor of the wild strawberry, found in masses in every forest in the country, and brought in great quantities to the market, is really far superior to that of the cultivated variety.

Next we come upon a noble array of currants, black and white, and gooseberries of all kinds, all putting their best foot foremost under this northern sun, which evidently makes up in perseverance what it lacks in strength, since jucier, larger or sweeter small fruits are nowhere to be seen.

Now a scent as of Araby the Blest tempts us through the little orchard to where a fine old pear-tree rises among sweet-peas and mignonette to spread its gnarly arms close against a stuccoed wall; and thence, through a shady passageway whose entrance is half hidden in flowers and hanging greenery, out into the quiet, sun-bathed *gaard* again, where the fountain will still be talking, though nobody marks it. — *K. Monck in N. Y. Evening Post.*

THE KEATS CENTENARY.



Monument to Parnassus, Avignon, France. M. Guimard, Architect. From *La Semaine du Bâtiment*.

WE are nothing nowadays, if not reminiscent; we "build the sepulchres of the prophets," so to speak, by carefully observing all their anniversaries, or, at the very least, their centenaries, by means of exhibiting such relics of them as exist, and by getting up a sort of intellectual *furor* round about their resuscitated memories. Indeed, but for these celebrations the "legend crusher" would soon deprive us altogether of our cherished heroes.

The commemorations lately occurring were, the centenary of the birth of John Keats, October 30,

1795; the bi-centenary of the death of the composer, Henry Purcell, November 21, 1695, and the centenary of Thomas Carlyle's birth, December 4, 1795; short notices of each of which may be interesting to your readers.

Sir Charles Dilke — whose grandparents were intimate friends of the poet — has deposited with the Trustees of the Public Library,

Chelsea, a small but interesting collection of articles, connected with him, viz, books, letters by or to him, engravings, etc.; all carefully labelled and exhibited in the Reference Library. Among the books once belonging to Keats are his "*Paradise Lost*," "*Ovid*," "*Shakespeare*," each containing drafts of poems; his own copy of "*Endymion*," with all the sonnets and many of his other poems copied on note-paper pages at the end in Keats's own handwriting. There is also a large gold locket with hair cut off after death; several pen-and-ink sketches by Haydon, and, probably by the same, a mask taken during life, looking less deathlike than these usually do, showing his fine well-marked features; some engravings are also shown in the collection, but none so fine as that by his loving friend Severn, prefixed to Monckton Milne's "*Life of Keats*." He is described as having a most vivacious countenance, much beauty of feature, large sensitive blue eyes, and thick auburn hair curled round a head somewhat small for the broad shoulders. Besides the more personal relics of one much beloved by all who knew him, there are some twenty letters, of which more anon.

John Keats was another of the great poets so intimately associated with the City of London, being born in Moorfields, and Milton died hard by. The house in Moorfields was that of his grandfather, who kept a livery-stable; but it must have been one of a high order, since on their father's death, when the poet was fifteen, he and his brothers and sister shared the sum of £8,000 amongst them. For the ten years previous to this event Keats had been at a school at Enfield. While there he snatched every possible opportunity of translating Virgil and Fenelon, and of studying Grecian mythology from Tooke's "*Pantheon*" and "*Lemprière*" — for Greek he never learned. He was articled to a surgeon, but though he passed creditably through his studies, it was manifest that not in science, but in poetry, he would become famous. Never did any youthful poet exhibit a more thorough possession of those faculties on which genius rests, and it is impossible to say what Keats might have been had he lived to become rightly acquainted with himself and with mankind. Unfortunately, a hereditary tendency to consumption was developed by his untiring devotion to his brother George, who died of that disease, and a chill hastened its progress; while at the same time his ardent affection for Miss Fanny Brawne — hopeless, through his want of means — all resulted in so serious an illness that a short stay in Italy was deemed advisable, Shelley inviting him to visit him at Pisa. At great sacrifice Severn went with him, but in spite of his loving care and the efforts of Dr., afterwards Sir Andrew Clark, Keats died at Rome on February 27, 1821, so quietly that Severn, tenderly watching him, thought that he slept. His last words were, "Thank God, it has come at last." He was buried in the beautiful Protestant cemetery near the pyramidal tomb of the Tribune, Caius Cestius. Miss F. Grover has added to the collection a very pretty little water-color view of the two grassy mounds, apparently nearly three feet high — the graves of Keats and Severn, the one having the charming little monument raised by Severn entirely at his own expense — though he then had no more than half a crown a day — to his beloved friend's memory.

In an autograph letter by "Barry Cornwall" the following elegy occurs:

"Pale poet in the solemn Roman earth,
Cold as the clay thou lay'st thine aching head!
Ah, what avails thy genius — what thy worth —
Thou art dead — dead."

"Too early banished from the place of birth
By Tyrant Pain, thy too bright Spirit fled!
Too late came Love to show the world thy worth,
Too late came Glory for thy youthful head!"

"Mourn, poets! mourn — he's lost! O minstrels, grieve,
And with your music let his fame be fed!
True lovers round his verse your sorrows weave
And, maidens! mourn at last a poet dead.
He is dead — dead — dead!"

With regard to Keats's bust at Hampstead, a local journal of July 21, 1894, says, "On Monday such a congregation assembled in Hampstead Parish Church as has never been brought together there. It was mainly representative of the poetry and literature of England and America, the occasion being the unveiling of the American Memorial to John Keats."

The memorial, originated by Lowell — a fine bust of the poet — was executed in marble by Miss Anne Whitney, of Boston, Mass., and bears the following inscription:

"TO THE EVER-LIVING MEMORY OF JOHN KEATS
THIS MONUMENT IS ERECTED BY AMERICANS
MDCCCXCIV"

This was handed over to the British people by Mr. F. H. Day in the absence of Bret Harte, and received by Mr. Edmund Gosse, who afterwards hung on it two wreaths of laurel; later on, a wreath of sweet peas inscribed, "To Keats from Sappho (of Green Springs) — Happy is he who trusts to clear Futurity his darling Fame." A tablet is about to be affixed to the house in John Street, Hampstead, in which Keats resided.

Byron termed Keats's first volume — the "*Juvenile Poems*" — "the drivelling idiocy of the manikin"; and when "*Endymion*" appeared in 1817, it was criticised in a strain of contemptuous severity in the *Quarterly Review* by Mr. Croker, who, writing to a friend about this

article, said "Gifford added pepper to my grill." Later on, Jeffrey, in the *Edinburgh*, reviewed this poem with "Hyperion," "Lamia" and others, in a kindly spirit; but Keats was then dying. It has long been held that Croker's critique killed him; but bitter though it was, and keenly felt by the youthful enthusiast, a vigorous frame would have helped him to rise superior to it.

In a letter to Mr. I. A. Hessey (one of his publishers, 1818), Keats said "J. S. is perfectly right in regard to the slipshod 'Endymion.' That it is so is no fault of mine. No! though it may sound a little paradoxical. It is as good as I could make it—by myself. That which is creative must create itself. I was never afraid of failure, for I would sooner fail than not be amongst the best."

To his brother, Keats wrote, "I don't know who wrote those articles (in his defence). I think I shall be amongst the English poets after my death. Even as a matter of present interest, the attempt to crush me in the *Quarterly* has only brought me more into notice, and it is a common expression among bookmen, 'I wonder the *Quarterly* should cut its own throat.' The following letter to his brother George from Mr. Ollier, by its date, April, 1817, must refer to the "Juvenile Poems":

"Sir, — We regret that your brother ever requested us to publish his book, or that our opinion of its talents should have led us to acquiesce in undertaking it. So many persons have found fault with it in such plain terms, that we have in many cases offered to take it back again rather than be annoyed with the ridicule that has been thrown upon it. One gentleman tells us he considered it no better than a take-in."

Mrs. Dilke writes: "I am anxious to learn what success Keats's new poems have. If the public cry him up as a great poet, I will henceforth be their humble servant; if not, the devil take the public." This same lady, introducing him to her father-in-law, writes: "You will find him a very odd young man, but good-tempered and very clever indeed."

We may in this connection give a letter from Keats:

"My dear Dilke, Mrs. Dilke, or Mr. W. Dilke, whoever of you shall receive this present, have the kindness to send, per bearer, 'Sybilline Leaves,' and your petitioner shall ever pray as in duty bound. Given under my hand this Wednesday morning of November, 1817. *Vivant Rex et Regina* — Amen. JOHN KEATS."

In a new edition of the "Letters," some of those to Fanny Brawne are for the first time published; and this is, by some, deemed sacrilege. Be that as it may, they all breathe passionate love and devotion to one on whom his "whole existence hung," and yet this was the woman, who, ten years after his death, when a memoir was proposed, wrote to Mrs. Dilke that "the kindest act would be to let him rest for ever in the obscurity to which circumstances have condemned him."

"A thing of beauty is a joy forever," is often quoted by many who do not know "Endymion," of which that is the first line; and of which poem it has been most truly said, that "no book could more aptly be used as a test to determine whether a reader has a genuine love for poetry."

Again, where can we find a more charming and vivid word-picture than the "Ode on a Grecian Urn," of which we venture to give a short extract; difficult where all is exquisite.

