

Entered at the Post-Office at Boston as second-class matter.

JANUARY 25, 1896.



SUMMARY:—

The National Academy of Design decides not to ally itself with the Fine-Arts Society. — The Character of its Present Building. — The Enlargement of the Building of the Metropolitan Museum. — Women to be admitted to Lectures at the Ecole des Beaux-Arts. — Sir Frederic Leighton becomes Lord Leighton. — The Proposed Balloon Expedition to the North Pole. — More Facts relating to Herr Lilienthal's Experiments in Flying. — The Berlin Sewerage System. — A German Model for a Contract between Owner and Builder.

THE PURCELL CENTENARY.	37
A GENERAL METHOD OF PERSPECTIVE	39
CHATEAU-HUNTING IN FRANCE.	40
A PLEA FOR MODERATION.	43
SOCIETIES.	45

ILLUSTRATIONS:—

Entrance to the Johnston Emergency Hospital, Milwaukee, Wis. — Two Competitive Designs for the New Bedford Savings Bank Building, New Bedford, Mass. — Accepted Design for the Same. — Wholesale Warehouse at Minneapolis, Minn. — "The Lanesborough Gables," Roxbury, Mass. — Crosby School-house, Arlington, Mass.

Design for a Fine Art Building. — Sgraffito Frieze, No. 96, Via Banchi, Vecchi, Rome: Sgraffito Frieze, No. 62, Via Borgo, Nuovo, Rome. — A Group of Commemorative Monuments. — A Group of Towers.

Additional: The Johnston Emergency Hospital, Milwaukee, Wis. — West Front of the Collegiate Church of St. Hildebert, Gournay, France. — Interior of the Equitable Insurance Office, Manchester, Eng. — Entrance to Bishopsgate Institute, London, Eng.

EXHIBITIONS.	46
NOTES AND CLIPPINGS.	47

THE proposed scheme for having the National Academy of Design erect the new building which it will need after the first of next June, on the lot adjoining the building of the Fine-Arts Society, and to a certain extent in connection with it, has been abandoned, a majority of the members being opposed to anything which would seem to detract from the independence of the Academy. The decision was reached in a meeting attended by fifty-six out of the ninety Academicians, so that it may be considered as the expression of the prevailing sentiment of the entire body. What the Academy will do next remains to be seen. Every old New Yorker will be sorry to see the last of the pretty building, in which was embodied, not to say buried, so much aspiration after the higher architectural life, and will miss the pleasant galleries, which lent themselves so well to the receptions and other entertainments of the hospitable Academicians; and will hope that its new house may prove as interesting as the old one. It would be an excellent idea, by the way, to get Mr. Wight to write a history of the old building, with an incidental account of the Truth in Art movement, with which it was associated. While we are by no means so sure as Mr. Ruskin is, or was, of the connection between pointed arches and morality, or between pilasters and pride, there is, undoubtedly a close relation between the intensity of feeling of the artist and the beauty or impressiveness of his work. The Truth in Art movement in New York was a sincere and enthusiastic effort on the part of a certain number of artists to cut loose from shams and formulas, and do their work with perfect honesty, recurring to nature for inspiration. On the part of the architects it included also the principle of enlisting the interest of the workmen in the artistic development of the design, by allowing them to participate, to a certain extent, in the choice or execution of details of the work. This was done in the National Academy building, if we are not mistaken, by giving the carvers, for example, natural flowers, from which to model, under proper supervision, the capitals and string-courses; and, although the execution of these details is crude, compared with the splendid technique now displayed by some of the architectural carvers in New York, the work is extremely interesting, and in its way, beautiful, with a beauty of sentiment such as few modern buildings possess.

WE do not mean to say that the building is, as an architectural design, beyond criticism; on the contrary, the sarcasm that we once heard, that it is strange that such lofty motives should have evolved a building presenting a French Gothic front on one street, and an Italian Gothic façade around the corner, is not entirely without justification; but, notwithstanding any grammatical defects, the language that the building speaks is that of modest sincerity, combined with what might be called an affectionate desire to please, in a pretty and rustic way. A building with these characteristics is a rarity in this country, and its disappearance is to be deplored.

THE New York Legislature has appropriated a million dollars for the building of an addition to the Metropolitan Museum of Fine-Arts, and the work of construction will soon begin. The bill provided that the money must be expended within five years, but that not more than two hundred thousand dollars should be expended in any one year. The building will, therefore, proceed in that somewhat leisurely manner, which is, in theory, so necessary for the full development of the architect's ideal, and it may certainly be expected that the details will be well studied. Plans for the extension were made by the late R. M. Hunt, and were nearly completed at the time of his death; and his son, Mr. R. H. Hunt, has been commissioned to carry them into execution. The new extension will be T-shaped, the top of the T fronting Fifth Avenue. The design is in Classic style, and will be carried out, if possible, in white marble. The Fifth Avenue front is three hundred and four feet long, which is enough to give a very imposing effect.

MANY people will be interested to know that from January 1, 1896, women, from fifteen to thirty years of age, are admitted to the courses of lectures at the Paris School of Fine Arts. The subject of the admission of women to this school has been discussed for several years, but a strong party has always opposed any change. Lately, however, the opposition has been more feeble, and the Minister of Public Instruction has ventured to make a beginning by admitting them only to the oral courses. So far as architecture is concerned, the experience of the schools here, to which women are admitted as freely as men, indicates that the male students have little to fear from the competition of their sisters. It is not that the latter cannot do the work of the school as well as the men, for they generally surpass them in industry, and often in talent; but the professional life of an architect is too harassing for a woman's taste, and the number of women who practice architecture on their own account in this country is very small in comparison with that of those who are qualified to practice it, but who prefer the less trying duties of an assistant. In the other arts, women have already won so high a place that admission to the great French School does not add very much to their resources; but it will probably be regarded as a gratifying recognition of their ability.

SIR FREDERIC LEIGHTON, the courtly and accomplished President of the Royal Academy, has been raised to the peerage. Like the late Poet Laureate, Lord Tennyson, Sir Frederic has selected his own patronymic as the style of his new peerage and in so doing has shown a wisdom greater than that of Sir William Thomson, whose great fame is now hardly recognized as really belonging to Lord Kelvin. The *Builder* thinks this is the first instance of the elevation of an artist to the peerage in England, but it would be hard to find a person on whom such an honor would be more worthily bestowed.

THE famous balloon expedition to the North Pole is fairly in process of preparation. The money to pay for it has been raised, the volunteers who are to accompany the adventurous planner of the expedition are ready, and a contract has been made for the delivery of the balloon on May 11 next. The party will consist of M. Andrée, the leader, M. Eckholm, who is to make the astronomical and meteorological observations, and M. Strindberg, who will be the photographer of the expedition. The silk for the balloon is being tested at Lyons for strength and uniformity. Several thicknesses of it are to be glued together and the whole covered with varnish. The

net, from which the car is suspended, and the car itself, are being made in France, while the sails and guide-ropes are to be made in Sweden, under the personal direction of M. Andrée. The balloon is to be inflated with pure hydrogen, and as it would obviously be impracticable to transport it, already inflated, to the starting-point, portable sheds are to be constructed, which will be carried, together with the zinc and sulphuric acid for the production of the gas, to the place of departure. This is to be on one of the Nordkæama Islands, a little way from the northwest coast of Spitzbergen, and less than ten degrees distant from the Pole. If the balloon could be made to fly straight northward, the journey to its destination would thus be less than seven hundred miles long. The explorers count on being able to float in the air for fifteen days. This, with ordinary winds, ought to enable them to travel nearly four thousand miles, or, at least, five times as far as the direct distance to the Pole; so that, as they can, probably, in case of winds not quite favorable, direct their course, by means of their sails and guide-ropes, at a certain angle with current, they hope to be able to navigate themselves within sight, at least, of the earth's extremity, and, in the remaining time, reach some inhabited country, or, at least, find some whale-ship which will bring them home again.

THE Engineer Lilienthal seems to think that his fellow professionals will be interested in his scientific researches into the art of flying, and communicates his experiences very freely to the Berlin Society of Architects. Every one knows the courage with which he has pursued a task of great difficulty, and serious danger, a danger which he himself quite appreciates, for as he said in one of his lectures, the science of flying can only be learned by experience, while to fly unscientifically is to risk breaking one's neck. His view of the matter is, that man, being, as yet, the heaviest and clumsiest of all the birds, should, for the present, imitate only the flight of birds of a similar class, which consists mainly in jumping from a height, and landing safely, at a certain distance, on the ground. When this feat has become easy, the effort should be made to start from a height, and, passing through the air through a certain horizontal distance, reach a point as high as the starting-place. After this power has been attained, it will be a comparatively simple matter to fly upward from a starting-point on the ground.

SO far, his own attempts have been confined to jumping from an artificial hill, and landing on the ground as far from its summit as possible. In these efforts, he has sustained many bruises, and some worse injuries, the greatest difficulty, so far, that the flying-man has to encounter being to keep himself balanced, so as not to be inverted by the wind, and deposited on the ground on his head, instead of his feet. Quite recently, in order to guard better against the occurrence, he has substituted for the single broad wings with which his earlier experiments were made a sort of compound wing, consisting of several planes, one above another. It is obvious that, with such wings, the vertical distance between the centre-of-gravity and what may be called the centre of lifting power can be made much greater than is possible with simple wings, and that the stability of the whole will, therefore, be increased; but, while the compound wings seem, for this reason, well suited for horizontal or descending flights, the prospect of being able to flap them, so as to raise the body above the starting-point, does not seem very brilliant. However, as Herr Lilienthal says, the world is, in regard to navigating the air, in the condition of a baby just beginning to try to walk. For a long time yet, its efforts will end only in tumbles, but, little by little, the infant will learn to balance itself, to exert its powers judiciously, and, at last, to walk securely.

AS we have from time to time mentioned, the City of Berlin is drained by a very complete system of sewers, terminating in irrigation-fields of vast extent, far surpassing in size those which receive the sewage of Paris. At the beginning of the year 1874, there were no sewers in Berlin, although it had then a population of about eight hundred thousand. Moreover, the whole subject of the drainage of cities far from the sea was a matter of dispute, if not of despair. Paris, it is true, disposed of a small quantity of sewage by irrigation, at Gennevilliers; Edinburgh had a rather nondescript irrigation

system, and Dantzig disposed of its sewage upon fields which perversely refused to freeze, or give trouble otherwise, notwithstanding the predictions of the engineers unfavorable to irrigation; but it was generally agreed that such a system would, for various reasons, be inapplicable to a great city. However, it was necessary to do something for Berlin; and, as the sea was a hundred miles away, and chemical precipitation processes were too expensive to be practised on so large a scale, the German engineers decided to try irrigation on a great scale. The scheme which they planned is now fully carried out, and has already furnished Berlin, which has, meanwhile, increased in population until it numbers sixteen hundred thousand souls, with nearly five hundred miles of sewers, which carry the drainage of the houses and streets to a tract of twenty thousand acres of sandy land, where it serves to nourish the grass, turnips, potatoes and cabbages destined to feed, later, the people of the city. Notwithstanding the predictions of saturation of the soil, pestilence, infection carried through the sewage-fed vegetables, and so on, which were once so freely made in regard to sewage-irrigation, and the "observations" of people like a certain London professor, who, while visiting Gennevilliers, cut a stalk of celery, or some similar plant, and "saw a stream of sewage drip from the cut surface," the soil of the Berlin fields is not yet saturated, and gives no indication that it ever will be, although it receives more than two thousand million cubic feet of sewage every year; the effluent water, which is tested at regular intervals by the city's experts is as clean as ever; the air of the irrigation grounds, far from being malarious or pestilential, is so pure that the medical authorities of the city have established several convalescent homes there, which receive many patients and enjoy a high reputation among physicians. In the city itself, the effect of the completion of the system has been to reduce the annual mortality, from all causes, from thirty-two to twenty in a thousand, and the annual average of deaths from typhoid fever to one in ten thousand. This has been accomplished in spite of the fact that Berlin is the most crowded city in Europe, averaging seventy occupants to each house, while Paris has only fifty. The entire cost of the system, according to M. Launay, Chief Engineer of the Drainage System of the City of Paris, who was sent by the Prefect of the Seine to examine the Berlin works, and whose report is reviewed in *Le Génie Civil*, was about twenty-two million dollars, including the expense of the irrigation-fields; and it is so complete that, whereas twenty years ago not a single house in Berlin drained into a sewer, now fifteen hundred and sixty-four thousand people live in houses with sewer connection.

THE *Bautechnische Zeitschrift* gives a model of a contract between an owner and a builder, which is interesting, although very simple, no architect being mentioned, and many stipulations thought necessary among us being omitted. The provisions for completion and delivery of the work, and for a definite forfeiture in case of delay, are substantially similar to those in use with us; but the builder promises to carry out his work "according to the rules of the building art," and agrees to make good all damage and expense incurred by the owner on account of defects in the material or execution of the work undertaken by him, for two years from the completion and delivery of the work. This two-years' warranty does not, however, hold good in the case of alterations made subsequently to the completion of the building, by another mechanic; nor does it apply to damage due to the defective work of other mechanics employed in the building at the time of the execution of the contract work.

THE matter of arbitration of disputes is provided for by the stipulation that controversies in regard to the interpretation of the contract, or the execution of the work, if they cannot be settled otherwise, shall be referred to two arbitrators, one chosen by the builder, and the other by the owner; and that, if these fail to agree, a referee, who is agreed upon by the parties at the beginning, and is named in the contract, shall act with the arbitrators, and give the deciding vote. In regard to alterations, the stipulation is made that if by the wish of the owner, or on the proposition of the builder, changes from the plans or specifications are decided to be desirable, a written description of the change to be made, and a sum to be added to or deducted from the contract price for making it, must be agreed upon by the parties before it is carried out.

THE PURCELL CENTENARY.



Old M. E. Church, Waterloo, N. Y.

IN a circular lately distributed, Dr. Purcell Taylor says, "The biographies of Henry Purcell would have been more reliable if their compilers had come to Purcell's descendants for their facts; the history of him and his family is known only to myself — the last of his race." Dr. Taylor should, however, remember that his great ancestor belongs to the nation, and that the nation is entitled to the facts.