"Thou still unravished bride of quietness!
Thou foster-child of silence and slow time!
Sylvan historian! who canst thus express,
A flowery tale more sweetly than our rhyme.
What leaf-fringed legend haunts about thy shape
Of deities or mortals, or of both—
In Tempe? or the dales of Arcady?
What men or gods are these? What maidens loth,
What mad pursuit? What struggles to escape?
What pipes and timbrels? What wild ecstasy?
Who are these coming to the sacrifice?
To what green altar, O mysterious priest,
Lendest thou that heifer lowing at the skies,
And all her silken flanks with garlands drest.
What little town by river or sea-shore,
Or mountain built with peaceful citadel,
Is emptied of its folk, this pious morn?
And, little town, thy streets for evermore,
Will silent be, and not a soul to tell
Why thou art desolate, can e'er return!"

"Cold Pastoral!"

When old age shall this generation waste
Thou shalt remain in midst of other woe
Than ours, a friend to man, to whom thou say'st
'Beauty is truth, truth beauty,' that is all
Ye know on earth, and all ye need to know."

The peculiar interest attaching to this ode is that it was in all likelihood suggested to the poet by a visit we know he paid to the sculpture galleries of the British Museum. Quite recently two elegant urns have been removed to the vestibule of the Museum, the larger and principal of which is three feet high, and six feet in circumference at the widest part. These, with many others in the galleries, taken in conjunction with engravings of urns—notably Lord Holland's—gave the evident inspiration; for though Keats wrote the "Urn," no single work of antiquity could have served as the motif for his ode—since these subjects are not known to occur together on any relic of Hellenic genius extant.

We close our notice of Keats with some extracts from one of his letters to his brother, interesting at present:

"Russia may spread her conquests even to China . . . I think a very likely thing that China herself may fall . . . Turkey certainly will . . . Dilke—whom you know for a Godwin-perfectability man, pleases himself with the idea that America will be the country to take up the human intellect where England leaves off."

THE ORIGIN AND STYLES OF POMPEIIAN DECORATION.

IN general, all those who speak of Pompeian decoration talk of it as if it had only one type, uniform and unchangeable. Instead of this, even the Pompeian decoration suffered the effects and consequences of time, and traversed various periods, which correspond to its varied artistic manifestations. In considering the Pompeian decoration, in the aspect which I here suggest, there is one view taken by professional artists, who, being exclusively practitioners, do not usually pay much attention to the analysis of style in æsthetic forms; and another view favored by many historians of the arts, particularly by those belonging to the vast category of the writers who copy their ideas from others. Since the habit of considering the Pompeian decoration independent of its stylistic variations is old, and had advocates of reputation, as, for example, Mazois, who, in his book, "*Les Ruines de Pompeii*," Vol. I, page 25, maintains the thesis of the immobility of expression, against which modern criticism, fortified by reason and by artistic examination, has rebelled, it is found that to this day the theory of Mazois has followers; and no matter how many publications may be issued in elucidation of the Pompeian work, the old and erroneous theory, which we now absolutely contest, has not ceased to enjoy credit.

The artists err in another point. To them the Pompeian art appears to be exclusively composed of little buildings, colonnettes and flying figures. Instead of this, it presents figurative legends, the significance of which is quite as interesting as the ornamental form under which it is shown; and it was the study of the significance of these legends which gave to the learned the key by which to penetrate into the history and origin of the Pompeian decoration. For the satisfaction of the decorators and of superficial writers, it ought to be said that, in their erroneous opinion concerning the absence of change in the Pompeian decoration, they have a certain support, in that, writing or speaking of such decoration, they refer to such work as is already beautiful and complete in all its elements; that is, to the little edifices in perspective, the candelabra, skillfully put together out of ornamental lines, and to the half-naked Cupids and Bacchantes; but it is a very arbitrary judgment which limits in this way to a single type an art which lasted for several centuries; and, certainly, this limitation does not excuse either the arbitrariness or the inaccuracy of the judgment.

Since I am speaking of arbitrary and erroneous notions, let it be permitted to me to mention another, which is widely diffused. Every one knows that the Pompeian decoration flourished during the Roman Empire, and that even at the time when the catacombs, or Christian cemeteries, received their embellishments, it continued in use, although artistically impoverished. Now, therefore, those who speak of Roman pictorial decoration turn their minds only to Pompeii and Herculaneum; few, except the learned, or the special students of the artistic period which we are now investigating, ask themselves what pictorial decoration Rome possessed before the Empire. And yet under the Republic Rome flourished, and if the democratic government had not so great a love for sumptuousness as the imperial government, it was by no means insensible to the charms of painting. Unfortunately, the remains of decoration anterior to Augustus are rare in Rome, but the discoveries in the Esquiline sepulchre, near the so-called Temple of Minerva Medica, now exposed at the Museum of the Thermæ, are sufficient to enable us to reconstruct the system of decorative painting in use among the decorators of the Republic. The pictures of the Esquiline sepulchre display figurative subjects belonging to the cycle of the myths of Lavinium and Rome, and this sort of painting is the perfect antithesis of the vague, light and sensuous Pompeian decoration.

It is quite easy to investigate the origin of the Roman ornamentation of the Republican era; both its epic character, and the large part which the figurative element holds in it, show us its direct derivation from the Etruscan wall-painting, and from the Greek painting of Polygnotus and Panenus; but the origin of the Pompeian decoration is less evident to minds even a little skilled in matters of Roman art. To modern criticism is due the discovery of this origin, and it is more reasonable than might be supposed possible.

Whence then, did the Pompeian decoration take its elements?

It took them, answers the modern criticism, from the Alexandrian, or rather, the Hellenistic art. Not Hellenic art—let us not confound the two.

The historians of literature maintain that Greece, after the period of its artistic and literary splendors, had a new and original revival at the courts of the successors of Alexander, and the Alexandrian poetry delighted in the pathetic myths and idyllic dialogues. By the natural correlation which exists among different forms of thought, sensible analogies existed between this literature, which had abandoned the inspiration of religion and of heroic deeds, and the Pompeian decoration, with its figurative panels, consecrated to the exaltation of the amorous mythology; and this style of painting, like the literature, was called Hellenistic. Just as Rome had gained

so many beautiful inspirations from Greece, when the latter was prosperous in condition, so it still brought from Greece, in the time of its decadence, elements of study.

The pictures which embellish the Pompeian decoration are, three-quarters of them, of mythological subjects, presenting scenes of love. Jupiter, among the painters of Pompeii, appears exclusively as a lover of Danaë, or Io, or Leda, or as carrying off Europa; Venus is represented in the arms of Mars, or as running from the pursuit of Apollo; and a great part of these pictures are copies of Greek originals. Under this aspect, the Greek or Hellenistic origin of the Pompeian decoration is indisputable. Nor is it less so under the aspect of its architectonic and ornamental elements. In fact, the architecture of this decoration is almost exclusively of the trabeated class; of the full round arches, the specialty of the Latin architecture, it has not even the shadow; for we cannot place in such a category the timidly elliptical arches with which it abounds. In all things, moreover, it had an aspect of slenderness and grace which a Roman artist could never have thought of unless under a vivid impression of something seen outside of his own country, or suggested by an architectural inspiration which was not Latin.

To insist further on this point is not here required, and I invite the reader who wishes to investigate more deeply the origin of the Pompeian decoration to procure the two masterly books of Helbig, which develop the argument in an exhaustive manner.¹

It may excite some surprise to see that the Pompeian painting should extend more at Pompeii than at Rome; and, although reasons exist which justify this apparent singularity, it is, nevertheless, important to keep in mind that Pompeii adopted certain customs before Rome, which had not palestræ for the games of its youth, or stone theatres in place of temporary wooden ones, at so early a period as the opulent city of the Samnites, which had become the favored and agreeable resort of the Romans. Moreover, Rome, the abode of the rich, did not always content itself with the counterfeited decoration of Pompeii, but, instead of having its columns and candelabra painted, had them real, in marble and bronze. Hence the Pompeian decoration is the reproduction in painting of little edifices and real perspective views, which, at Pompeii, were executed in colors, for economy and greater rapidity of work; and after this scenographic decoration had become acclimated in Latium, it became, so to speak, a necessity, and was adopted even where reality might easily have been substituted for representation.

Let us come, therefore, to the style of this decoration. This must be sought among the remains of wall-painting which exist at Pompeii and Rome, and in the museums of Naples and the Thermæ. A superficial observation is sufficient to convince any one not blinded by the theory of Mazois, that at Pompeii there is a progress from the simplest to the more complicated decoration, comprising columns, candelabra and little edifices. It would be therefore unjust to unite one with the other, and to confound in one the two different manifestations, as much as it would be to suppose that the Doric and Corinthian orders had the same expression, or that the Parthenon and the Pantheon showed no essential diversity. Logic, therefore, indicates an ascent from the simple to the complicated, and leads us to designate the simpler style as that from which the others originated.

The first style, being the simplest, is also the most organic; and is composed usually of bosses of various colors, and is an incrustation of stucco, and not such painting as is applied to the plane surface of a wall. Mau, in a noted work on Pompeii, the best in the fidelity of its reproductions,² calls the first Pompeian style that of the Incrustations, — *der Incrustationstil*; and this apt designation accords with the words of Vitruvius, who informs us that the ancients imitated first of all the variations and contrasts of marbles.³

An example of the Pompeian decoration of the first style is offered in Pompeii, in only two houses; that of Sallust, and that of the Faun, which were entirely ornamented in the manner of this style; and in the Basilica. In the other Pompeian edifices are found only fragments.