In the meantime we are dependent on registers, letters, receipts, etc., — reliable so far as they go, for our knowledge of Purcell's life from the age of six.

The bi-centenary of this great musician's death was celebrated by an exhibition in the British Museum of a most interesting collection of portraits, engravings, letters and other relics; and by performances of his music in Westminster Abbey and elsewhere. The relics, strangely enough, were located in a sort of inner sanctum — badly lighted — to which admittance was gained by presentation of a visiting-card.

The portraits comprised one of Purcell, as a handsome and cheerful young man, by Kneller, presented by the original to Dr. Blow; two fine ones by Closterman; an unnamed but excellent drawing of the head only; and several engravings of the portraits.

Of all the paintings, undoubtedly the finest and most charming is one of Closterman's, representing the composer at the close of his too short life. He is depicted wearing his silk gown of office over a richly-embroidered coat, a lace cravat and ruffles; in the right hand he holds a roll of music — in form of baton. The face, oval in form with good features, bears the stamp of intellectual dignity and refinement, while the fine speaking eyes have a tinge of sadness, as well they might, for, by the somewhat attenuated cheeks one may surmise that the fell disease, consumption, which he doubtless inherited and of which he died at the age of thirty-seven, had already taken considerable hold on him. In this picture he wears a wig, whose long curls thrown back over the shoulders reach nearly to the elbow. The portrait is lent by the Royal College of Musicians. Two good portraits on view of Dr. Blow, by Lely, represent a kindly, trustworthy looking man at different ages — in the later one he also wears the long wig and magnificent lace.

Leaving the other relics, for the present we turn to more personal details, since we may not call them "facts." At St. Ann's Lane, Westminster, within a bow-shot of Whitehall, where Cromwell died in 1658, was born in the same year — though the day is unknown — Henry Purcell, the greatest composer England has possessed. He came of a musical stock, his father and uncle being distinguished musicians and members of the choir at Westminster Abbey. In Pepys's "Diary," among many allusions to the Abbey singers, we read, February 21, 1659, "Here I met Mr. Locke and Mr. Purcell [father of Henry], the composer of 'Masters of Musique.'" "We had a variety of brave Italian and Spanish songs." Mr. Purcell was a gentleman of the Chapel Royal, as we see from a cheque-book; whence also we learn that all the said gentlemen received four yards of fine scarlet cloth for cloaks, to wear at the coronation of Charles II. In 1663 he joined the King's private band, but died a year after, presumably a young man, and was buried in the cloisters — his son Henry, the

subject of this notice, being only six years of age. His uncle, Thomas Purcell, to whose guardianship he was left, had him at once admitted as a chorister of the Chapel Royal, and to the day of his own death always acted a father's part and, indeed, spoke of him as my "sonne" in a letter we shall quote later. Of this Thomas we have a record signed by Charles II in one of the Chapel Royal papers — "Whereas wee have made choice of Thomas Purcell to serve us in the office and place of one of our musitians in ordinary for the lute and voyce, and for the service and attendance . . . are pleased to allow him the images and Livery of six and thirty pounds, two shillings and sixpence by the year during his life." Pepys says in 1666, "So many of the musique are ready to starve, they have been five years behindhand for their wages."

Captain Cooke, Master of Choristers, was "a brave singer and composer" and Henry Purcell was eight years under him; and finally under Blow, on whose monument it is stated that "he was Master to the famous Henry Purcell." A noble and unselfish man, Dr. Blow had such recognition of the great talents of his pupils, Purcell and Jeremiah Clarke, that he resigned his own appointments in St. Paul's Cathedral and Westminster Abbey in order that they might fill them! It is touching to know that in 1695 he resumed the post of organist at the Abbey, which Purcell had held from 1680, and retained it till his own death in 1708. In "New Ayres and Dialogues," published in 1678, we find a song, "Sweet Tyranness," which there is no doubt was composed by Purcell at the age of nine. At eleven he tried his powers in "The Address of the Children of the Chapel Royal to the King, and their Captain Cooke, on His Majestie's Birthday, A. D. 1670." Many of his anthems now in use were composed while he was under Cooke's tuition. In 1676 he was appointed copyist to Westminster Abbey, which post he resigned two years later in order to have more time for study and composition, and was succeeded by one of the minor canons. In 1679, from the following curious letter, we see that he was busily engaged: "This for Mr. John Gostling, Chaunter of y^e quire of Canterbury Cathedral London y^e 8th of feb. Sir, I have received y^e favor of yours of y^e 4th with y^e inclosed for my sonne Henry: I am sorry wee are like to be without you soe long as yours mentions: but 'tis very likely you may have a summons to appeare among us sooner than you imagine: for my sonne is composing wherein you will be chiefly concerned. However, your occasions and tyes where you are must be considered and your conveniences ever complied withall: in y^e meantime assure yourself I shall be carefull of your concerns heir, by minding and refreshing our master's memory of his Gracious promis when there is occasion," etc.

By fifteenth of May, 1681, Purcell was married, as his wife Frances is witness to a power-of-attorney given by old Thomas Purcell, and in August, 1682, their first child was born, a month after his appointment as organist of the Chapel Royal and a few days after the uncle's funeral.

At the end of an anthem — one of a volume in his handwriting — he wrote "God bless Mr. Henry Purcell, September y^e 10th, 1682." Of their six children, the first three died in infancy.

To estimate his genius aright we must recall the condition of the musical artistic world in which he lived. He had no models in orchestration but was familiar with all the viols. Though Charles I had introduced the violin from France it was not at all popular.

A writer from Oxford speaking of the year 1657 says: "Gentlemen in private meetings which I frequented played three, four and five parts with viols, with an organ, virginal or harpsichord joined to them; and they esteemed a violin to be an instrument only belonging to a common fiddler, and could not endure that it should come among them for fere of making these meetings to be vain and fiddling."

Gostling, now in London, was very fond of the *viol de gamba* which Purcell detested so much, that he composed the following round for three voices and gave to him:

"Of all the instruments that are,
None with the viol can compare
With a whet, whet, whet, and a sweep, sweep, sweep,
But above all this still abounds
With a zingle, zingle, zing and a zit zam zounds."

Charles II was very fond of Gostling, and once said, "You may talk as much as you please of your nightingales, but I have a *gostling* who exceeds them all."

Gostling was famous for the extraordinary depth of his bass voice, and at his request Purcell composed an anthem on extracts from the Psalms, showing the terrors and wonders of the sea, and he so adapted it to his friend's voice that scarcely any one but himself then or since could sing it.

Purcell had a dislike to publishing; however, he did occasionally do so — by subscription, and a notice was put in the *London Gazette* of May 24, 1683, informing subscribers that if they had not paid by June 11 the ten shillings, "the books would not be sold after under 15s. the sett." This did not leave much after paying engraver and printer.

The title of this work, which was exhibited, is "Sonntas of III parts, Two Violins and Basse, to the Organ or Harpsichord, composed by Henry Purcell, Composer in Ordinary to his most sacred Majesty and Organist of his Chappell Royall of London." To the King he writes a most humble dedication in laying it "at your Sacred feet"; and a modest preface to the Ingenious Reader, in which he explains some "unusual terms of Art," *e. g., adagio, piano*.

After his death "Madam" Purcell published three successive collections of his works, speaking most affectionately in her "dedications" of her husband, whom she survived many years. In the dedication of "The Prophetess" Purcell says, "Musick is yet but in its nonage—a forward child which gives hope of what may be hereafter, when the Masters of it shall find more encouragement." Dryden says of the music to his "King Arthur," "There is nothing better than what I intended, but the Musick, which has arrived at a greater perfection in England than ever formerly, especially passing through the artful hands of Mr. Purcell, who has composed it with so great genius that he has nothing to fear but an ignorant and ill-judging audience." The solo and chorus, "Come if you dare," from "King Arthur," is to this day one of the most effective displays a tenor could wish. It is frequently heard. By virtue of his court appointment Purcell had a room in the clock-tower of St. James's Palace, and here Dryden once lived in perfect safety from arrest from debt.

Of all Purcell's chamber music—designed quite as much for the enjoyment of those who played it (the old notion) as of those who listened to it (the new one)—his "Golden Sonata in F" so-named by his admirers, has been reckoned the finest specimen since the day it was given to the world. The original manuscript was lent to the Museum by the Queen. Numerous odes in honor of royal persons were composed—one in honor of James II, "Why are all the Muses mute?" Some two years after, he wrote a "Quickstep" which became so popular that it was afterwards selected for the absurd words of "Lillibulero," hitting at the Irish and the Papists; and it is said that the song contributed not a little towards the Revolution of 1688. The tune is not played by military bands in Ulster.

"When Handel came he made great use of Purcell; such excellent use, indeed, that he drove Purcell's essentially English music out of fashion with the English people, and built hundreds of his phrases up into structures as different from the music of Purcell, as Milton is different from Herrick."

It was a strange coincidence that the composer of so many odes on St. Cecilia's Day should have died on the eve of that day. As he lay dying he may possibly have heard some faint murmurs of the evening service, in which the psalm for the day concluded with the words he had set to music, still unsurpassed in truthfulness and dignity—

"Blessed be the Lord God of Israel."

At his bedside were his aged mother, his young wife and three infant children. He was sincerely loved and mourned by relatives and friends. His ode, sung at the funeral of Queen Mary, was a few months after sung at his own.

In an extract from an autograph letter by Dr. Wesley, 1830, shown, we read: "His immortal Church Service in B-flat is very rarely (if ever) sung in Westminster Abbey, St. Paul's Cathedral or the Chapel Royal."

He was a close analogy to Shakespeare in his own faculty of exciting emotions of every kind by his magical and marvellous modes of expression on all occasions. He is, indeed, a superb acquisition to our country; and whose manifold and magnificent powers may fairly excuse the hyperbolic eulogy in his epitaph, "He is gone to that place where only his Harmony can be exceeded."

As regards the performance of the works of the master on this centenary occasion, far from unqualified praise can be given to them. The grandest performance was in the Abbey, the choir being augmented by choristers from many London churches and from Bangor Cathedral; and the greater part of the service was ably conducted by Dr. Bridges. Purcell's fine setting of the "Te Deum" was sung in its original form, and his solemn setting of "Remember not our offences." Before Dean Bradley's address a procession was formed and some wreaths from the Purcell Society, the Royal Academy of Music and the Royal College of Music, and one from the choristers were laid on Purcell's grave in the north aisle near the organ. The dean described Purcell as coming on the scene when a representative of the higher music was sorely needed. Purcell's one opera, "Dido and Æneas," was played by the pupils of the Royal College of Music.

All the celebrations have taken place under the auspices of the Purcell Society, who have brought out a complete edition of his works.

The proceeds of the high charge for seats at the Abbey are to go towards a memorial in the form of a new organ-case designed by Mr. Pearson, R. A., the cost of which is estimated at £2,000.

Among the relics there was a large collection of autograph music; the music of the verse in an ode on St. Cecilia's Day, in 1692, in which Purcell sang the alto solo, "Tis Nature's Voice," with all the "incredible graces," "exactly engraved" by Thomas Cross; a receipt of Purcell's for £2 allowed him yearly in lieu of house; a bill settled by Sir Christopher Wren "for a trunk of whole deal; for a scaffolding to y^e organs and cutting stuff to waste & labor & nails sixteen shillings."

THE MISSISSIPPI STATE-HOUSE.—Recent investigations of the condition of the State Capitol of Mississippi have shown that it is unsafe. Experts say it is likely to collapse at any time. — *Exchange*.

A GENERAL METHOD OF PERSPECTIVE.

BY DIRECT PROJECTION.

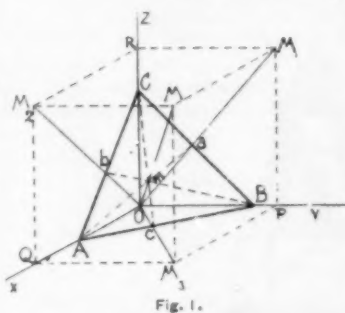


Fig. 1.

THE ordinary method of perspective by direct projection, which gives the perspective of an object from its projections upon three planes perpendicular to each other, would be more extensively used if these three planes of projection could be taken in any direction whatever. But this method applies only when one of the planes of projection is parallel to the plane of the picture, the other two being

perpendicular to it. If the object to be represented is a building, its main lines are not usually parallel to the plane of the picture, so that oblique elevations of the building must be traced on two planes respectively parallel and perpendicular to the picture,¹ before the method can be applied.

It is to do away with these two oblique elevations that the present method is proposed, so as to enable the architect to use the plans and elevations prepared by him, even when the main lines of the building are oblique to the plane of the picture.

This kind of perspective may be called "Trilinear Perspective," on account of the geometrical considerations upon which it is based.

"As perspectives are not made from objects themselves, but from adequate substitutes for them, and as projections alone perfectly furnish such substitutes, every system of perspective, that is not expressly based on the theory of projections, is more or less inelegant, tedious, blind and cumbersome."²

The best system is, therefore, for architects, at least, the one which gives the perspective of a building directly from its projections upon three planes perpendicular to each other (which, for convenience, will be supposed to pass through the point-of-sight).

These three planes intersect each other along three lines, ox , oy , oz (Fig. 1), perpendicular to each other and passing through the point-of-sight, o . The plane of the picture may occupy any position whatever with respect to the axes, ox , oy , oz , because these axes are parallel to the main lines of the building and not to the plane of the picture. The lines, ox , oy , oz , will be called the *principal axes*, as they determine the three fundamental directions, and the planes of projection, oyz , zox , xoy , will be called also the *principal planes*. The fundamental directions being not parallel or perpendicular to the picture, we shall have to consider three cases:

1. None of the principal planes are perpendicular to the plane of the picture. In this case the latter plane cuts the principal planes along three lines, AB , BC , CA , forming a triangle, ABC , in the plane of the picture. All constructions will be hereafter referred to this triangle, which for this reason may be called the "*triangle of reference*," while its sides indefinitely produced will be called the "*lines of reference*."

2. One and only one of the principal planes is perpendicular to the plane of the picture (Fig. 4). The lines of intersection of the latter plane with the principal planes are

now AB , AC' and BC'' (AC' and BC'' being parallel to oz). Since parallel lines are supposed to meet at infinity, there is no difference between this case and the first case, except that the vertex C of the triangle of reference is removed to infinity on the axis oz . The three lines, AB , AC' and BC'' , are the three lines of reference.

3. Two of the principal planes are perpendicular to the plane of the picture (Fig. 6). In this case the plane of the picture is perpendicular to ox and parallel to the plane yo ; hence it meets the planes xoy and xoz along the lines AB' and AC' (respectively parallel to oy and oz), but it does not meet the plane zoy . Since parallel planes are supposed to meet at infinity, there is no difference between this case and the first case, except that two of the vertices of the triangle of reference are now removed to infinity,

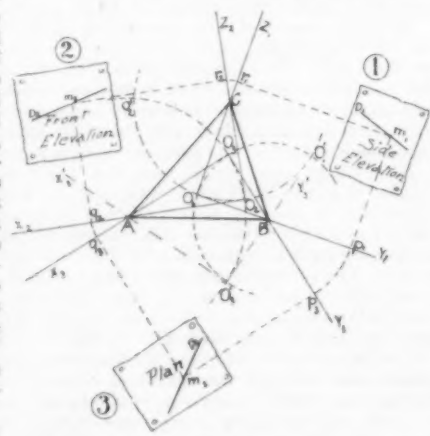


Fig. 2.

¹ See: William R. Ware, "Modern Perspective," New York, 1896, p. 215.

² Preface to "Linear Perspective," by S. Edward Warren, New York, 1887.

i. e., the vertex B is at infinity on oy , and the vertex C is at infinity on oz . In other words, the line of reference, BC , is at infinity in the plane zoy , so that all that is left of the triangle of reference are the two sides, AB and AC .¹

From what has been said, we may consider the last two cases as particular cases of the first one. Consequently, the ordinary method by direct projection, which corresponds to the third case, is simply a particular case of trilinear perspective.

The trilinear perspective is based upon the following theorem: If any ray OM be drawn through the point-of-sight O (Fig. 1) and if this ray be projected on the three principal planes in OM_1 , OM_2 , OM_3 ; these three projections will intersect the corresponding sides of the triangle of reference at certain points, a, b, c ; and if these points be joined to the opposite vertices, A, B, C , the three lines thus obtained will meet in a common point, m , which is the intersection of the ray OM with the plane of the picture.

To prove this, observe that the projection OM_1 , for instance, is obtained by taking any point M on OM and projecting it in M_1 on the plane YOZ ; the line MM_1 is then parallel to OX and lies therefore in the plane XOM_1 ; both points O and M being in the plane XOM_1 , this plane contains the ray OM , but it contains also the line Aa since the points A and a are respectively on OX and on OM_1 ; hence Aa must meet OM ; it can be proved in the same manner that Bb and Cc must meet OM also. On the other hand

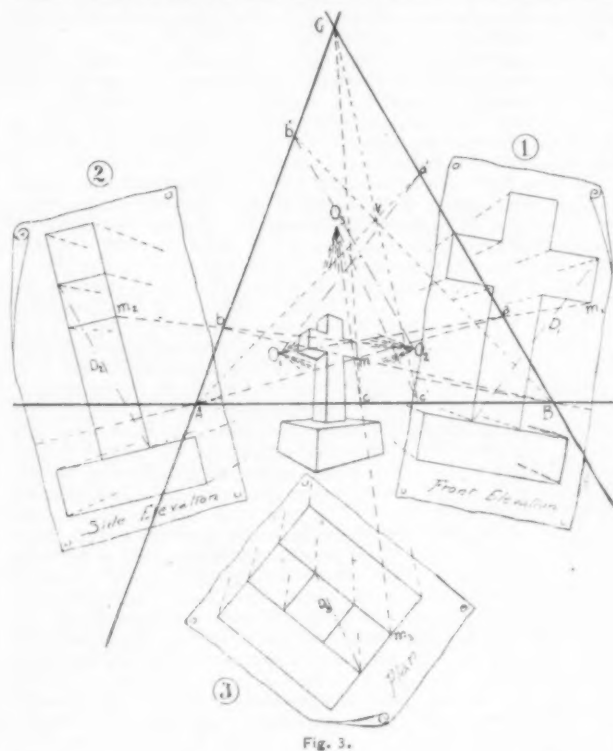


Fig. 3.

the lines Aa, Bb and Cc are in the plane of the picture, so that their point of intersection with OM is necessarily the point m where OM cuts the plane of the picture.

1. *Perspective of Points:* According to the preceding theorem, the perspective of any point M given by its three projections (M_1, M_2, M_3) is obtained by drawing the lines OM_1, OM_2, OM_3 and joining the points a, b, c thus obtained to the opposite vertices of the triangle of reference.

The only difficulty which remains to be overcome is that the principal planes do not coincide with the plane of the picture, while only one plane can be used in making a drawing. But the point-of-sight and the triangle of reference form a pyramid whose lateral faces, OAB, OBC, OAC , can be revolved around the corresponding sides of the base ABC until they be brought into the plane of the picture; this will not affect the method of obtaining the perspective of a point, because the points a, b, c lie on the axes of rotation, so that their position is not altered.

Figure 2 shows how the three principal planes are brought into the plane of the picture: if we suppose that the position of the latter plane is defined by the length of the edges OA, OB, OC , (of Fig. 1), the sides of the triangle of reference are easily obtained, since these sides are the hypotenuses of the right triangles OAB, OBC, OAC ; the triangle ABC can then be drawn, so also the

triangles OBC, OCA, OAB , which represent the three lateral faces of the pyramid revolved into the plane of the picture. It is obvious that the points O_1, O_2, O_3 are determined by three arcs of circle drawn respectively with A, B, C as centres and OA, OB, OC as radii. These three points will be called the "principal points."

If we suppose that the projections of the building were drawn upon the principal planes, before they were revolved, these projections

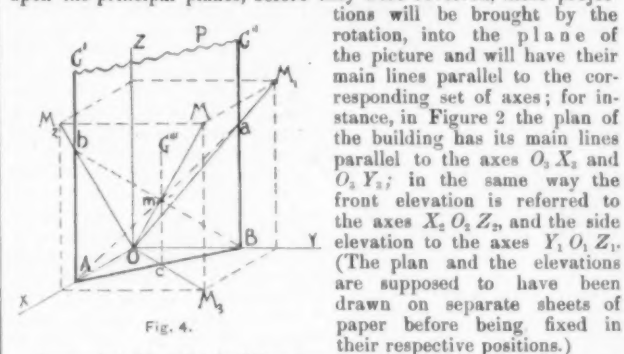


Fig. 4.

Any point M of the building has now its three projections m_1, m_2, m_3 in the plane of the paper; according to the preceding theory the perspective of the point M is obtained by joining each projection of the point to the corresponding principal point; this gives the lines $o_1 m_1, o_2 m_2, o_3 m_3$ (Fig. 3), which determine on the corresponding lines of reference the points a, b, c ; these points being joined to the opposite vertices, A, B, C , the three lines thus obtained meet in a common point, m , which is the perspective required.

In practice, two of the projections are sufficient to determine the perspective of each point.

It may be remarked here that any one of the principal planes can be brought into the plane of the picture in two ways according to the sense of the rotation; this is also shown by the fact that the arcs of circle, which determine the principal points (o_1, o_2, o_3) cut each other again in three other points (o'_1, o'_2, o'_3) (Fig. 2), which could just as well be taken as principal points; for instance, if found more convenient, the plane XOY can be revolved towards the outside, in this case the principal points would be o_1, o_2, o'_3 , and the plan of the building would be referred to the axes X', O_3, Y' . One may take advantage of this fact, to keep the three projections from interfering with each other or with the perspective drawing.

Figure 3 shows the perspective of a cross: the three sets of axes are not shown, because as soon as the plan and elevations are put in their place, everything can be dispensed with except the three lines of reference and the three principal points.

In practice only one line need be actually drawn to find the perspective of any point: take for instance the point m_2, m_3 (Fig. 3); place the straight-edge on the points o_2 and m_2 , and without tracing any line, place the pencil at b ; holding the point of the pencil steady, let the straight-edge turn around b until it reaches B , then draw bB ; in the same way place the straight-edge on the points o_3 and m_3 and the pencil at c , turn the straight-edge around c until it reaches C , this will show where m lies on the line bB , so that bB is the only line which has to be drawn to determine m .

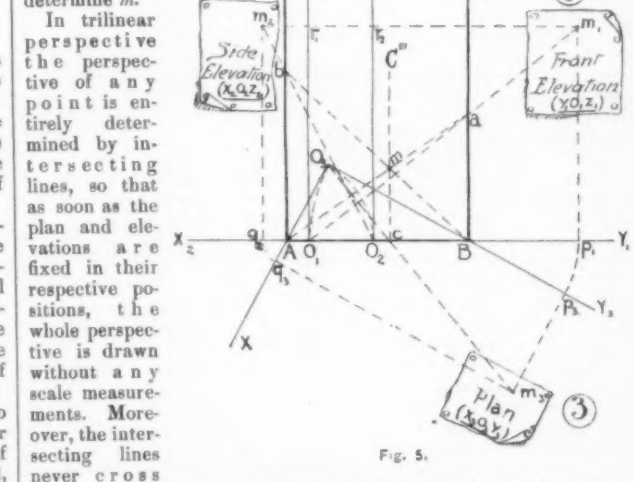


Fig. 5.

In trilinear perspective the perspective of any point is entirely determined by intersecting lines, so that as soon as the plan and elevations are fixed in their respective positions, the whole perspective is drawn without a single scale measurements. Moreover, the intersecting lines never cross each other under a small angle, so that their points of intersection are always well determined. Finally, each point being determined independently, it is not necessary to put the whole plan in perspective, as is usually done, but only the parts of the building, which are seen from the point-of-sight.

Comparing Figures 1 and 2 it is obvious that:

$$OP = o_1 p_1 = o_1 p_2$$

$$OQ = o_2 q_2 = o_2 q_3$$

$$OR = o_3 r_1 = o_3 r_2$$

¹ In the book referred to before, Mr. Ware divides the subject of perspective into the same three cases and calls them "Three-point perspective," "Two-point perspective" and "One-point perspective"; but he takes these cases in the reverse order, i. e., he first establishes the laws of perspective by taking the fundamental directions parallel and perpendicular to the plane of the picture, as is usually done; these laws are then applied and extended to the other cases. We shall, on the contrary, begin by the general case and dispense with such notions as the "line of the horizon," the "centre of the picture," the "points of distance," etc.

But we have also:

$$O_1 B = O_2 B \quad O_2 A = O_2 A \quad O_1 C = O_2 C$$

Hence by subtraction:

$$B p_1 = B p_2 \quad A q_2 = A q_1 \quad C r_1 = C r_2$$

It follows from this that to pass from one projection to another, as for instance from m_1 to m_2 , one must draw $m_1 p_1$ parallel to $o_1 z_1$, then take $B p_2 = B p_1$, and draw through p_2 a parallel to $O_2 X_2$.

2. *Perspective of Straight Lines:* The perspective of a straight line is determined by the perspective of any two of its points. The line D being given by its three projections (D_1, D_2, D_3) (Fig. 2),

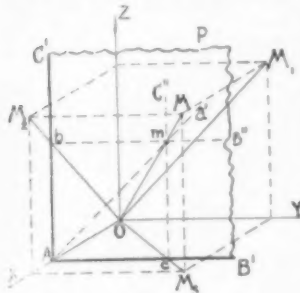


Fig. 6.

we may take an arbitrary point m_1 on D_1 for instance; the other two projections of this point are readily found, as we have shown how to pass from m_1 to m_2 or from m_1 to m_3 , and as we know further that m_2 and m_3 lie respectively on D_2 and D_3 . The three projections of a point of D being thus obtained, this point is put in perspective, and the operation is repeated for a second point.

The two points can be taken anywhere on D ; the further apart they are, the better is the line determined; for this reason we may take one of the points at

infinity on D ; its perspective will then be the vanishing point of D . The method will still be the same, only the projections m_1, m_2, m_3 of the point will be at infinity on D_1, D_2, D_3 , so that the lines $o_1 m_1, o_2 m_2, o_3 m_3$, used in finding the perspective of this particular point, will be obtained by drawing through the principal points three lines respectively parallel to D_1, D_2, D_3 . The rest of the construction is not altered, hence the general rule:

To find the vanishing point V of any straight line given by its three projections D_1, D_2, D_3 (Fig. 3), draw lines through the principal points (o_1, o_2, o_3) respectively parallel to D_1, D_2, D_3 ; take their intersections with the corresponding lines of reference and join the points a', b', c' thus obtained to the opposite vertices A, B, C ; this gives three lines passing through the required vanishing point V .

It follows that all lines parallel to D in space have the same vanishing point V , so that the perspective of all these parallels must pass through V .

The vanishing point of a direction may be regarded as obtained by drawing through the point-of-sight a ray parallel to the given direction and taking its intersection with the plane of the picture, by means of the fundamental theorem; this would lead precisely to the same construction. According to this remark, the vertices A, B, C are obviously the vanishing points of the three principal directions. (Fig. 1.)

3. *Perspective of Planes:* A plane can be represented only by two or more straight lines intersecting each other. If a plane be drawn through the point-of-sight parallel to a given plane, its intersection with the plane of the picture is called the vanishing line of the given plane, and is determined by the vanishing points of any two lines lying in the given plane. It follows from this that the vanishing lines of the principal planes are the lines of reference AB, BC, AC (Fig. 1). In trilinear perspective, therefore, the fundamental lines of the drawing are the vanishing lines of three planes parallel to the three faces of the object to be drawn and no particular attention is paid to the line of the horizon or to the centre of the picture; however, it may happen in certain cases that one of the lines of reference coincides with the usual line of the horizon.

4. *Perspective of Curves:* Suppose a curve G to be given by its three projections G_1, G_2, G_3 ; if we take any point m_1 on G_1 for instance, the other two projections m_2, m_3 of this point must be respectively on G_2 and G_3 and are found without difficulty. The three projections of the point being determined, its perspective is obtained by the general method and these operations are repeated with other points of the curve G until its perspective is sufficiently well determined.