We have, therefore, to consider a kind of plastic work, in imitation of marble incrustations, which is evidently derived from the anterior system of incrusting walls with marbles of various colors, which, at Pompeii, had a modest and economical aspect. At the Alexandrine Court, and at Rome, costly marbles were employed, which, in a provincial city, like Pompeii, were naturally replaced by bits of colored stucco. The practice of this first style commenced in the second century before Christ, and the style may thus be designated as the "*Style of the Second Century before Christ*." Its range of colors is always limited to yellow, green, red and black; and its architectonic forms consist almost exclusively of panels between pilasters, in extremely low relief, and of projecting bosses.

In regard to ornamental refinements, the first Pompeian style was as modest as the succeeding styles were rich. The House of the Faun, ornamented throughout as I have said, with the forms of the primitive style, is still that which furnishes the most beautiful mosaics in Pompeii; and the priority of this house over the others, and hence the antiquity of the decorative type of the walls, would seem to be demonstrated by the fact that here was found the famous

mosaic, the "Battle of Alexander." The first style, or style of incrustation, is not rigidly fixed upon the type indicated; in certain cases, although rarely, the incrustation takes the form of lozenges, or flowers, of a Greek quality.

The second style which could be called architectonic is that which leads up to the richest style of Pompeii — that in which the rigidly architectonic element has a larger part than the capriciously ornamental element. Vitruvius must allude to this style when, after mentioning the incrustations of marble, he adds, "So the ancients imitated the different distribution of cornices and panels, in squares of yellow and red; and then, going forward, began in addition to imitate figures of edifices, columns in relief, and frontispieces."⁴ These last words indicate the successive development of the first architectonic style. The cornices with pilasters, the columns and the ordinary panellings of the first style form also the second, but with the difference, that the second does not adopt stucco; hence, it is not a plastic work, but one of painting. Its aspect is architectural, without extravagance, decorative, and without excessive regard to the laws of construction. It is distinguished by its twofold division of the wall-surfaces, the lower part being formed of a smooth surface, ornamented with a cornice at the top, and incrustated with marble, which stands upon a regular basement; and the upper part, which represents columns and cornices in the distance. An example of this style is offered by the beautiful decorations on the Palatine, in the house called the "House of Germanicus"; and by those of the house discovered in the garden of the Farnesina at Rome; and in Pompeii, certain walls of the house of the Labyrinth, that of Marcus Gavius Rufus, of Popilius Priscus, and of Siricus, and those of the Temple of Jupiter. The difference between the first and second style comes from this — that the first style is too constructive, and, therefore, does not indicate perfectly its decorative function, which, on the contrary, is perceived in a reasonable measure in the architectonic or second style. This does not renounce the constructive reasonableness of its columns and cornices, but, at the same time, it decorates itself with festoons, vases and ornaments, and is more vague than the first style.

This second style may be subdivided into two periods, the second of which already suggests the caprices of the third style. Its epoch begins with the colony of Sylla, in the year 80 B. C.; and, as its origin must have been anterior to its introduction into Pompeii, it may be called the "*Style of the First Century before Christ*." Economically, it represents a retrogression, because it has not the stuccos, nor the sumptuous mosaic pictures in its pavements; and, as a characteristic, it adopts in the second period the figured panels, with which the primitive style of Pompeii is not at all ornamented.

Now we come to the third style, the best known, the most elegant, the ornamental style *par excellence*; that which the modern decorators imitate in the erroneous persuasion that it represents the whole of the decorative art of Pompeii. In this style, the columns are frequently replaced by candelabra, and on this account it might be called the "candelabra style." It is as ornamental as the style of the first period was architectural. Here, all is graceful, subtle, delicate; and the panels with figures have much importance, the Cupids capering over them in a thousand guises, while Bacchantes run and fly about, taking the most singular attitudes.

Examples of this style are found in the Temple of Fortune; in the peristyle of the House of the Cithara-player; in the vestibule of the house of Marcus Spurius Mesor; in the vestibule of the house of Lucius Cæcilius Jucundus, and so on. Their color-scheme is simple, making use of white in the ornamental parts; and is less warm than in the preceding style. The wall-paintings of this style are also divided into two parts, the upper part of the wall showing by preference certain elegant bits of architecture, of small dimensions, which trace on the white ground candelabra, cornices, foliage and so on. This style, like the second, is subdivided into two periods. The second period exaggerates the force of the coloring, adopts ornamental motives excessively overloaded, and, in execution, is not so fine as the preceding style. The third style, in its second period, evidently represents the decadence of the Pompeian decoration.

Its epoch was terminated before the earthquake of the year A. D., 63, and calculating approximatively, it may be called the "*Style of the First Half of the First Century after Christ*," or, perhaps, the style of the age of the four Emperors.

Recapitulating, from that which I have hitherto said, it results that the Pompeian decoration is divided substantially into three styles, characterized by their principal aspects, thus:

- I. The Style of the Incrustations. (Second century, B. C.)
- II. The Architectonic Style: subdivided into two periods. (First century, B. C.)
- III. The Ornamental Style, or the Style of the Candelabra: subdivided into two periods, the second of which is that of decadence [first half of the first century A. D. until the destruction of Pompeii].

Keeping in mind the characteristics which have been described in discussing each of the three Pompeian styles, it will be easy for any one to fix the style and the epoch of any wall-decoration whatever; and on examining the reality, he will abandon forever the erroneous judgment which condemned the Pompeian decoration to an immobility of expression which is contrary to the law which governs all the affairs of the world, and has for base the continual mobility of thought.

ALFREDO MELANI.

¹ Wandgemälde der vom Vesuv Verschlutteten Städte Campaniens. Leipzig, 1878. Untersuchungen über die Camp. Wandmalerei. Leipzig, 1873.

² Geschichte der decorat. Wandmalerei in Pompeji. Berlin, 1882. (The text also is extremely praiseworthy.)

³ "Architectura," Vol. vii, p. 53.

⁴ Op. cit., Vol. vii, p. 53.

QUARTER-SAWED GUM.

WHAT to do with the vast growths of gum timber on the river-bottom lands of the South has for years been an important question. Finer timber to look at than the old growth red gum of the alluvial portions of the southern States cannot be anywhere found. In the Yazoo-Mississippi delta, for instance, these old growths cumber the richest cotton and corn lands of the continent. The like is true of the river intervals of Arkansas. It seems a pity that such magnificent trunks cannot be put to extensive use, that they must be laid low and burned in heaps in the process of clearing land. But as yet the commercial demand for gum lumber has been limited. In most sections it is considered of little value. It is true that a considerable amount of gum lumber is annually cut, sold and consumed. Yet any large manufacture of gum, such as pertains to oak, ash, elm, hickory and several of the other hard-woods has, as yet, been impossible, for it would glut the market. The reason for this is because gum is an intractable wood when sawed in the ordinary manner. It is much given to warping, and must be treated carefully in the drying process or it becomes worthless. As a general thing, consumers do not like to handle a wood that has this characteristic. Only those who have special uses for gum, like pork-box makers, who use it for ends, cabinet and car manufacturers, who use it in form of veneers, door-makers, who work it into panels, and a few other manufacturers who have special places for it in their work, manage to utilize gum. In England and on the Continent clear gum is considerably employed under the name of "satin walnut." But combining all the uses for gum it is still in a large measure a neglected wood, because of its tendency to warp, which renders it unprofitable for the careless and unskilled dealer and consumer to handle.

But the fact remains that there are immense quantities of gum in the southern States that must be got rid of. If it cannot be utilized as lumber it must be destroyed, which is a matter to be regretted, since the time will come when timber on this continent of any sort will be scarce. How to make use of gum that will pay the operator a profit is an important question, for if that can be done a large addition to the hard-wood resources of the country will thereby be insured.

In recent years there has been a growing disposition to quarter-saw gum logs as a means of obviating the tendency of the wood to warp. It is claimed that thus treated, gum lumber becomes as tractable and reliable as any product of the trees. If this is so, there is no reason why gum should not enter into extensive use. It has been an objection to this method that it destroys all characteristic grain effects in the wood. It obliterates the figure which it presents when sawed flat with the grain. That might be an objection in its use for interior finish and furniture, but it would not be fatal. When quarter-sawed it could be finished with as fine a surface as any wood that grows, except the better tropical woods. It would have the character of richness and finish if it did not have that of pronounced grain, and that is saying much. For flooring, quarter-sawed gum should be extensively used. There should be a large employment of gum for wagon-box boards, and other plain uses in which durability is required. The coarser product could be utilized for box-making. Thin quarter-sawed gum should have an extensive place in picture-backing, desk-making, for small boxes, and the various places where thin lumber is required. It probably may be assumed that no gum lumber should be cut unless it be in the quarter-sawed form.

Here is a chance for some enterprising lumberman to distinguish himself, and make a fortune as well as fame. Let the man so inclined locate a plant in the midst of some extensive gum resource, and go into quarter-sawed lumber as a specialty. Let him study and experiment in the nature of the wood, its manufacture for special uses, its treatment in the drying process. Then let him make his market, for there will have to be some pioneering work done before consumers can be induced to take hold of it freely. It will not do to slash up gum and put it on the market at a hazard. The work from the stump to the consumer must be a painstaking process. The man or concern which first goes into the manufacture of quarter-sawed gum with special reference to the market, which must be largely made by the producer, will have almost a monopoly of the business. It affords an opportunity for a skilful and creative lumberman to get into a business that is not already overcrowded, for what line of lumber is there which is not overdone and subjected to such severe competition as to render it exceedingly hard to eke out a profit in manufacture and sale? — *Northwestern Lumberman.*



SKETCH-CLUB OF NEW YORK.