Having now completed the study of the general case of trilinear perspective, little remains to be said concerning the two particular cases previously mentioned. The first of these cases is the one in which the plane of the picture is parallel to OZ and is of special importance to architects, since the plane of the picture is usually supposed to be

vertical, i. e., parallel to one of the main lines of the building. The general method is immediately applicable to this case, the only difference being that two of the lines of reference (AC' and BC') are now parallel to each other (Fig. 4), so that their point of intersection C is removed to infinity in the direction OZ . Hence, the only modification to be done in the fundamental theorem is that the line cC must be replaced by a parallel to OZ drawn through the point c .

When the planes XOZ and ZOY are revolved respectively around AC' and BC' , both OX and OY fall on AB , i. e., the principal points o_1 and o_2 are now on the line of reference AB (Fig. 5); the third principal point, o_3 , is obtained by drawing two arcs of circles with A and B as centres and $o_1 A, o_2 B$ as radii. As $O_1 Z_1$ is parallel to $O_2 Z_2$, the two projections m_1 and m_2 of a point lie now on a line parallel to AB .

It may be stated here again that each principal plane can be brought into the plane of the picture in two ways; in Figure 5 the three planes are revolved towards the inside of the triangle of reference, but they could just as well be revolved in the opposite direction.

According to the general theorem properly modified to obtain the perspective of a point M when the plane of the picture is parallel to oz (Fig. 5), join the principal points (o_1, o_2, o_3) to the corresponding projections of the point (m_1, m_2, m_3); this determines the points a, b, c on the lines of reference; join a and b to the opposite vertices, A and B , and draw through c a parallel to AC' ; the three lines, aA, bB and cC' thus obtained will pass through the required point m .

All that has been said concerning the perspective of straight lines, their vanishing-points, the perspective of curves, etc., is immediately applicable to this case, and need not, therefore, be repeated here.

The second particular case of trilinear perspective is the case in which the plane of the picture is parallel to one of the principal planes, i. e., to one of the faces of the building.

The only difference between this case and the general case is that the line of reference, BC , is now at infinity in the plane of the picture, so that the fundamental theorem is still true, provided that the lines bB and cC be considered as lines drawn through b and c respectively parallel to oy and oz (Fig. 6), and that the line aA be considered as a line drawn through A parallel to OM_1 (because the point a where OM intersects BC is now at infinity on OM_1).

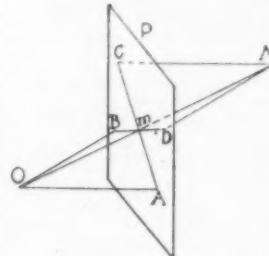


Fig. 8.

The rotation of planes XOY and XOZ around AB' and AC' brings the point O on the lines of reference in o_2 and o_3 (Fig. 7) at a distance from A equal to OA ; the rotation of the plane, ZOY , around the line at infinity, BC , is equivalent to a translation parallel to OX until this plane coincides with the plane of the picture; this translation brings point O on point A , so that the three principal points (o_1, o_2, o_3) and the three sets of axes are determined, as shown in Figure 7. The two projections, m_1 and m_2 , of any point M lie on a parallel to AB' , while the projections m_1 and m_3 are on a parallel to AC' .

Here, again, the rotations of the planes XOY and XOZ can take place in two ways, but the translation of the plane YOZ can be done in only one way.

According to the general theorem properly modified to obtain the perspective of a point M when the plane of the picture is parallel to the plane YOZ , join the principal points (o_1, o_2, o_3) to the corresponding projections of the point (m_1, m_2, m_3); this determines the points b and c on the lines of reference; through these points draw parallels to AB' and AC' ; the lines bB' and cC' thus obtained are found to intersect each other on the line $o_1 m_1$, and this common point of intersection is the required point m .

Any two of the three projections would, of course, be sufficient to determine the perspective of a point.

All that has been said previously concerning the perspective of straight lines, curves, etc., is applicable here without modification; but as we remarked at the beginning, this last case of trilinear perspective leads to the same results as the ordinary method by direct projection, because in this case the planes of projection are all parallel or perpendicular to the plane of the picture.

Conclusion: If two straight lines meet in space, it is obvious that the point of intersection of their perspective is the perspective of their point of intersection.

With the aid of this proposition the fundamental theorem can be looked at from a different point of view: if we go back to Figure 1 it is evident that point a is the perspective of M_1 and point A the vanishing point of MM_1 , so that the line Aa is the perspective of MM_1 ; in the same way Bb and Cc are the perspectives of MM_2 and MM_3 ; and since the three lines MM_1, MM_2, MM_3 pass through M , the three lines Aa, Bb and Cc must pass through the perspective of M . Hence this theorem does not involve any new

1 It is already well known that m_3 being the horizontal projection of a point M in space, the perspective of this point must be on the vertical line cM' , drawn through the point c where the ray $o_3 m_3$ intersects AB ; but the rest of the construction differs from the ordinary methods of perspective, as the trilinear perspective is the only method which treats the three projections alike.

principle of perspective, as it is a common practice to find the perspective of a point by means of the perspectives of two (or three) auxiliary lines drawn through the given point, but the value of the method consists essentially in the choice made of these auxiliary lines. Mr. Adhémar's method of coördinates, for instance, is also based upon the use of auxiliary lines parallel to three given directions perpendicular to each other, but these directions are always taken parallel or perpendicular to the plane of the picture; this does not mean that oblique auxiliary lines have never been used; Figure 8 shows how the perspective of a point is usually obtained when oblique auxiliary lines are used; O is the point-of-sight, P the plane of the picture, M the given point, MC and MD any two auxiliary lines drawn through M ; A and B their vanishing points (i. e., the intersections with the plane of the picture of the lines OA and OB respectively parallel to MC and MD); the perspective of MC , for instance, is obtained by joining its vanishing point A to the point C where MC cuts the plane of the picture.

In trilinear perspective, any one of the auxiliary lines, such as MM_1 (Fig. 1), is also put in perspective by means of its vanishing point A , but no attention is paid to the point where MM_1 cuts the plane of the picture, as the perspective of the line MM_1 is determined by the points A and a , the latter being the perspective of the point M_1 , i. e., of the point of intersection of MM_1 with the corresponding principal plane. The advantages resulting from the choice of point M_1 to determine the perspective of MM_1 are obvious: (1) The perspective of M_1 is always on the corresponding line of reference; (2) The perspective of M_1 being on the fixed line BC , is not altered by the rotation of the plane YOZ around BC , so that after the rotation has taken place, the point a is still the intersection of BC with the ray OM_1 revolved; (3) The point M_1 being the projection of point M on one of the principal planes is one of the data by means of which the point M is defined in the plans prepared by the architect, so that the ray OM_1 can be traced directly on the corresponding plan or elevation.

It remains now for the draughtsmen to decide whether these theoretical advantages are also practical ones.

RENÉ DE SAUSSURE.

CHATEAU-HUNTING IN FRANCE.

WE had been very lucky in the houses we had taken in three successive summers, but this time we wanted something more serious than a residence for the sunny months. . . .

It was, however, a house which we could inhabit both summer and winter that we wanted now to hear of. The lease was up of our Paris home: to take a fresh one would probably mean spending the rest of our days in that pleasant city, most difficult to quit, and we wished to return to our native land as soon as my husband's work was finished. Our best plan seemed, therefore, to find a comfortable château, not too isolated, where a year's uninterrupted writing could be accomplished under circumstances wholesome and agreeable for the little members of our family. We had no illusions about French châteaux. We had stayed in a good many, not only in the neighborhood of Paris, where the greatest *luxe* prevails, and in well-known regions like Burgundy and Brittany, where many of the owners of the big houses are Parisians, but also in remote departments like the Aveyron, the Aude, and the Landes, where country gentlemen, however high-sounding their names and titles, often live all the year round, excepting for a month or two in the winter, when they go for the season to Toulouse, Bordeaux, or some other provincial capital.

We therefore had a good general idea of what inhabited country-houses were like, and did not begin our search with any preconceived English ideas, except, perhaps, that derived from the fact that in England it is the practice to let to strangers, for moderate rents, houses appointed as luxuriously as when they are occupied by their owners. . . .

We returned to Paris from our pleasant excursion with a feeling that all-the-year-round places are difficult to find in France, when a few days later the noble owner of Azay-le-Rideau called to see me. He once had a highly distinguished tenant; but it was a distinction he did not wish to experience again, for Prince Frederick Charles and his companions-in-arms did not leave agreeable souvenirs in that marvel of the Renaissance which they occupied during the invasion in 1870.

The amiable *châtelain* of Azay warmly recommended us to install ourselves in Touraine, extolling the beauty of the country, and the pleasant life in that land of châteaux; and he told us how to get hold of the notaries in that region who were most likely to know of places to let.

The result of his directions was that the following week found us making a series of drives through the Balzac country. The first was to see a château of which we had heard in Paris. Its situation undoubtedly was beautiful, on a hill overlooking the parallel streams of the Cher and the Loire, with the Cathedral of Tours in the background of the landscape; but the interior arrangements gave the idea of a house stuffy in summer and chilly in the winter. We were rather surprised, as it was once rented by some friends of ours who have one of the finest hôtels in the quarter of the Champs Elysées, with air and space and light, which ought to be in greater abundance in the country than in the capital. How was it that people who insisted on every sumptuous luxury in Paris, should in Touraine

put up with a rather mean habitation with which they had no association? The mystery was solved when we afterwards heard that their eldest son had been sent to Tours to do his military service, for there is nothing that the most *mondaine* of Parisian mothers will not endure to be near their offspring.

The same day, we drove to a place we were solely tempted to take. Divided by a dense wood from a picturesque village, which had seen no change since "Le Lys dans la Vallée" lived hard by, stood a lodge-gate of architecture giving promise of advanced civilization within. We were not disappointed. A handsome modern house, not unworthy of the neighborhood of the historical châteaux of the Loire, was quite eclipsed by the magnificence of the stables, — stables such as I have rarely seen in France, and to have lived up to them would have certainly ruined us, had we taken Château Renard. Its site was superb, with a view across the valley of the two rivers over against Luynes. It had been built by a rich Tourangean, and his widow had retired to a convent, leaving a beautiful chapel as a memorial of her share in planning the château. For a summer residence it was delightfully arranged, and the lilacs in flower, the blue sky and the singing of the birds made one feel that it would be good to rest here — till the turn of the leaf. But what of the winter, with Tours half a day's journey away, and the green woodland that lay between the park and the village a gloomy black forest? The interior, too, seemed better adapted for the play-time of the year than for long winter evenings, as the necessity for doors to salons seemed not to have occurred to the architect, and airy portières are a chilly protection against the howling *bise*.

Another day we explored the country round about Chinon, with its memories of Joan of Arc. We had the engraving of a château within a drive of the birthplace of Rabelais, and as we approached it on a perfect May afternoon, with the nightingales singing their hearts out, it seemed as if we had at last found an ideal habitation, so much better than the picture was the graceful mass of turrets, pinnacles and tracery that met our view as we crossed the rich meadows, past the *pigeonnier* below the house. We had quitted the carriage to take a short cut, and after we had done admiring the fifteenth-century architecture, we noticed that there was no entrance visible. Before we had time to think of any learned reason why a house of this period should be built without a front door, we had wandered round the entire building without perceiving any means of ingress except a dingy-looking portal, evidently the *entrée de service*. A careworn woman came forth from it and offered to show us the château. After passing by a diminutive kitchen, we entered a rude apartment, the furniture of which reminded me of the inventory of the goods of the Yonghey Bonghey Bô as sung by the favorite English poet of my sons, the late Mr. Edward Lear. We thought it was what in an English house would be the servant's hall, and its bareness showed the aversion French servants all have to take their meals outside the kitchen. "La salle-à-manger des domestiques?" my companion therefore blandly inquired. "La salle-à-manger principale: la seule salle-à-manger," was the severe answer. It must in justice be said that the whole mansion was furnished in strict harmony with the dining-room; but the most comfortable inventions of ancient and modern art could never have made it habitable, as all its countless rooms were of the dimensions of cells or cupboards. The explanation, perhaps, was that it was built for the officers of the Court in the days when Agnès Sorel had a château on the road to Chinon, when Charles VII was in residence in the Plantaganet stronghold; and was therefore in those days simply a barrack, not used for entertaining, but erected at the happy epoch when everything that rose from the ground was beautiful in form. All the same, it was odd that its present owners should have taken so much pains to revive the deceptive façade.

If outlay of money could not have made habitable the picturesque quarters of the retinue of "La Dame de Beauté," that was not the case with the next château we visited. The people at Azay-le-Rideau had told us about it, and it is one of the finest Renaissance structures in Touraine, though Murray be ignorant of it, and Augustus Hare acknowledge it not. Even the painstaking Joanne makes but brief mention of this splendid old pile on the Indre. Four massive towers, crowned with extinguisher-tops, led us to expect something rather impressive inside; but the majestic proportions of the *salle des gardes*, and the remarkable state of preservation of the ceiling, emblazoned with arms and names, were beyond all anticipation. It should be observed that this magnificent apartment, as fine as anything at Chenonceaux, and almost as vast as the great modern hall at Ferrières, met our astonished gaze in what was practically a half-inhabited farmhouse. It seems that at the Revolution it was sold as *biens nationaux*; it had never passed into the hands of wealthy people or been inhabited since as a château, and was now the property of a village notary, whose *belle mère* occupied some of the rooms on the ground-floor, while the fine chambers on the second story were used as stores for the farm produce. There were one or two barely furnished bedrooms in the towers, with walls a couple of yards thick, and it was the practice of the owner to let them during the summer months, together with the *salle des gardes*, for a moderate sum to families of the *petite bourgeoisie*, who came to spend the holidays with half-a-dozen children and a *bonne-à-tout-faire*. It was singularly incongruous, the idea of these good people spending the nights sleeping five in a meanly furnished bedroom, and the days in a hall in which Diane de Poitiers might have banqueted. If we had been in search of a property to buy instead of to hire, it seemed to be a

rare chance of acquiring a fine place in a lovely country, which would have needed comparatively little expenditure to make it a splendid habitation. Perhaps the river, which surrounded it almost like a moat, turning a picturesque mill, made it damp in winter, though Azay-le-Rideau, in a similar situation, is often inhabited by the family until after the New Year.

A remarkable contrast was the next house we inspected. It was a nice place at the gates of Tours, surrounded by what the French call a *parc clos de murs*, and the English "extensive grounds," and it must have been a most agreeable residence before the era of railways. Unfortunately, the engineers who brought those destroyers of calm to Tours made an iron-bound island of this little estate; and the truthful notary who sent us there warned us that if we were constituted like him, our nerves would not survive the whistling a week. Moreover, the only approach to it from the town was through a grimy suburb, most unlike the capital of Touraine. It is, indeed, a city of contrasts. M. Ludovic Halévy has sometimes talked to me about his impressions there when it was the seat of Government during the war, some of which he has recorded in his delightful volume, "*L'Invasion*." He was struck with the marvellous change from the tumult of the centre of the town, where troops were hurrying through and politicians clamoring to see Gambetta, to the stillness of the streets around the Cathedral, which were as tranquil as when Balzac described them. Revolutions and wars only last for a season, but railways and their disfigurements never disappear; and to-day by the *préfecture* at Tours, if one turns in one direction, in three minutes one is in the pious and discreet quarter frequented by canons, while the other leads one as quickly to the smoke and noise of a manufacturing faubourg.

We had not yet explored the north side of the Loire, so one May morning we drove towards Langeais. Above a gateway in a high park wall hung a rusty chain, and this being pulled caused a bell to give forth a sepulchral sound. A surprised gardener, after a long delay, let the carriage in, which toiled up through a tangled thicket of vegetation till it stopped before a handsome *perron*. The rooms were of fine proportion, yet the sunlight streaming by the great windows, and the glorious prospect of river and valley, did not drive away a chilly feeling, which would have been more appropriate to a visit to a mausoleum on a November evening. Up-stairs there was a stately chamber with an old engraving on the wall representing the birth of the Duc de Bordeaux, and on *guéridon* stood a faded photograph, signed "Philippe Comte de Paris." In one corner was a bale of the *Gazette de France*, and while we were wondering why for months the wrappers of that respected Royalist organ had not been broken, and why they had been brought to a bedroom, the gaunt wife of the gardener, pointing to the dust-laden baldachin, croaked, "*Le lit où Madame la Marquise est morte*." Then we recognized the prevailing odor of disinfectant, and we understood the rows of medicine bottles on the parquet, and the unopened newspapers and all the rest. We fled from that haunted château down to the Loire, rolling towards Saumur beneath a sky of blue.

In the opposite direction we were sent another day to a property hidden among greenlands. It had not an inhabited air, and the owner, who looked more like an Irish landlord than a French proprietor, told us that, being solitary, he lived in a farm, desiring to let his manor-house, a word which describes more aptly than *château* the spacious building of unpretentious English style — though every rural residence from a suburban villa to Chantilly is called a castle in France. We, moreover, noticed some English engravings, not of the kind collected in France — interiors of Windsor and views of York Minster — and it turned out that the mother of this lonely gentleman was the daughter of an Honorable and Reverend Prebendary of the Church of England, and first cousin to a noble lord who was a once famous Cabinet Minister. She died in giving birth to her son, and he had never spoken a word of English. What was worthy of remark was that while he was closely connected with the British Peerage, he had not even a *particule* to his French name, and that being the owner of a big house and a nice estate, he did not call himself Marquis or Vicomte. Perhaps it was unconscious English pride that caused this rare self-restraint, as not one French *nobereau* in a hundred, even when his origin is humblest, refrains from decking himself with a title, whether he has the shadow of a right to it or not.

This place, like all the others we had seen in Touraine, seemed not a desirable winter residence, and that objection applies not only to the few which are to let, but to most of the inhabited country-houses. It is due to the fact that most of the *châtelains* who do not go to Paris have *hôtels* for the coldest months in their provincial towns. The former owners of the property I have called Château Rénard always thus migrated to Tours, at the St. Martin, to their *hôtel* near the basilica dedicated to that saint. What M. Taine said of the "*Ancien Régime*" is true now, that only the English and the Germans are content to spend the sad months of rain in the solitude of a castle.

Time fails to recount all our other expeditions. On one, eastward from Paris in the direction of Champagne, a *château* we inspected had belonged to an ambassador now dead. It was a fine house, with a beautiful library worthy of its late owner; but the place was going to ruin from disuse, and even when in good repair it was said to be glacial in winter. We had heard that the present proprietor little resembled his refined and distinguished father, but we were not prepared for the apparition that greeted us. We were told that he

lived on a farm, the life of a peasant; but French peasants are generally small creatures in blue blouses, while this was a bearded and booted giant, like the traditional pictures of ranchmen or South African Boers, with an undiplomatic voice of thunder.

Another tour of inspection we took on the north coast, not with any conviction that we should settle in that region; but I was tired of travelling far from my little sons, and before the tourist season Le Treport is a charming place for babes, when the fisherpeople decorate their sails for the *Fête-Dieu*. Our most amusing incident in Normandy and Picardy was at a pretty place near Abbeville, where the owner had long wished for an English tenant, and to prove it showed us a printed catechism sent him by a London estate-agent, which he had answered with the aid of a well-known authoress. It was easy enough to reply to the questions about the trains and the drains, but when he was asked, "Is the country society in the neighborhood agreeable?" and "What are the nearest packs of hounds?" he felt some difficulty in describing the charms of the scattered and unsociable *petite noblesse de province*, and that a reference to the occasional *rallye-papier* of the officers at Amiens was scarcely adequate. The incident illustrates the difference of English and French ideas on country life.

But the summer was marching along, and we were as far from finding our *château* as when we commenced our hunting in early spring. Our friends continually said, "Why not settle in Seine-et-Marne or Seine-et-Oise? The country is lovely and swarming with nice people; and if you are bored you can always run up to Paris, while for studying provincial life there is no difference between one neighborhood and another, except for the *patois* of the peasants." The last observation is, unfortunately, almost true, as a village in Brie is organized in exactly the same way as a village in Dauphiné or Guienne, so after some disdainful protests about the *banlieue de Paris*, we began to explore that radius.

Our first attempt was not promising. A "Moderate" politician of our acquaintance covets the seat of a Socialist deputy, and owns a local newspaper to furnish his campaign. He kindly offered to announce in it our wants, with the result that a perfectly lyrical description was forwarded to us of a *château* near the Forest of Montmorency. We did not fancy that side of Paris, though the neighborhood of an illustrious lady — almost the last of the second generation of the *Mater Regum*, whose tomb I have seen at Ajaccio — would have been agreeable. But even the proximity of St. Gratien did not justify the rent asked, 18,000 francs — over £700. The odd thing was that though this indicated a place of great pretension, no one knew its name, and it was not marked on the map. However, it was so near Paris that the day of M. Bourget's reception at the Academy, after M. de Vogüé had finished his peroration, there was time to fly to the Gare du Nord, visit the property, and return for dinner. On the way we decided that, however attractive the place, we would not be tempted by its luxurious comfort — and we were not. It was a dusty roadside villa in a rather pretty garden, and the whole property, including the shabby furniture, was not worth three years' rent. We concluded that the owner was a lunatic.

A day or two later I was enjoying the marvellous view over the Place de la Concorde from the balcony of the most finely situated town-house in the world, where the Prince de Talleyrand died, and Baroness de X, who has a special kindness for her country-women, for she was born in England, said she had found what we wanted not far from her own famous *château*. The next afternoon a carriage met us at a station on the Strasburg line, and drove us to a perfectly charming place. A farmer-general of Louis XIV had built on a smaller scale what Fouquet reared at Vaux, and when in the next reign it was given to Madame de Pompadour, it was decorated within by the most famous artists of the period. It was then that Louis XV had a *chaussée* laid down of fifty kilometres for the favorite to drive thence with ease to Versailles, and sometimes in our drives we come to a "*carréfour Pompadour*" to recall the history of that paved road, though we did not become the successors of *La belle Marquise*. The owner, the grandson of a celebrated regicide of the Convention, showed us all the beauties of the house, and of the great park stretching down to the Marne; but he wanted to sell and not to let, and our specious plea that the season for sales had passed for the year was belied a fortnight later when some of our own friends bought the place.

It was only an hour's drive from that pleasant spot, in an even more picturesque corner of the Brie, that we finally found a resting-place. The kind *châtelaine*, who had told us of the former, asked the wittiest member of the Académie Française to call to see me and sing the praises of a place, also within reach of her own stately domain, which we had originally heard of from an agent in the days when we mistrusted agencies, and despised the environs of Paris, and thus we became his nearest neighbors. We had lighted upon an ideal French home. The *château*, standing high in a finely timbered park, possesses within and without all the qualities that a country home ought to have — beauty, spaciousness and comfort. It was built in the closing days of Louis XIII, and is a perfect specimen of the epoch. Madame de Sévigné saw its completion when, as Marie de Rabutin-Chantal, she came here from Bourbilly and spent the last years of her girlhood in the village. More than a century later, a letter-writer of a very different school, Diderot, dated much of his correspondence with Mlle. Voland from the *château* in the valley below, and some of his most embarrassing anecdotes refer to the then occupants of this place. . . .

We are surrounded by all the contrast and contradiction of French life. The gaiety and movement of Paris reddens the northern sky at night with the glow of its lights; below these windows, within these walls, there are pathetic memories of invasion and defeat, one day to be revenged, as the roar of the cannon from the forts protecting the capital sometimes reminds us; and behind us are boundless forests, smiling villages, fertile hills and plains—all the peaceful quiet of rural France, where the never-ending toil of the peasants amid the tranquil beauty of the landscape makes one imagine that the glitter and turmoil of the fairest of cities is as distant as the scene of battle and devastation.—*Evelyn Frances Bodley, in Blackwood's Magazine.*

A PLEA FOR MODERATION.

THE author of the subjoined sonnet writes:

"I enclose a plea for moderation in architecture, which possibly you may find room for in your columns.
"I have taken a liberty in ending my sonnet with an Alexandrine, which is, perhaps, to poetry what 'Gothic foliage on Renaissance columns' would be to architecture, but then, I am an architect and not a poet."

VITA BREVIS, ARS LONGA.

Long is the art of those, though few their hours,
Through whom are fashioned temple, tower and tomb;
For they, if Wisdom's lamp their work illumine
Are instruments of the Creator's powers
On forms of beauty, not like fragile flowers,
But haply sharers in earth's final doom.
Submissive are they and the sacred gloom
Of vaulted nave grows as by sun and showers.
No strange effects mar Nature's harmony,
No glaring contrasts break her calm repose:
There all is balanced with just symmetry.
So is best art. Ionic¹ shapes disclose
The tender figure of a fair young girl
In subtle entasis and volute's mazy swirl.



BOSTON SOCIETY OF ARCHITECTS.

IN submitting this, my first annual report as Secretary of the Boston Society of Architects, I cannot but congratulate the members upon the important results accomplished during the past year and the bright outlook for increased usefulness in the immediate future. Never, I believe, in the history of the Society, has a more general and enthusiastic interest been manifested in its various undertakings, and never have its monthly meetings attracted a larger attendance.

The average number present at the meetings the past year has been twenty-seven, as compared with twenty the two previous years, a positive gain of one-third. The largest attendance at any meeting has been fifty; the smallest, fifteen.

Two Fellows have severed their connection with the Society during the year, one resigning at the request of the Executive Committee, and the other being dropped for non-payment of dues.

On the other hand, the membership has been increased by the admission of three Fellows, four Juniors, one Associate and one Honorary member, a total of nine.

At the monthly meetings, which have usually been held in the comfortable rooms of the Exchange Club, papers have been read upon the following subjects:

"The Barbarians in Italy," a study of Italian mediæval architecture, by Charles A. Cummings.

"The Steel Construction of Tremont Temple," (illustrated) by C. H. Blackall.

"Greek Ornament and Detail," (illustrated) by T. A. Fox.

"The Origin and Development of the Doric Style," by Edward Robinson.

"The Massachusetts State-House," by T. A. Fox.

"The Union of Building Trades Schools with Schools of Architectural Design," by R. D. Andrews.

There have also been discussions of

"The Relation of the Society to the American Institute of Architects."

"The New Architectural Department at Harvard."

"The Decorations in the Public Library."

Among the guests on these occasions have been Mr. S. A. B. Abbott, Mr. McKim, Mr. Herbert Putnam, Mr. Edward Robinson, Mr. Cass Gilbert, Mr. E. A. Abbey, Mr. John Sargent, Mr. Clement K. Fay, Mr. E. H. Kendall, Mr. Alfred Stone, President Eliot, Prof. N. S. Shaler, Prof. Charles Eliot Norton, Prof. Moore, Prof. I. N. Hollis and Rev. Philip S. Moxom.

Among the more serious enterprises which have engaged the attention of the Society during the year may be mentioned:

The adoption of the Code of Ethics.

The establishment of the Free Architectural Atelier.

The joint architectural exhibition of the Society and Architectural Club.

The formation of a Joint Committee on Building-Laws, acting in connection with the Associated Board of Trade.

The satisfactory settlement of the question as to the relation of the Society to the A. I. A.

The second successful effort to preserve the historic State-House.

In addition to these subjects, the Executive Committee has been called upon to consider an unusually large number of matters of special moment to the profession.

The firm attitude which the Society has of late taken for the maintenance of a high standard of professional practice and honorable dealings among our members has undoubtedly contributed, in no small measure, to the increased estimation in which the Society is held by the profession and the general public. Nothing shows this added interest better than the number of inquiries recently received regarding the requirements for admission. As to the work in which the Society may profitably engage in the future, two matters seem to demand immediate attention:

First.—To carry out the scheme for the embellishment of Copley Square. The preliminary steps in this important project have already been taken; a design has been prepared which meets very general acceptance, and such expressions of approval have been received from public-spirited citizens and men of financial ability that it would seem as if the execution of the plan might, with reasonable exertion on the part of its friends, be readily accomplished.

Second.—The enactment of a law restricting the height of buildings outside the present business section of the city. In the present stage of artistic advancement in the community, it would probably be impossible to secure the passage of such a bill as would give to the residential section of Boston the dignified regularity which is so pleasing in many European cities, but it certainly is possible, by well-directed efforts, to prevent the further disfigurement of our city by such abnormal structures as the one recently built upon one of our finest avenues. The architect of any such structure would doubtless regret as much as any one the fact that the present statutes permit the selfish interests of an owner not only to destroy the beauty of a neighborhood by such a building as may please his fancy, but to deface for years the contour of a city. While such things are permitted by law, it is not for us so much to criticise the architect as to take immediate steps to remove the temptation from the owner.