THE regular monthly meeting and dinner of the Sketch-Club of New York was held on Saturday evening, January 4th. Thirty-one members sat down to dinner. President G. W. E. Field presided. After dinner Mr. W. T. Partridge of Columbia College, former holder of the Rotch Travelling-Scholarship and a member of the Club, gave an interesting talk on the subject of European travel

and study. Mr. Field, who has just returned from a short trip in Europe, also spoke on his experiences.

A hearty vote of thanks was accorded to Messrs. Partridge and Field.

PHILADELPHIA CHAPTER OF THE AMERICAN INSTITUTE OF ARCHITECTS.

At a special meeting of the Philadelphia Chapter of the American Institute of Architects, held January 8, the following minute was adopted relative to the death of Mr. John Stewardson, late a member of the Chapter:

"It is with deepest sorrow we have learned of the sudden and untimely death of our friend, John Stewardson.

"In commemoration of his influence among us we would here inscribe a tribute to his kindly and noble character and his high artistic nature.

"His professional career, though terminated before there was opportunity for the full realization of the promise he gave, did much to raise the standard of architecture in Philadelphia, and his executed work has placed him among the first of American architects.

"While his natural gifts and his attainments made us respect him as an artist, it was his sunny, buoyant nature that drew him to us as a friend. He was ever ready to help, advise and instruct. He was devoted to his life work, yet his sympathies were not limited by it.

"It is impossible to voice the overwhelming sentiment of loss we feel—a loss not alone to ourselves, but to the community in which his work will stand as an enduring monument to his genius."

SOCIETY OF BEAUX-ARTS ARCHITECTS.

January 7.

By request of the President, a special meeting will be held tomorrow at 5.15, at the office of Mr. Walter Cook, McIntyre Building, corner Broadway and 18th Street, to take appropriate action on the sudden death of our fellow-member and friend, John Stewardson.

EDGAR A. JOSSELYN.



[Contributors of drawings are requested to send also plans and a full and adequate description of the buildings, including a statement of cost.]

FIREPLACE IN THE SOUTH LOUNGING-ROOM OF THE METROPOLITAN CLUB-HOUSE, FIFTH AVENUE AND SIXTIETH STREET, NEW YORK, N. Y. MESSRS. MCKIM, MEAD & WHITE, ARCHITECTS, NEW YORK, N. Y.

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

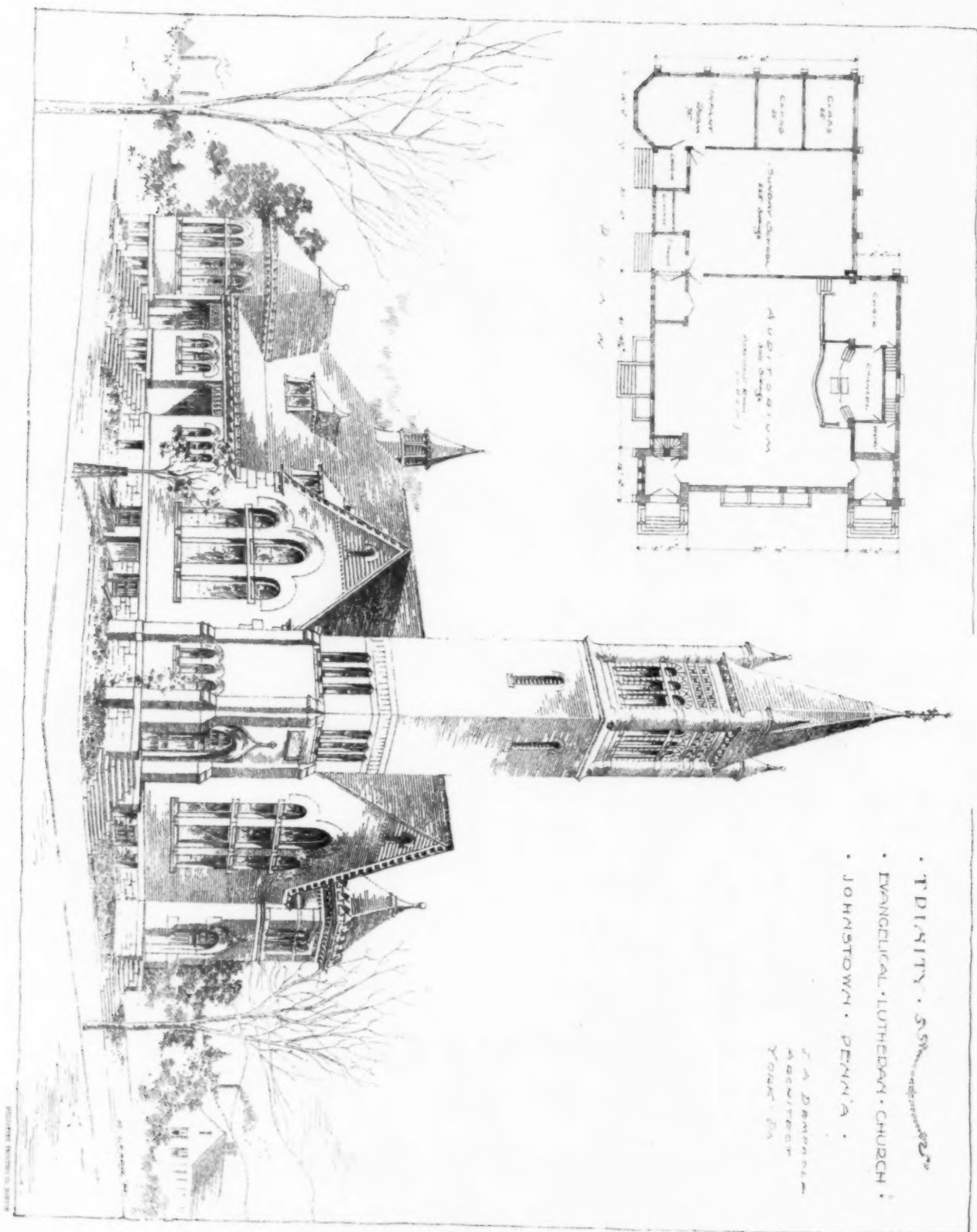
VIEWS of the exterior of this building were published in an issue for May 3, 1894.

THE CEDAR RAPIDS SAVINGS-BANK BUILDING, CEDAR RAPIDS, IOWA. MESSRS. JOSSELYN & TAYLOR CO., ARCHITECTS, CEDAR RAPIDS, IOWA.

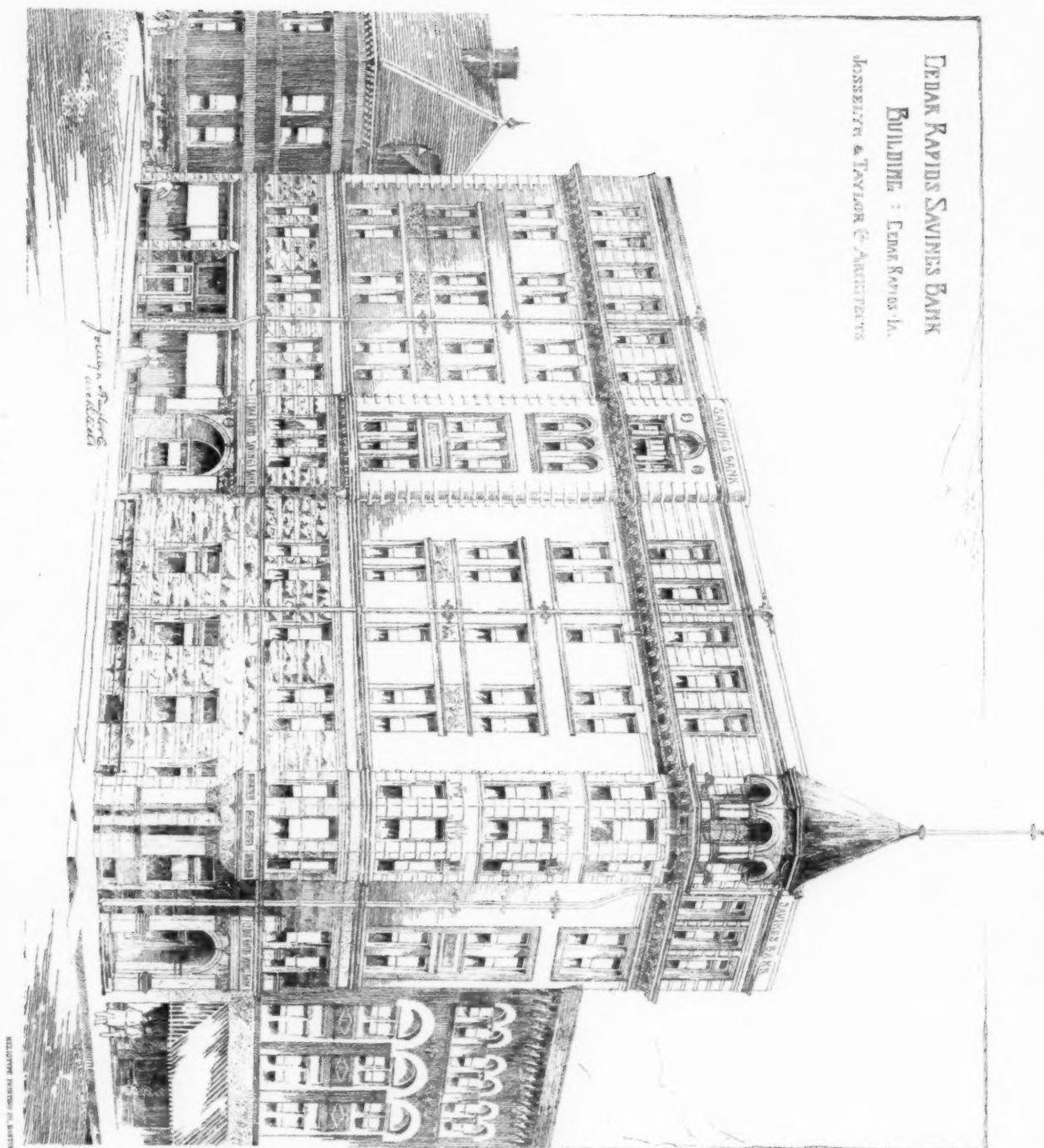
THIS is the first fireproof building of any size and the first business building over four stories high in the city. The dimensions on the ground are 30' x 140'. The height from sidewalk to parapet wall 85' and to top of flag-pole 115'. There are a basement and six stories. The material for the exterior facing is Sioux Falls purple jasper for the first two stories, with polished red-granite pilasters at sides of entrances and supporting the corbelling of angle octagon. The moulded belts, bases and carved capitals of the first two stories are of terra-cotta of the color of the cut jasper, the remainder of the two stories rock-faced stone. Above the belt at the line of the third-story sills, the facings are red St. Louis brick with moulded red brick, red terra-cotta for cornices, belts, panels and trimmings. The octagon on the angle of the building is treated so as to form a shallow balcony on the sixth story, its roof to be covered with Spanish tiles. The Third Avenue and Third Street side and the alley end are of the same material and finish.