These two measures, one looking to the adornment of our city, and the other to the prevention of her disfigurement, are suggested as objects worthy of the best efforts of this Society. Both are important; both are practical, and who shall say they are not possible? Would it not be a worthy record of the year now opening before us to be able to report one year hence their accomplishment?

EDWIN J. LEWIS, JR., Secretary.

NEW YORK CHAPTER, A. I. A.

A REGULAR meeting was held in the Chapter Quarters, 156 Fifth Avenue, on January 8, 1896, at 3.30 P. M.

The minutes of the last meeting were read and accepted.

The Executive Committee presented a letter from the Municipal Art Society of New York in relation to a proposed memorial of R. M. Hunt, inviting the Chapter to assist in raising a fund for that purpose and to appoint a committee of three to confer with a committee of like number from other societies, with a view to the subsequent appointment of a joint committee composed of delegates from all the contributing societies to decide on the form of the memorial, and other details.

The Secretary was charged to assure the Society of the cordial cooperation of the Chapter, and the President to appoint a committee of three as desired. (The appointment has been made.)

Communications were presented from the Pennsylvania Academy of Fine Arts,—the Southern California Chapter, A. I. A., the New York Building Material Exhibit, the Cleveland Architectural Club, the Architectural League of New York, and the publishers of *House and Home*.

Also a letter from the Secretary of the Institute, giving his reasons for extending to respectable manufacturers of building appliances such courtesies as giving them a list of Institute members when they ask for it. A member said he was inclined to agree with the Secretary of the Institute that discrimination should be made by the Institute and the Chapters in favor of the manufacturers of exceptional building appliances, but called attention to the fact that the Board of Directors, A. I. A., at its meeting of June 3, 1895, expressed its disapproval of "any form of approval or endorsement of persons, materials, or workmanship, in connection with inventions, devices or things, made to be used in the erection or equipment of buildings," also that this inhibition is in conformity with an old rule of order of the Chapter, which has never been abrogated.

After considerable discussion, the matter of giving lists of members, or extending other like courtesies to manufacturers or dealers was left to the discretion of the Secretary.

There was produced a reproduction of Mr. Barr Ferree's recent paper on the late Mr. R. M. Hunt, presented by the author to the Chapter.

¹See Vitruvius.

The following resolution was unanimously adopted:

Resolved, That the thanks of this Chapter be tendered to Mr. Barr Ferree for one of the fifty fine copies of his illustrated article on "Richard Morris Hunt; his Art and Work," reprinted by him from the columns of *Architecture and Building* of December 7, 1895, for private distribution; an article which the Chapter recognizes as alike appreciative and judicious, and as possessing a literary quality which places it among the best contributions to the history of architectural practice in America.

A. J. BLOOR, Secretary.



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

ENTRANCE TO THE JOHNSTON EMERGENCY HOSPITAL, MILWAUKEE, WIS. MESSRS. FERRY & CLAS, ARCHITECTS, MILWAUKEE, WIS.

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

COMPETITIVE DESIGN FOR THE NEW BEDFORD SAVINGS BANK BUILDING, NEW BEDFORD, MASS. MESSRS. PEABODY & STEARNS, ARCHITECTS, BOSTON, MASS.

[Issued with the International and Imperial Editions only.]

in and around Boston. The block consists of six houses of three apartments each, and is built in brick and half timber with foundations of Weymouth seam-faced granite from Gilbreth quarries. The suites are attractive and supplied with all modern conveniences; most of them are already rented. The Gables is the property of Mr. Edwin D. Bell, of Boston, and cost \$75,000.

CROSBY SCHOOL-HOUSE, ARLINGTON, MASS. MESSRS. GAY & PROCTOR, ARCHITECTS, BOSTON, MASS.

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

DESIGN FOR A FINE ART BUILDING BY MR. HARRY HAKE, CINCINNATI, O.

SGRAFFITO FRIEZE, NO. 96, VIA BANCHI, VECCHI, ROME. SGRAFFITO FRIEZE, NO. 62, VIA BORGIO, NUOVO, ROME.

A GROUP OF COMMEMORATIVE MONUMENTS.

A GROUP OF TOWERS.

[Additional Illustrations in the International Edition.]

THE JOHNSTON EMERGENCY HOSPITAL, MILWAUKEE, WIS. MESSRS. FERRY & CLAS, ARCHITECTS, MILWAUKEE, WIS.

[Gelatine Print.]



Trinity Almshouse, Mile-End Road, London, Eng: Sir Christopher Wren, Architect. From the Builder.

COMPETITIVE DESIGN FOR THE NEW BEDFORD SAVINGS BANK BUILDING, NEW BEDFORD, MASS. MESSRS. ANDREWS, JAMES & RANTOUL, ARCHITECTS, BOSTON, MASS.

[Issued with the International and Imperial Editions only.]

ACCEPTED DESIGN FOR THE NEW BEDFORD SAVINGS BANK BUILDING, NEW BEDFORD, MASS. MR. CHARLES BRIGHAM, ARCHITECT, BOSTON, MASS.

In a small limited competition of three, this design was selected for execution.

WHOLESALE WAREHOUSE FOR MESSRS. LINDSAY BROS., MINNEAPOLIS, MINN. MR. H. W. JONES, ARCHITECT, MINNEAPOLIS, MINN.

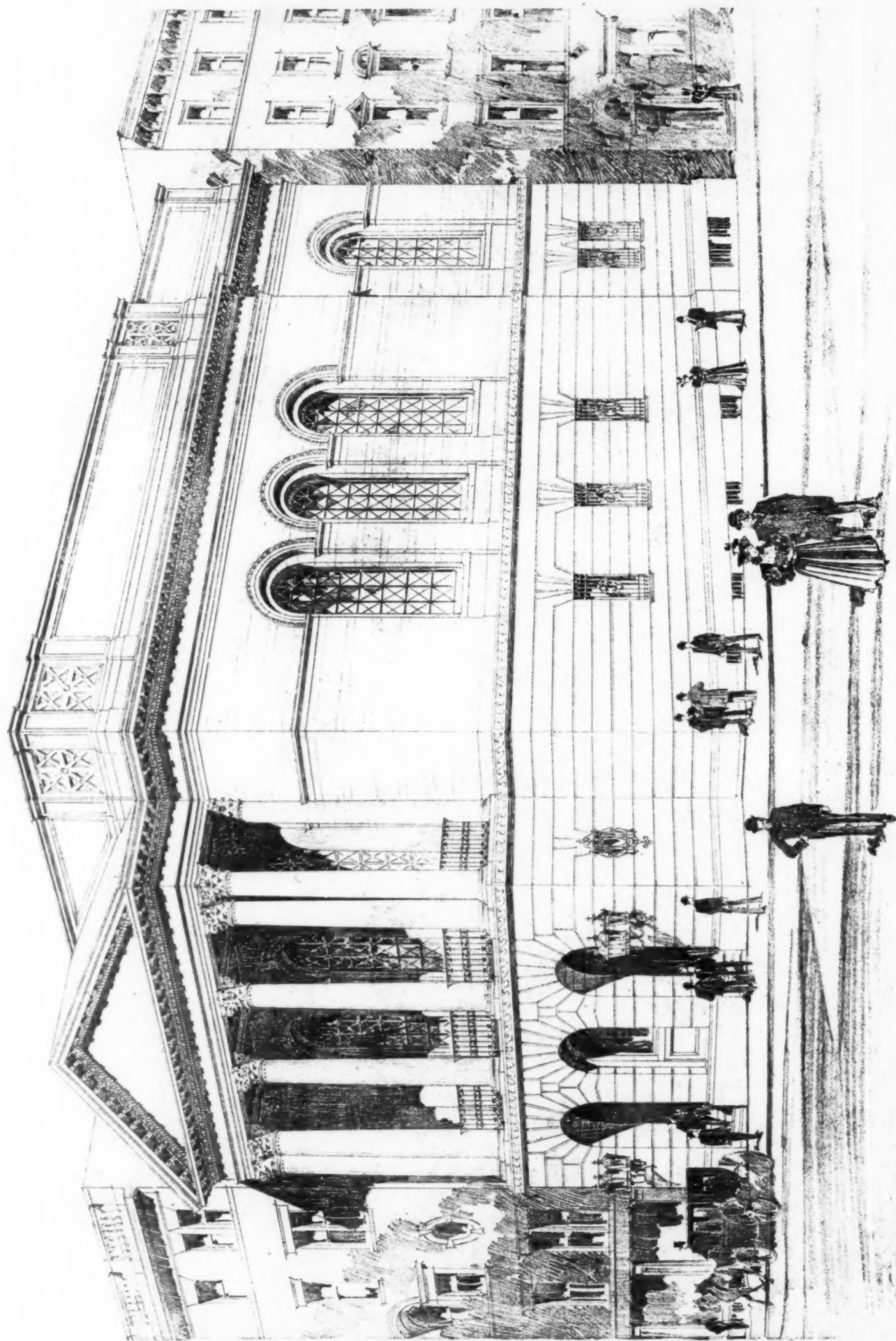
"THE LANESBOROUGH GABLES": ROXBURY, MASS. MESSRS. CHARLES E. PARK AND RALPH E. SAWYER, ASSOCIATED ARCHITECTS, BOSTON, MASS.

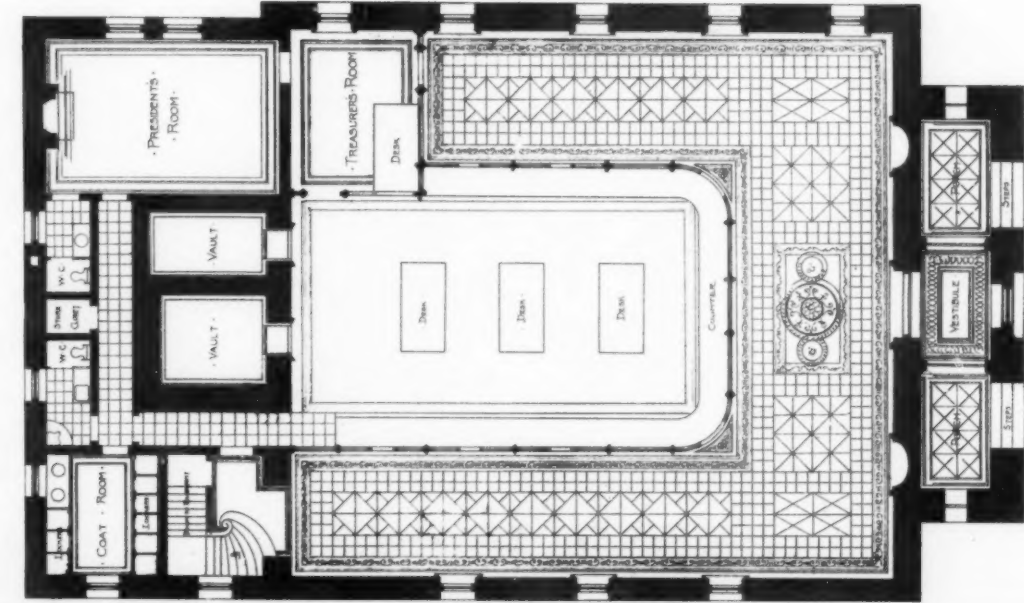
The accompanying illustration shows a building nearly completed at the corner of Humboldt and Walnut Avenues. This is a pleasant departure from the stereotyped form of apartment-houses

WEST FRONT OF THE COLLEGIATE CHURCH OF ST. HILDEBERT, GOURNAY, FRANCE.

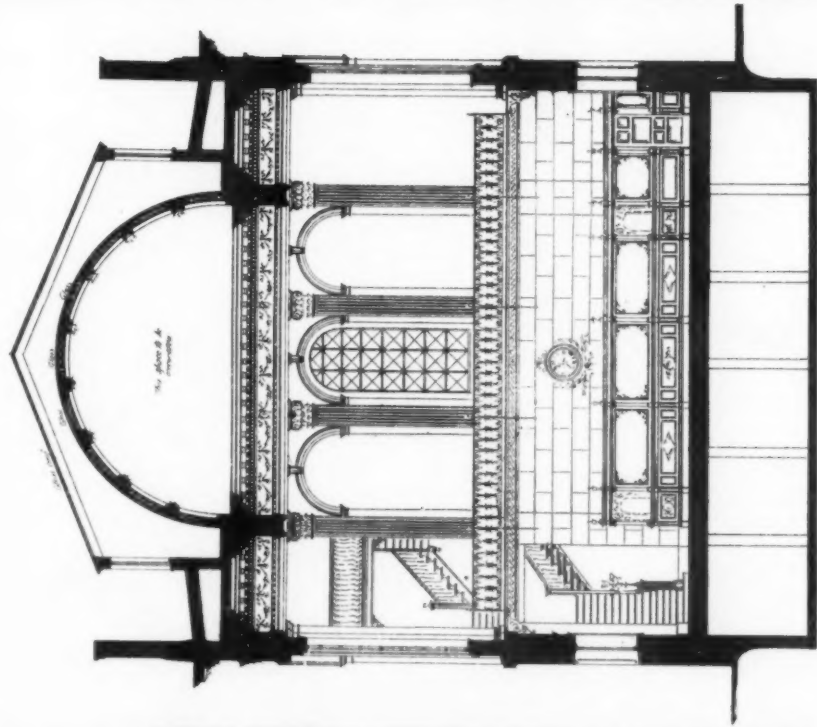
The church of St. Hildebert¹ was, previously to the Revolution, both parochial and collegiate. Its foundation is supposed to be of very high antiquity. There is, however, no proof of the precise period of the establishment of the chapter here. The earliest records upon the subject bear date in the year 1180, and merely mention it as being then in existence, but according to tradition it was first fixed at the neighboring village of Breffmoutier, and was removed to Gournay by Hugh, the last of the Norman counts. The same Hugh is generally reported to have commenced the erection of

¹ St. Hildebert is a name of rare occurrence in hagiology. He was Bishop of Meaux in the seventh century, but was not honored with a place in the calendar till about three hundred years after his decease, at which time his relics were carried to different parts of France, and finally interred at Gournay. The church on this occasion changed its patron, an event which commonly happened in those ages, and placed itself under the protection of the new saint instead of the proto-martyr to whom it had been originally dedicated. Peter de Natalibus, in his *Catalogus Sanctorum*, says that St. Hildebert ended his life as Archbishop of Tours, and that he died in that city and was there buried, "ibique jacens in miraculis vivit." He speaks of him likewise as an elegant scholar, and the author of a work "De contemptu hujus Vite," written partly in verse and partly in prose.