The main entrance to the building is through an archway on the Third Street front. In the basement between this entrance and the front are two large rooms suitable for offices. These both have outside entrances from an area on the street-side of the building and one room has an inside entrance and a vault. The end of the basement toward the alley will be used for machinery-rooms and store-cellars. Large vaults extend under the sidewalks along this end. The bank will occupy a space on the first floor, extending from the entrance archway on Third Avenue to the corner of Third Avenue and Third Street. The bank-room will have an entrance from the main hall which leads in from Third Street side and also an entrance directly from Third Avenue. The banking-room has steel-lined vaults for its own use and for safety-depositors' use and a storage vault. At the end of the building toward the alley is room for two stores or one single store: having show-windows toward the alley, or post-office place and two large show-windows on Third Street.

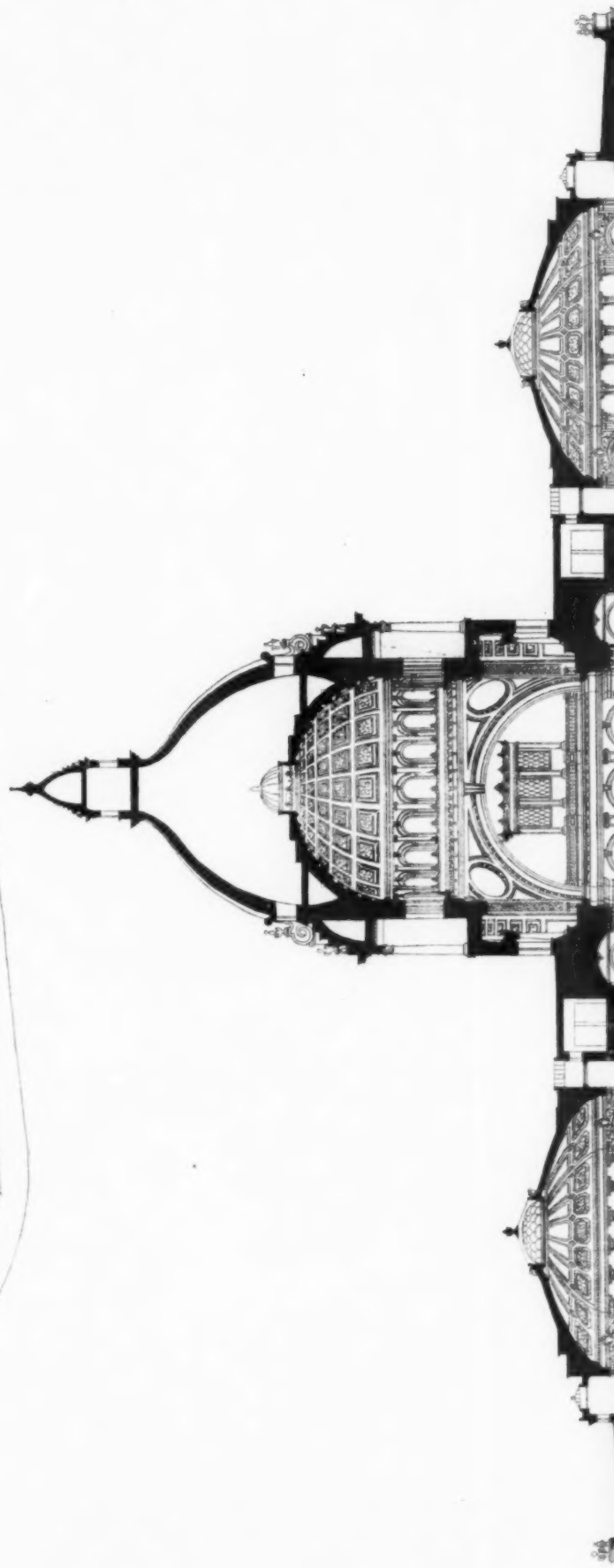
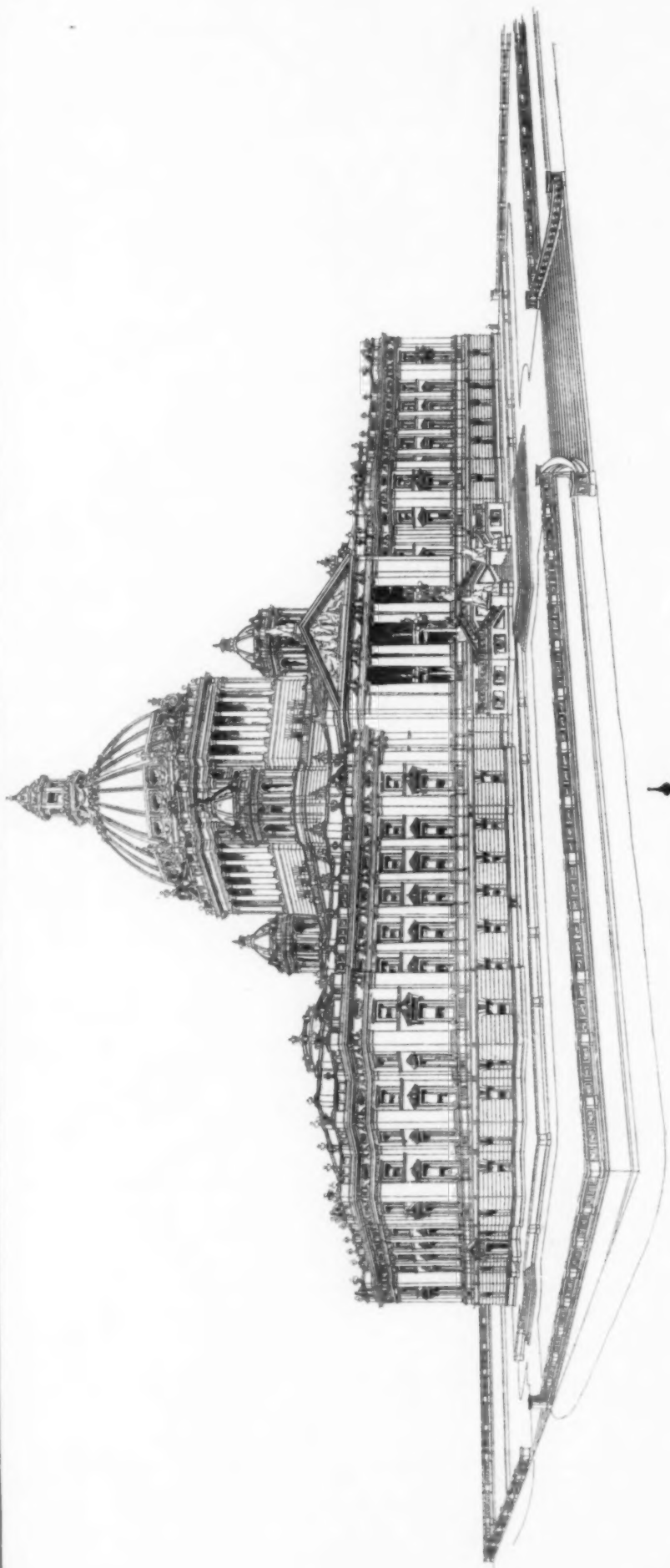
An elevator runs up from the central entrance with stairs around