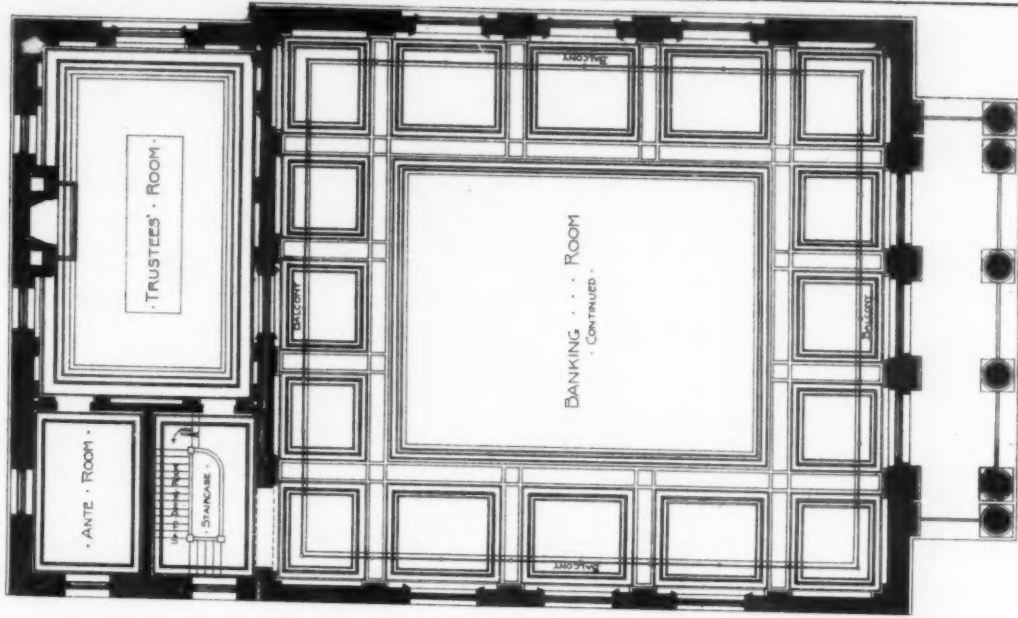




· PLAN · OF · PRINCIPAL · FLOOR ·



· TRANSVERSE · SECTION ·

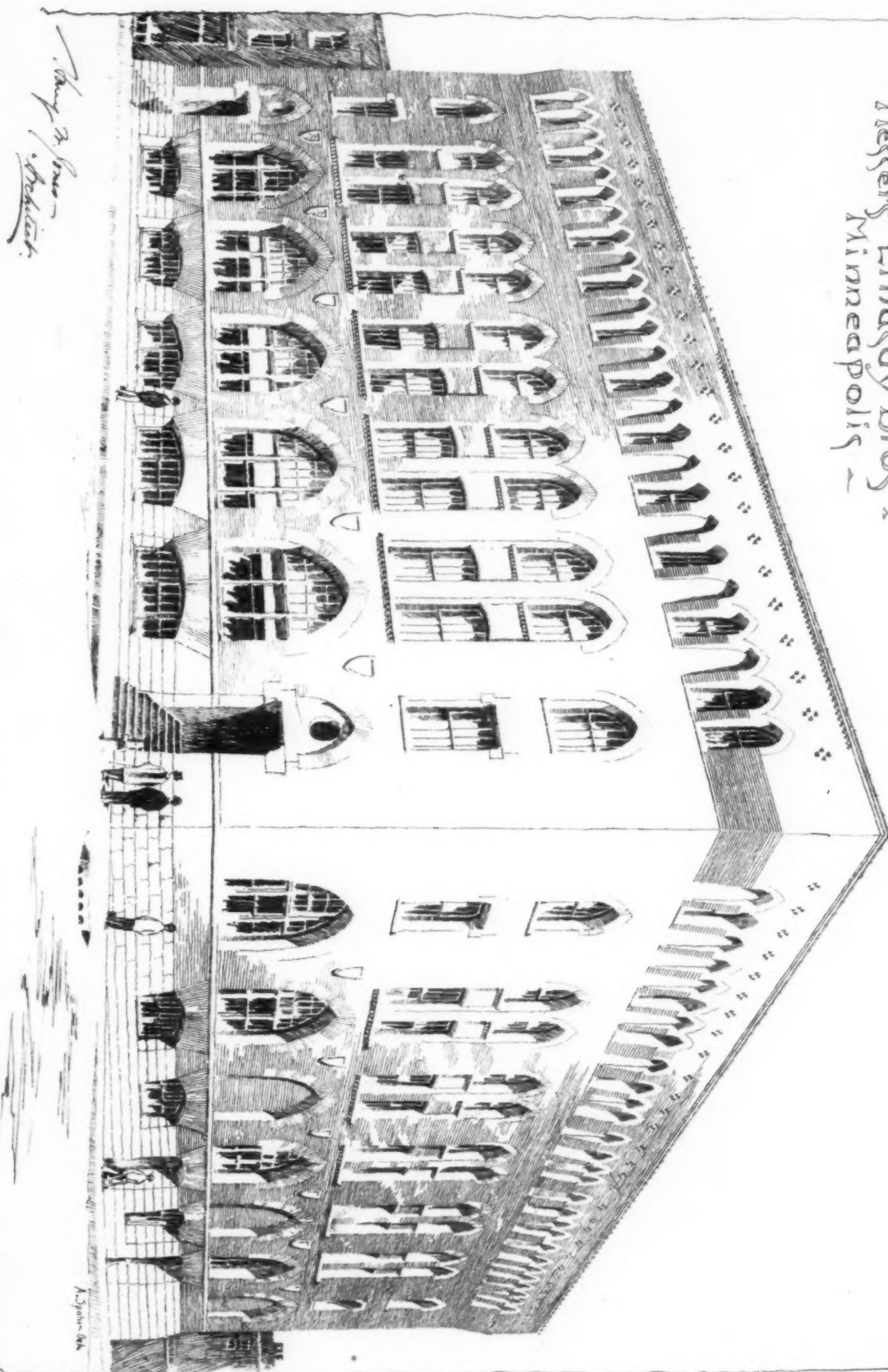


· PLAN · OF · SECOND · FLOOR ·

ACCEPTED DESIGN FOR THE NEW BEDFORD SAVINGS BANK BUILDING, NEW BEDFORD, MASS.

CHARLES BRIGHAM, ARCHITECT.

Wholesale warehouse
Messrs Lindsay Bros
Minneapolis





LANESBOROUGH GABLES

HUMBOLDT AVENUE ROCHESTER

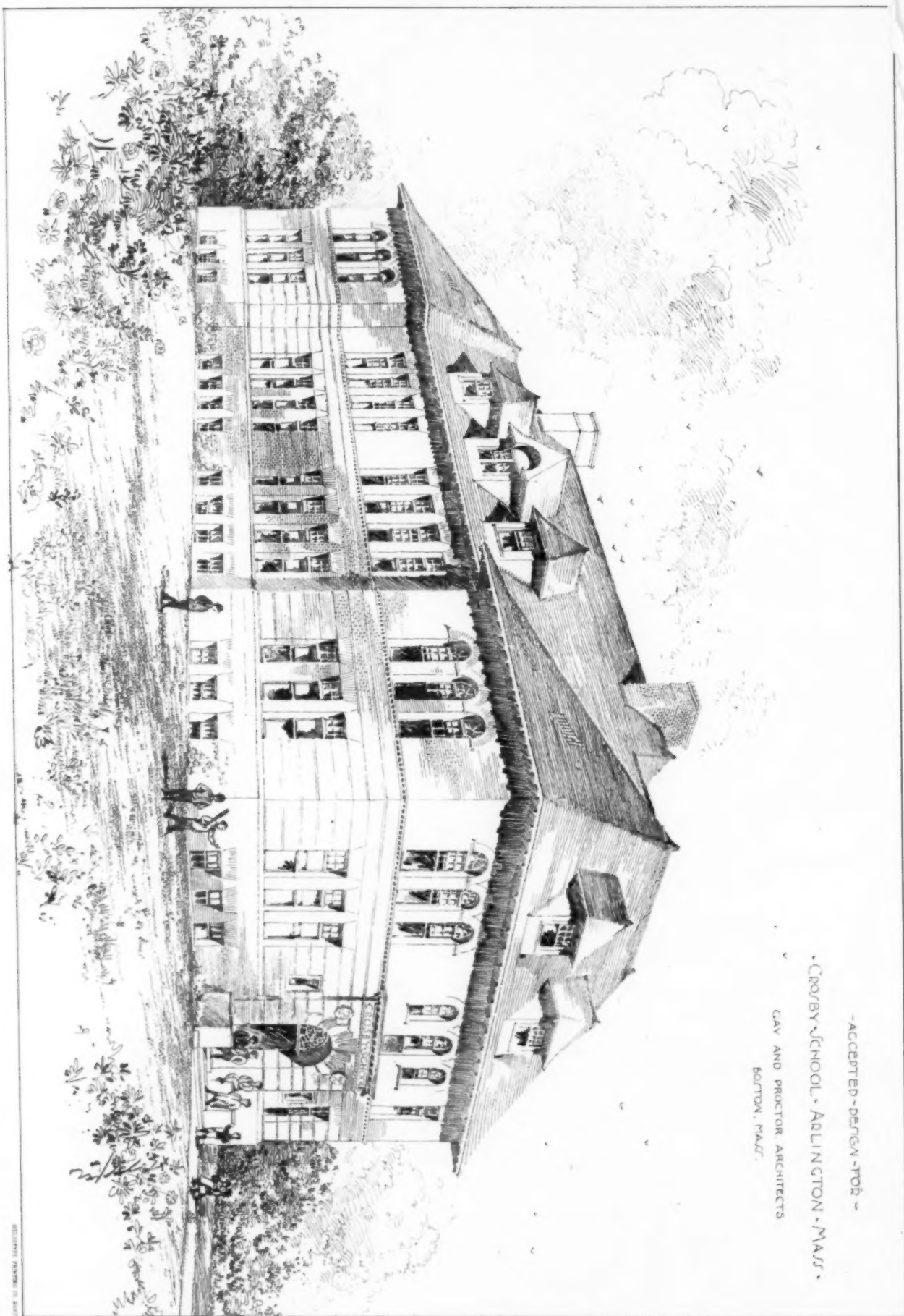
CHARLES E. DARY

RALPH E. SAWYER

ASSOCIATE
ARCHITECTS



COPYRIGHT 1896 BY THE AMERICAN ARCHITECT & BUILDING NEWS CO.



the present church, but it is sufficiently known with how little accuracy the early historians are wont to express themselves on these subjects. The term, to "rebuild," often means no more than to repair, so that it is in many cases more safe to judge from the style of a building itself than from the records preserved to us respecting it. The architecture of the church at St. Hildebert would lead to the supposition that a considerable portion of it was standing in its present state at least 100 years anterior to the time of Hugh, and even admitting such to have been the case, there is still sufficient discrepancy in the rest of the edifice to account for the well-attested circumstance that, at the close of the thirteenth century, the church yet remained incomplete. The imperfect state of the building did not prevent its receiving the honor of a dedication; this ceremony was performed in one of the last years of the twelfth century, by Walter, Archbishop of Rouen, in person, attended, as commonly happened, by a great concourse of the nobles and clergy of the province; and in the first year of the following century, Herbert, Archbishop of Canterbury, passed over from England for the express purpose of doing honor by his presence to the translation of the relics of St. Hildebert. The banishment of Hugh de Gournay and confiscation of his property, which took place shortly after these events, deprived the canons of their liberal and powerful benefactor. Poverty caused the progress of the building to be suspended, and it was only by the aid of repeated indulgences, granted by the popes and archbishops, that it was finally brought to a state of completion. The two western towers are of a considerably more recent period; they were erected in their present state, of wood roofed with slate, in the middle of the seventeenth century. The timber was supplied by the Duchess of Longueville, whose husband was at that time Count of Gournay, and the rest of the charge was defrayed by the sale of the materials of a ruined chapel, dedicated to St. Julian, and of a small central tower, the only one originally attached to the building.

The church is in the form of a cross, consisting of a nave with aisles, choir and transepts. The west front is in the earliest style of Pointed architecture, and evidently of the period of the same Hugh de Gournay by whom the whole edifice is said to be raised. If compared with the same portion of the churches known to have been erected at a similar period in England, the closest resemblance will be traced between them. That of Salisbury Cathedral, the most noble instance of the kind in Britain, is later, and infinitely more richly ornamented. But in this at Gournay, the windows are the only portion that have altogether escaped mutilation or alteration. The side portals were evidently, in their original state, fronted with porches, which have now disappeared. Such has likewise been the case with the arches of entrance, and mention has already been made of the posterior date of the tower.

INTERIOR OF THE EQUITABLE INSURANCE OFFICE, MANCHESTER, ENG. MESSRS. W. WADDINGTON & SON, ARCHITECTS.

ENTRANCE TO BISHOPSGATE INSTITUTE, LONDON, ENG. MR. C. H. TOWNSEND, ARCHITECT.



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., January 17 to 29.

Fifty-third Exhibition, Oil-paintings and Sculpture: at the Boston Art Club, January 13 to February 15.

Paintings and Water-colors by Edward C. Cabot: at Chase's Gallery, 346 Boylston St., January 14 to 25.

BRIDGEPORT, CONN.—Second Annual Exhibition of Pictures: at the Public Library, January 25 to March 15.

CHICAGO, ILL.—Paintings by August Franzen: January 17 to 31, Works by Gustave Doré: January 21 to March 22, at the Art Institute.