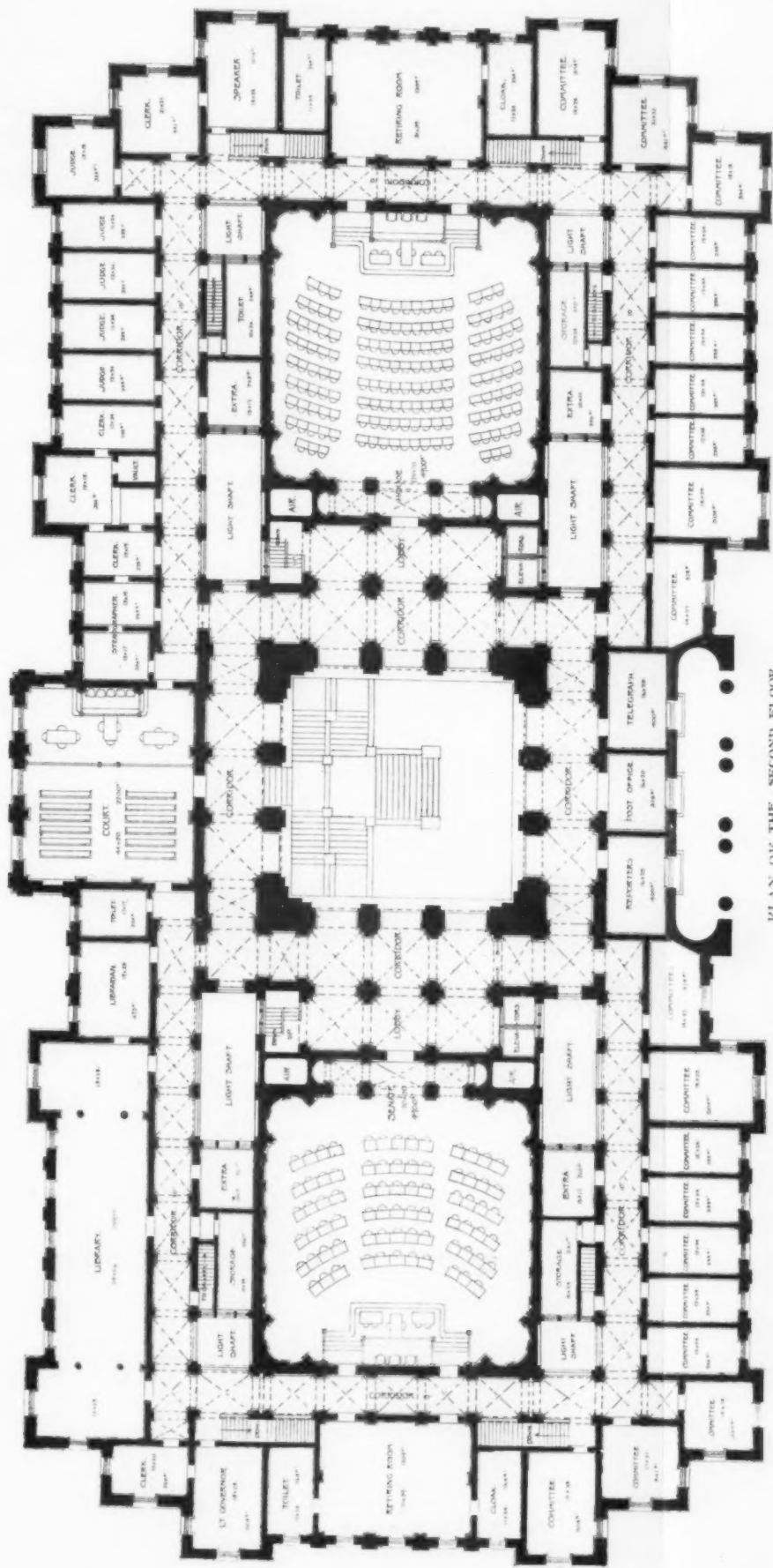
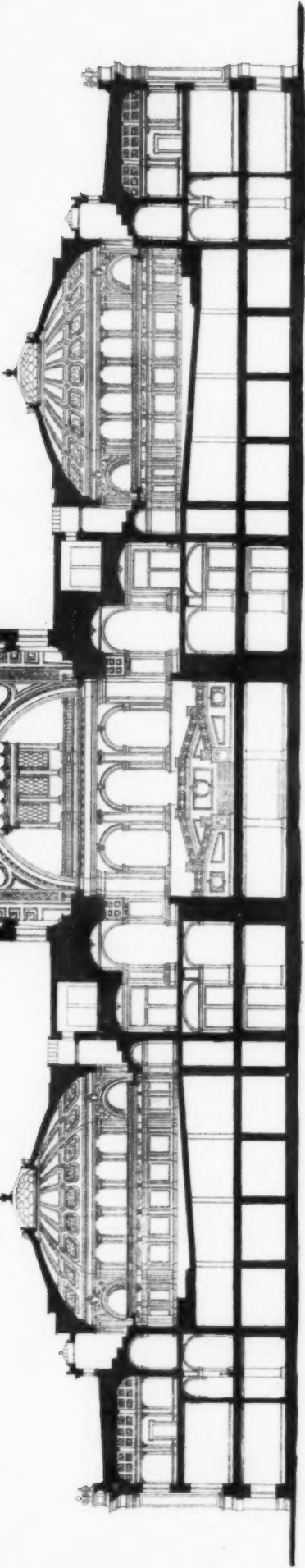


LEONARD RAPIDS SAVINGS BANK
BUILDING : LEONARD RAPIDS, ILL.
BOSSERT & TAYLOR, C. ARCHITECTS

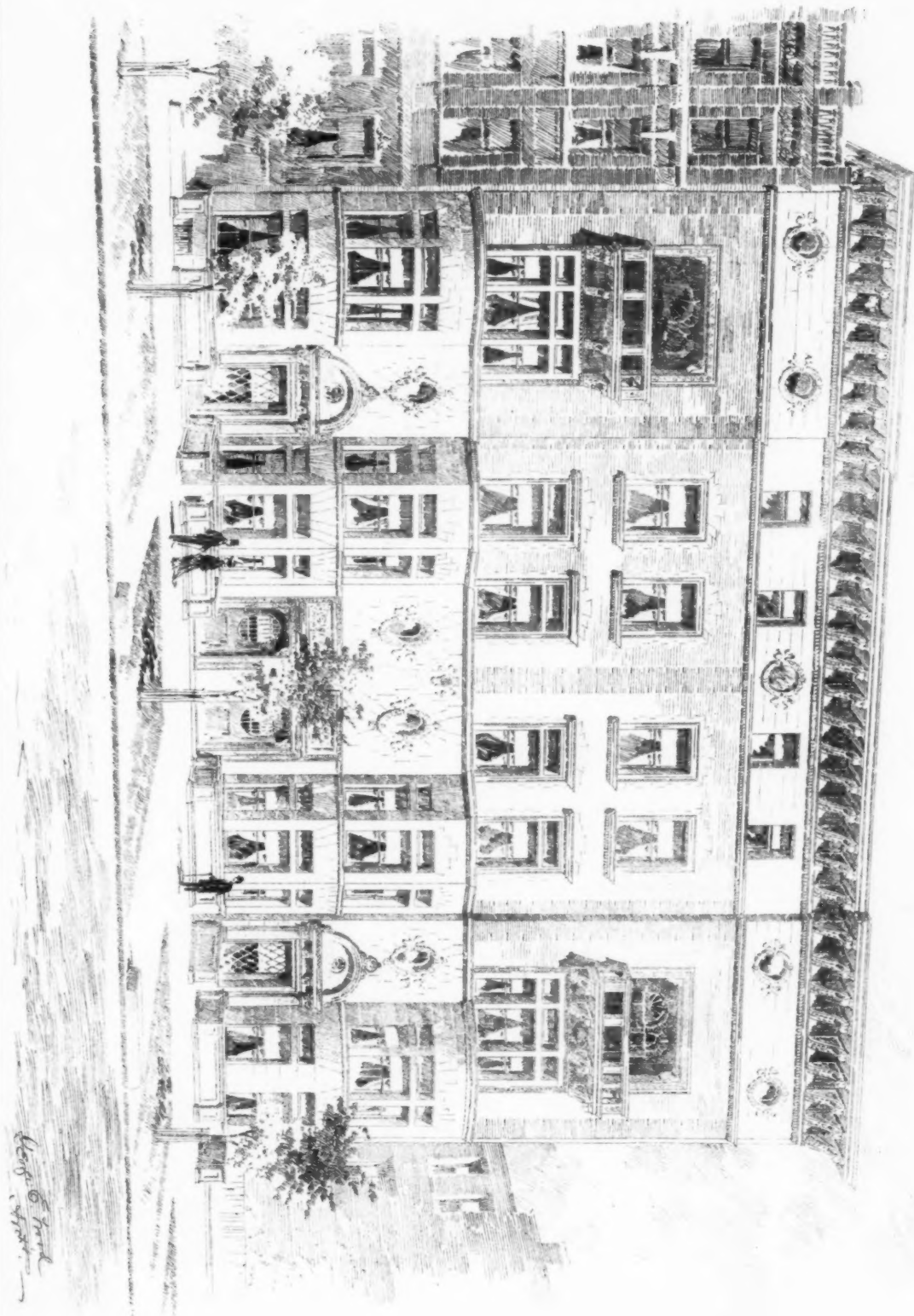








DESIGN FOR THE MINNESOTA STATE-HOUSE, SUBMITTED IN THE SECOND COMPETITION.
CYRUS K. DEAN, ARCHITECT.



DESIGN FOR A GROUP OF HOUSES ON EIGHTY-SIXTH STREET, NEW YORK, N. Y.

GEORGE E. WOOD, ARCHITECT.

it. Each floor above the first, except the sixth, is divided into about ten suites of offices. Two offices on each floor have vaults, and there is also a general vault on each floor.

Toilets are arranged on each floor. Each suite of offices have arrangements for water in them. The sixth floor will be divided, for the present, into two large rooms. The general construction will be solid and substantial. The floor is of steel, corrugated iron and concrete, known as "Common-sense Floor Construction," the floor boards being the only wood. The partitions will be mackolite fire-proof material. Interior finish is to be of oak.

A fire-escape will be provided at the end of the building with openings off of each floor at the end of the corridor.

The main entrance-hall will have walls faced with enamelled brick. The bank-room will have a marble wainscot and marble mosaic floor, as will also the toilet-rooms.

The cost, complete, will be about \$75,000.

EVANGELICAL LUTHERAN CHURCH, JOHNSTOWN, PA. MR. J. A. DEMPWOLF, ARCHITECT, ERIE, PA.

This church, at the corner of two principal streets, is now nearing completion and will be occupied during the holidays. The basement walls are built of local dark-buff stone, laid broken-range, pointed in colored mortar and harmonizing with the superstructure, the walls of which are built of red bricks, ample use being made of another local stone of a light-buff color for trimmings; the roof is covered with blue slate. The spacious interior is finished in hardwood and the angular concave ceiling ranging with the roof timbers is divided into panels by heavy ribs and pierced by ornamental ventilators. The various apartments of the building are heated by two powerful combination furnaces. The entire cost including seating, stained-glass, carpets, etc., is \$21,500.

HOUSE OF FRANCIS A. FOSTER, ESQ., WESTON, MASS. MR. JAMES T. KELLEY, ARCHITECT, BOSTON, MASS.

The house is situated in a 50-acre park on a slight eminence between two high hills. From the terrace there is a distant view of the Blue Hills. The house is of delicate cream brick colored with terra-cotta trimmings of same color. The finish of the interior is carried out in the dignified sixteenth-century Italian style.

DESIGN FOR THE MINNESOTA STATE-HOUSE SUBMITTED IN THE SECOND COMPETITION. MR. CYRUS F. DEAN, ARCHITECT, ERIE, PA.

STUDY FOR A GROUP OF FOUR HOUSES ON 86TH STREET, NEW YORK, N. Y. MR. GEORGE E. WOOD, ARCHITECT, NEW YORK, N. Y.

[Additional Illustrations in the International Edition.]

THE SOUTH LOUNGING-ROOM OF THE METROPOLITAN CLUB-HOUSE, NEW YORK, N. Y. MESSRS. MCKIM, MEAD & WHITE, ARCHITECTS, NEW YORK, N. Y.

[Gelatine Print.]

A CORNER OF THE SAME.

[Gelatine Print.]

"MASTER BUNBURY." AFTER SIR JOSHUA REYNOLDS.

It could not be expected that Reynolds's portraits should always escape adverse criticism. Mr. Ruskin having said that the painter was more regardless of dignity than of nature, or something to that effect, and that the peculiarity was particularly observable in the portraits of children, it is too commonly taken for granted there are grounds for the objection. Reynolds was not always converting his little subjects into *Infant Samuels* and *Singing Angels*, although he may not have suggested they were all prone to mischievous ways. His "Master Bunbury" might be a boy belonging to the humbler classes of the rural population, for there is nothing exalted about him, and he is not able to pose. That Reynolds considered the portrait was one of his happiest efforts is evident, from the jealous care with which he guarded it in his studio for his own enjoyment. In his will he bequeathed it to Master Bunbury's mother, and it continues to be the portrait by the painter which is the least known to the public.

BOARD ROOM P. & O. STEAM NAVIGATION COMPANY'S OFFICES, LEADENHALL STREET, E. C., LONDON, ENG. MR. T. E. COLL-CUTT, ARCHITECT.

[The following named illustrations may be found by reference to our advertising pages.]

LA PORTE DU PONT, MORET, SEINE-ET-MARNE, FRANCE.

DETAILS FROM AN OLD HOUSE IN SOMERVILLE, MASS. MEASURED AND DRAWN BY MR. FRANK C. ADAMS, BOSTON, MASS.

OLD HOUSES IN ENGLAND AND ON THE CONTINENT.

COLONIAL HOUSES.



BOSTON, MASS.—*Paintings recently purchased; Japanese Paintings; Line Engravings, Mezzotints and Etchings by Rembrandt*: at the Museum of Fine Arts.

Paintings from the Paris Salons of 1895: at the Jordan Art Gallery, 450 Washington St.

Pictures by Ross Turner: at Doll & Richards's Gallery, 2 Park St., opens January 16.

Loan Exhibition of Pictures of Merchant Vessels: at the St. Botolph Club, until January 11.

CHICAGO, ILL.—*Paintings by Robert W. Vonnoh, also Tapestries lent by Charles M. Ffoulke*: at the Art Institute, until January 15.

CINCINNATI, O.—*Paintings of the "Glasgow School"*: at the Art Museum, January 5 to February 2.

MINNEAPOLIS, MINN.—*Exhibition of Posters*: at the Studio Club, 719 Hennepin Ave., January 6 to 15.

NEW YORK, N. Y.—*Twenty-ninth Semi-annual Exhibition, including Loan Exhibition of Early American Paintings, Old English Paintings, and the Cullum Collection of Classic Sculptures*: at the Metropolitan Museum of Art.

Fourteenth Autumn Exhibition of the National Academy of Design: December 23 to January 11.

Water-colors of Constantinople, Holland and Venice, by F. Hopkinson Smith: at the Avery Galleries, 368 Fifth Ave., January 6 to 18.

Exhibition of Japanese Paintings and Color Prints: at the Fine Arts Building, 215 West 57th St., until February 5.

Paintings by Maxime Maufra: at the Durand-Ruel Gallery, 389 Fifth Ave., January 8 to 22.

Exhibition of Society of Beaux-Arts Architects: at the Architectural League Rooms, Fine Arts Building, 215 West 57th St., January 16 to 18.

PHILADELPHIA, PA.—*Sixty-fifth Annual Exhibition of the Pennsylvania Academy of Fine Arts*: opens December 23, closes February 22. The Architectural Section of the Exhibition closes February 1.



THE CHICAGO DRAINAGE-CANAL. — Probably the most important and perhaps the most stupendous piece of engineering now in progress is the Chicago drainage-canal. That statement is strong, but I think it is essentially correct. As is well known, the waters of the great lakes of Superior and Michigan once found their way to the sea by the Mississippi valley and Gulf of Mexico. Then came a slight upheaval of the limestone crust, and a simultaneous subsidence of the lake basin, so that between Lake Michigan and the Illinois River, a tributary of the Mississippi, there was a ridge, or, as it is now known, a "continental divide" some thirty miles wide, composed of hard clay, glacial drift, the remnants of a great terminal moraine, and solid limestone rock. This continental divide bars the way between Chicago and the Mississippi valley. To get over or through that divide has been the sewerage problem of the last fifty years. The canal naturally divides itself into three general divisions: The first, of thirteen miles, beginning at Chicago, is known as the earth division, where the channel is cut through hard, compact clay, with a light deposit of alluvial or prairie soil on the top. In this division the channel is to be, when completed, 202 feet wide on the bottom, with sloping sides of "two to one." The second general division is known as the glacial drift, some six miles in length, through sand, clay, hardpan and boulders of granite, sandstone, quartzite and conglomerate. Some of the boulders weigh 100 tons each, and nearly all belong to the Lake Superior region. Following this is the third, or rock division, nine miles in length. In this section, after removing a light surface soil, the cut is through solid limestone rock, whose surface is plainly and in some places deeply marked by glacial action. About midway in the length of the canal it met the course of the Des Plaines River, which comes down from Wisconsin on the crest of the broad flat top of the continental divide. The distinguishing peculiarity of this stream is the fact that in summer it is nearly dry — all its waters could easily flow through a six-inch pipe. In times of melting snows and heavy rains it discharges at the rate of 800,000 gallons per minute. Provision must be made to keep these waters out of the canal, no small task, as river and canal run along side by side for at least a dozen miles. Hence a new channel had to be cut for the river through glacial drift and limestone rock, a distance of thirteen miles, nineteen miles of banks or levees built, and a dam or spillway, nearly 400 feet long, of solid masonry, as a safety-valve for times of extra-high water. The work of construction began in September, 1892, and the contracts were all to expire April 30, 1896, though most of them have recently been extended a few months. The total length of the canal will be twenty-eight miles — thirteen in earth, six in glacial drift, and nine in rock.

solid limestone. The work of excavating began on the south branch of the Chicago River, one mile from the lake, and the estimated cost is \$1,000,000 a mile, or a total of not less than \$30,000,000. The average depth of the water in the canal will be twenty-four feet, and it will deliver into the Illinois and Mississippi Rivers 300,000 gallons of sewage per minute so thoroughly diluted as to be perfectly harmless, and this amount can be increased to 600,000 gallons per minute, affording ample sewerage facilities for a population of 3,000,000. In many places along the solid rock and glacial drift, as well as in the earth divisions, heavy retaining walls of stone, laid in hydraulic cement, are built, in all about 400,000 cubic yards. If the rock and earth excavated from this canal were deposited in Lake Michigan, where the water is forty feet deep, it would make an island one mile square rising eight feet above the water-line. — *Correspondence Springfield Republican.*

MODEL LODGING-HOUSES IN GLASGOW.—At the meeting of the Glasgow Philosophical Society recently, Bailie Chisholm read a paper on "The History and Results of the Glasgow City Improvement Trust." The inception of the Glasgow City Improvement Trust, he said, was partly coincident with and partly consequent on the growth of public sentiment in the direction of sanitary and hygienic reform which had distinguished the second half of the present century. The rapid and marvellous rush of people from the country districts to our great cities during the period remarked upon found their city authorities all but unprepared. In the centre of the city the people came to be crowded together in such a way that the district was a seat of disease and crime, a hotbed of pollution and vice. While officialism left this state of matters unheeded, fortunately private philanthropy stepped in to lessen, if not to remove, a hideous blot from their midst. It was not until 1865 that the Corporation moved in the matter, and in the following year the City Improvement Trust bill was passed into law. The trust had not only improved the streets by widening them and opening them into squares, but had erected in addition to dwellings for the poor in different parts of the city, seven lodging-houses, with accommodation for upward of 2,000 lodgers, and these lodging houses were a great and unmixt blessing to those who used them, while since their erection, the old pestilential lodging-houses had disappeared from their midst. There were also in course of erection a family home or *crèche*. The building of tenements by the Trust was in a manner a last resort. The sites as cleared by the Trust were not taken up by builders, and the Trust was thus forced into building itself, and, exclusive of tenements in course of erection, it now owned considerably over 1,000 dwellings, accommodating nearly 6,000 people, at rents varying from £5 to £20 or £25. It was said that they were merely shifting the very poor and the vicious from one part to another. That was not true. In sweeping the breeding styes of vice away they had given health of body and cleanliness of life which previously did not exist, and, if other proprietors would follow it, the social and domestic amenities of their poorest citizens would in a very few years be further improved. The Trust had expended altogether on lands and buildings £1,955,506, and on the erection of buildings £231,000, giving a total of £2,186,506, and, deducting land sold or leased, amounting to £1,072,000, this left a balance of £1,114,506. The heritable property of the Trust was valued at £691,161, showing a deficiency of £423,144. The total cost to the rate-payers during thirty years—that is, the amount obtained by assessment—had been £593,079 10s. 6d., against which they had the Alexandra Park, 100,000 yards of ground thrown into streets and squares, and more than £100,000 expended in covering the Molendinar and Camlachie burns. The charge made against the rate-payers might now be said to have ceased, as the operations were self-supporting. — *Edinburgh Scotsman.*

LABROUSTE AND THE ACADEMIE DES BEAUX-ARTS.—In the year 1827 a scholar of the Ecole des Beaux-Arts was sent to the Académie Française in the Villa Medici, at Rome, to pursue his studies there for five years at the expense of the Government. This scholar was Henri Labrouste. While in Italy his attention was directed to the Greek temples of Paestum. Trained, as he had been, in the strictest academic architecture of the Renaissance, he was struck by many points of difference between these temples and the Palladian formulas which had hitherto held despotic sway over his studies. Labrouste, on his return to Paris, surprised the grave professors of the Academy—Le Bas, Baltard, and the rest—by presenting to them as the result of his studies, carefully elaborated drawings of the temples of Paestum. Witnessing, with pious horror, the grave departure from their rules contained in the drawings of their former favorite, they charged him with error even as a copyist. True to their prejudices their eyes did not penetrate beyond the outward type, and they at once began to find technical objections. They told him, never did such an absurdity occur in Classic architecture as a triglyph on a corner. Palladio and the Italian masters never committed such an obvious crime against propriety, nor could an instance be found in all Roman antiquity. It was in vain that poor Labrouste upheld the accuracy of his work, and reminded the Academy that among the Roman models no instance had been found of a Doric corner—that this corner occurred only so ruined that no corner was left for examination, or in the grand circumferences of the Colosseum and Theatre of Marcellus, where, from the nature of the case, no corner could be. The professors still maintained the integrity of their long-established ordinances, and, to disprove the assertions of the young pretender, even sent a Commission to examine the temples in question. The result was a confirmation of the fact, the ridicule of Paris, the consequent branding of the young artist as an architectural heretic, and a continued persecution of him by the Ecole des Beaux-Arts. — *The Architect.*

CHOLERA AND THE WELL OF ZEM-ZEM.—The holy well of Zem-zem disputes with the black stone built into the wall of the Kaaba the honor of being the most sacred thing in Mecca, and some authorities hold that it, rather than the black stone, is the original cause of Mecca's

becoming a holy place in the eyes of the old heathen Arab tribesmen. Its perennial supply is a specialty, and, as the water is slightly brackish, containing several alkaline constituents, it may rank as a mildly aperient mineral spring. One of the chief duties and privileges of the pilgrims is to drink, to drink often, and as much as they possibly can, of the holy water. It has of late been assumed that the holy well is itself a source of infection, and a deadly centre for the distribution of cholera poison; but Dr. Snouck Hurgronje, who spent six months in Mecca in 1885, in the successful guise of a pilgrim, zealously denies this. From an analysis of the water, as well as from consideration of the soil, climate, situation and sanitary arrangements (such as they are) of Mecca, expounded in a paper read to the Geographical Society of Berlin in 1887, he argues that no dangerous organic poison, still less the cholera bacillus, is present in the water; and, though the sacred enclosure, like the rest of the narrow valley in which Mecca stands, is liable, on the rare occasions when heavy rain falls there and on the hills around, to be partially flooded for a time, he holds that the high and solid wall of masonry round the mouth of the well is sufficient to prevent contamination by surface water. Further, the pilgrims, clean or unclean, have never direct access to the well; only the established officials attached to the well are entitled at any time to draw its water, and this they give to the pilgrims for a duly exacted fee. — *Chambers's Journal.*

SCREWS IN STONE-WALLS.—A Dusseldorf engineer, knowing from experience that wooden dowels for the purpose of securing screws in stone are apt to weaken the walls and do not afford the desired solidity, has devised an ingenious method of obtaining a firm anchorage. For this purpose a wire of suitable thickness is coiled on to the screw, so as to follow the threads of the same and to form a kind of screw-nut. The coiling may commence near the head or thick end of the bolt and proceed toward the point by laying the wire into or between the threads, so as to touch the bottom of the same, the section of each screw-thread being preferably triangular or trapezoidal and the core of the screw conical (similar to a wood-screw). After arriving at the point of the screw the wire may be wound backward over the helix already wound on, but with a steeper pitch, so as to leave wider interstices between consecutive convolutions of the wire. After the wire has been laid on so as to form a nut, and then the screw withdrawn, the nut or wire coil is introduced into a hole which has been drilled or otherwise formed in the wall for this purpose, and which is slightly wider than the diameter of the nut measured over the outer layer of the wire, after which the interstices are filled up with plaster-of-Paris, cement, or similar binding material in a plastic condition. When the said binding material has become sufficiently hard and firm, the screw bolt which has served as a core, or another screw bolt having the same diameter and pitch, is screwed into the wire-coil, and may now be screwed out and in repeatedly without damaging the wall, because the wire serves as a screw nut, which is secured to the stone or wall by the cement or other binding material. — *Philadelphia Record.*

THE CHICAGO CHURCH.—The other day we went by a new building, which, to our practised eye, could be nothing else than a pumping-station. "That's the new branch of the water-works," we said, very oracularly. "No such thing," bluntly responded the friend walking with us. "That is a gymnasium." He proved his point by the windows, high up and small, and evidently intended to prevent people looking in, or out, for that matter. We proved our position by the smoke-stack and the "altogether" of the edifice. Presently we asked a little street-urchin whom we met, and he said: "That? Why, that's the new Church." And so it proved to be. It was, one sees, a sign of the times. The fact is that some of our denominations, at least some of the preachers in them, have so far lost sight of their aim that the confusion has got into their very bricks and mortar. What they don't know is so much more prominent in their preaching than what they do know that the church has no longer a font, an altar, or a spire. When the pulpit ceases to present heavenly themes, there is no reason why the building should be distinguished from secular markets, or banks, or cattlesheds. It will be needed for one or the other of these uses before long. — *The Chicago Interior.*

ELECTRIC HEATING OF A MONASTERY.—One of the most interesting developments of the utilization of electric power from the works at Niagara Falls is a heating plant which has recently been put into the Carmelite Monastery near there. Electricity will be entirely used for cooking, and for all power purposes, as well as for all laundry work. The cost of heating buildings by electricity has not as yet been reduced to such a figure as will cause it to enter into active competition with other methods, but its effect and cost in the monastery is watched with the greatest interest by all interested in electricity. The power is now used pretty generally for heating tramcars operated by electricity, while it possesses many advantages over any other system, which more than counterbalances the increase in cost. It is also generally used in laundry work for heating irons. The extension of the power for heating purposes, however, is only a question of time. — *Invention.*

CHOLERA GERMS IN IMPORTED PLANTS.—The importation into the United States of plants from China and Japan is forbidden. The reason for this is the prevalence of cholera in the Asiatic countries. Nearly all of the plants that come across the Pacific are shipped in pots and in their native soil. Nothing absorbs and holds the germs of disease, especially in an epidemic, so well as the earth. — *N. Y. Evening Post.*

"GOLFERS."—London has invented a new and expressive bit of artistic slang. It has christened the followers of the impressionist cult "golfers," because they try to do their work with the fewest number of strokes. — *The Collector.*