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

NEWTON, MASS.—Exhibition of Pictures: at the Newton Club, January 22 to 30.

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.

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

Derbyshire Pictures by Robert W. Van Boskerck: at Knoedler's Gallery, 34th St. and Fifth Ave., January 18 to February 14.

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.

PROVIDENCE, R. I.—Exhibition of Oil-paintings: at the Art Club, opens January 29.

SPRINGFIELD, MASS.—Nineteenth Annual Exhibition of Paintings: at James D. Gill's Gallery, opens January 31.



THE SWISS NATIONAL EXHIBITION.—At the National Exhibition which Geneva is preparing for its visitors, Swiss art in its most attractive and popular form will be effectively represented. The idea of the "Swiss Village," which is to form one of the principal open-air attractions of the Exposition, is analogous to that which inspired "Old London" at recent exhibitions at South Kensington. The chief difference will be that while there was a certain unity of purpose and arrangement in the buildings of "Old London," the "Swiss Village" will display the peculiarities and special tastes of the inhabitants of different Cantons in succeeding centuries. The house of Chalamala, the jester to the Counts of Gruyere, which claims to date from the fifteenth century, will probably be the oldest building reproduced; but the so-called "Rittershaus," at Schaffhausen, with its dazzling frescos, can claim almost as great antiquity. The arcades which still embellish the streets of Berne and Thun, and the less-visited town of Morat will furnish models of the types of such houses in the western Cantons; but the Canton of Ticino is more richly provided with such primitive shelters against the weather. From Meiringen has been brought the model of a two-storied house—one of the few which escaped the disastrous fire—which will show to what extent the Swiss sculptors of that district pushed the application of wood-carving to house-building; and, as a sort of contrast, two houses copied from originals at Werdenberg will show the more simple but ingenious taste of the inhabitants of St. Gall. The pine-covered slopes which surrounded the Lake of Geneva still boast many old fortified châteaux and farmhouses, bearing witness to the struggles between the Swiss and the House of Savoy of which both sides of the lake were the scene. Reproductions of these will be mingled with the more rustic dwellings of the central Cantons, where woodwork took the place of stone and brick; and the student of history will be able to trace with something approaching local and chronological accuracy the progress of security throughout the various Cantons. To those travellers who are not old enough to recollect the days when each Canton had its special costume, and the men and women were proud to wear it, the "Swiss Village" at the Geneva Exposition will be a source of interest and delight.—Philadelphia Telegraph.

GENEVA'S GREAT FOUNTAIN.—The fountain that the municipality of Geneva has established at the entrance of the port is the largest in the world, since it is three hundred feet in height. Geneva possesses a most complete distribution of water under pressure, the motive power for which is obtained from an artificial fall established upon the Rhone. The water for domestic purposes and for the running of certain motors is raised to a height of 215 feet above the level of the lake. For the distribution of motive force it is raised to a height of 460 feet. The reservoir is an open-air one, and is situated upon the top of Bes-singers, at a distance of three miles from the turbine building. An ingenious regulator, invented by Mr. Turrettini, assures the uniformity of pressure in the piping. The length of the first pipe line is about forty miles, and that of the second about sixty. It is with this latter that the fountain conduit is connected. The latter is set in play on Sundays, and sometimes on week days, in the evening. Instead of a single jet of great height, several are utilized that do not rise so high. Powerful electric-light projectors, placed in a structure near by, brightly illuminate them with varied colors.—Boston Transcript.

DEADENING THE NOISE ON BRIDGES.—A means for preventing the noise made by trains in passing over iron bridges has been devised by a German engineer named Boedecker. He puts a decking of 1¼-inch planks between the cross girders, resting on three-inch timbers laid on the bottom flanges. On the planks a double layer of felt is laid, which is fixed to the vertical web of the cross girder. At the connections with the girder a timber cover-joint is placed on felt, and two hooked bolts connect the whole firmly to the bottom flange. Four inches of slag gravel cover the decking, which is inclined toward the centre of the bridge for drainage purposes. A layer of felt is laid between the planks and the timbers they rest upon, and the ironwork in contact with decking and ballast is asphalted. The decking weighs six hundred pounds per yard for a bridge eleven feet wide, and costs twenty-three cents a square foot. It is water-tight, and has proved very satisfactory in preventing noise.—Boston Transcript.

THE WARSAW HYGIENIC EXPOSITION.—United States Consul Rawicz, of Warsaw, Poland, reports that a second hygienic exposition similar to the first, held in 1887, will be held at that place from May 15 to July 15, 1896. The following list of the nine committees now at work and who report that much interest is being shown by the public will give an idea of the scope of the exposition. (1) Physico-chemical, (2) parasitic, (3) architectural, (4) pedagogical, (5) on hygiene of industry, (6) on hospitals, (7) pharmaceutical, (8) statistical, and (9) public hygiene. Each of the above committees is composed of, at least, three members selected from among the doctors of medicine, professors, engineers and other specialists, all under the presidency of the general committee.—Philadelphia Record.

A CROWDED SPOT ON THE ISLAND OF MALTA.—The most crowded spot on the earth's surface is that portion of the City of Valetta, Island of Malta, known as the "Manderaggio." In the whole of Valetta, the proportion is 75,000 human beings to the square mile, but in the Manderaggio there is one locality in which there are 2,574 persons living on a plot of ground less than two acres and a half in extent. This would give no fewer than 636,000 persons to the square mile, or 1,017.6 to the acre. In Liverpool, the most crowded city in Britain, the most densely populated portions have only 116.4 to the acre.—*Edinburgh Scotsman*.

THE CROSSES ON MOSCOW'S CHURCH.—Considerable interest has been aroused at Moscow by the ceremony of re-erecting the huge crosses surmounting the cupolas of the Church of the Ascension, where the czars are crowned, in the Kremlin. The crosses are of copper, thickly overlaid with gold, and the largest one, on the central dome, contains inside the copper cross a very ancient wooden one, supposed to have existed long before the foundation of the church. The entire fabric is being renovated and restored, in view of the ceremonial to take place there next spring. In all, a surface of over six hundred square yards, there being five cupolas, has been covered with gold-leaf, the total weight of which is about sixteen pounds.—*London Standard*.

TREE-TRUNKS AS FILTERS.—A well-known Austrian engineer, M. Pfister, is stated to have discovered a remarkable property of the trunks of trees, namely, that of retaining the salt of sea-water that has filtered through the trunk in the direction of the fibres. He has consequently constructed an apparatus designed to utilize this property in obtaining potable water for the use of ships' crews. This apparatus consists of a pump, which sucks up the sea-water into a reservoir and then forces it into the filter formed by the tree-trunk. As soon as the pressure reaches 1.5 to 2.5 atmospheres the water is seen—at the end of from one to three minutes, according to the kind of wood used—to make its exit from the other extremity of the trunk, at first in drops and then in fine streams, the water thus filtered being potable, freed, in fact, from every particle of the usual saline taste which is such a drawback to water obtained in the ordinary manner.—*Railway Review*.

THE CURSED TOWER OF THE RHONE.—The Cursed Tower is an architectural curiosity. It is almost as far out from the perpendicular as is the tower at Pisa, and is far more impressive, because it stands upon an isolated crag which drops below it sheer to the river in a vast precipice. Anciently, before it went wrong and its curse came upon it, the tower was the keep of the Benedictine nunnery of Soysons. Most ungallantly, in the year 1569, the Huguenots captured the abbey by assault; and thereupon the abbess, Louise d'Amanze (poor frightened soul!), hurriedly embraced the Reformed religion, in dread lest, without this concession to the rather decided opinions of the conquerors, still worse might come. Several of her nuns followed her hastily heterodox example; but the mass of them stood stoutly by their faith, and ended by making off with it intact to Valence.—*Thomas A. Janvier, in the January Century*.

FLATS OR APARTMENTS, WHICH?—"One thing I would like to know," said a New York citizen who has been out hunting a home, "is what constitutes a flat and what apartments. In general I know that apartments cost fifteen per cent more than flats; but I'd like to know where the difference lies. There's nothing in a name. One might suppose that 'Beverwyck' and 'Vallandigham' would indicate apartments; but there are flats renting for \$25 a month that bear those high-sounding titles; while the 'Rustler' is an apartment-house. Locality certainly doesn't tell, for I've seen apartments advertised on Essex Street and a 'flat to rent' on a choice block in Fifth Avenue. I used to think that anything with elevators and hardwood floors were apartments, and domiciles under \$50 a month flats; but experience has shaken that notion out of me. One other question of a similar nature used to bother me—the difference between a tenement and a flat—but a friend settled that. 'A tenement,' he told me 'is a flat with front fire-escapes on which the tenants hang their bedclothes.' I'd like to find an equally easy definition of an apartment."—*Philadelphia Telegraph*.

MOVING A RUSSIAN TOWN ON SLEIGHS.—The moving of an entire city to another point, which offers strategic and commercial advantages superior to its present location, is being proposed in the far north of Russia. The City of Kola, on the peninsula of the same name, is now situated at the confluence of two rivers, the Luttojoki and the Notozero, forming the Kola River, about fifty miles from the Arctic Ocean. While the rivers and the bay below are navigable for even large vessels, Kola is situated so far inland that it is shut off from the sea by ice much longer than other seaports situated even farther north, like Vardoe, in Norwegian Lapland. The Governor of the province Archangelsk, Baron Engelhardt, to whose jurisdiction the district of Kola belongs, has proposed to transfer the city to a better port nearer the mouth of Kola River into the Arctic Ocean. Imperial and ministerial consent having been given, active preparations are now being made to transport Kola, house by house, by sleighs on the river, to a spot forty-three miles below. The new location affords great advantages to navigation, and since it is surrounded by hills which it will take but little expense to strongly fortify, it will certainly become a point of great strategic importance.—*Philadelphia Record*.

A MAMMOTH GLOBE.—"Large maps" may be exceedingly desirable for certain purposes, but in the opinion of M. Elisé Récus the need for large globes is even more clamant. In a Belgian review, that geographer submits a plan for the construction of a terrestrial globe on the scale of 1-100,000th. The diameter of this microcosm would be 127 metres, about 400 feet. The best of maps, says M. Récus, are

deceptive. They do not accurately represent the relative dimensions of different regions. The globe, on the other hand, shows the actual structure of the planet. It gives each country its exact proportions, and renders accurate comparisons possible. On the suggested scale, moreover, a true idea of the height of mountains and the depth of oceans would be readily gained. Thus, the height even of Montmartre would be quite perceptible. The surface of the globe would be of plaster, the sea-level being represented by a thin sheet of glass. The structure would be made to turn upon its axis by means of steam or electricity. It would be preserved from the weather by an outer structure of glass and iron 160 metres in diameter. As the globe is intended for geographical study, a system of lifts and spiral platforms would be erected between the outer and the inner sphere, thus facilitating this object, while leaving the globe quite free to revolve. M. Récus, in submitting his project, asks for the criticism as well as the help of geographers throughout the world.—*Westminster Gazette*.

THE PROGRESS OF CREMATION.—The practice of cremation is increasing in France, but increasing very slowly so far as the general public is concerned. According to some recent statistics, published by the Paris Prefect of Police, the number of cremations of private citizens at the Père-Lachaise Cemetery from August, 1889, to the end of April, 1895, was as follows: 1889, 49; 1890, 121; 1891, 134; 1892, 159; 1893, 189; 1894, 216, and 1895 (four months), 75. The furnace would often be idle were it not for the remains from the hospitals, which amount to from 2,000 to 2,500 bodies per annum. The apparatus employed is that of MM. Toisoul and Fradet, and works by means of gas with a recuperator. Incinerations are accomplished in an hour, or at most, an hour and a quarter, and the cost of the combustible never exceeds three francs per operation. Another apparatus, invented by M. Ficher, has been employed of late. Like the first, it consists of a gazogene furnishing oxide of carbon, and a recuperator supplying hot air to the vaulted chamber in which the reduction to ashes takes place. The difference between the two appliances lies chiefly in the application of the oxide, which is used solely for heating the recuperator, the combustion of the body being effected by hot air alone, thanks to the augmented efficiency thus obtained. According to this method, incineration takes place a little more rapidly than in the Toisoul furnace, but the expense is greater by nearly a quarter, eighteen hectolitres of coke being required instead of fourteen.—*N. Y. Evening Post*.

NEW INDIAN FOR THE MASSACHUSETTS' COAT-OF-ARMS.—F. W. Putnam, Peabody Professor of American Archaeology and Ethnology at Harvard University, has presented to Secretary of State Olin a description of an Indian which he thinks should take the place of the present one on the Massachusetts coat-of-arms. The present Indian is agreed by all who know anything about it to be but a poor representative of the type which was here in Massachusetts in the days of the early settlers, and Secretary Olin has for a long time been anxious to remedy this defect. In his report Professor Putnam gives a description of the accoutrements and wearing apparel of the figure, and gives his authority for the use of each article, and also for their positions on the figure. He places the bow in the left hand, and says that to place it in the right hand is as absurd as to represent a military officer with his sword hung on the right side. He says it is evident that the man who made the original drawing of the Indian knew nothing about Indians. He probably had never seen one, and had made the drawing from his own ideas. The ridiculous blunders which he made have since been perpetuated, and even incorporated into the State law. The design of Professor Putnam will be submitted to the Archives Committee. Other designs will also be examined.—*Boston Transcript*.

NO MORE SIGNS ON INDEPENDENCE HALL.—On receipt of a copy of the resolutions recently adopted by Councils forbidding the maintenance of any signs on the Chestnut Street front of Independence Hall, Chief Eisenhauer, of the Bureau of City Property, issued orders to Superintendent Rice that all signs must be down within three days. The Colonial Dames will lose a big brass sign, and among the other organizations that will suffer are the Grand Army and the Universal Peace Society. The two latter societies use the same entrance, and an argument between the two as to whether peace or war should predominate in outside emblems led to the passage of the resolution through Councils.—*Philadelphia Record*.

THE RED-OAK OF WISCONSIN.—The Wisconsin red-oak has for several years taken high rank in furniture and finishing factories on account of its softness, adaptability to shop work, its lively color and figure. When plain sawed it commands higher prices than any oak, although quarter-sawed white-oak is more expensive. According to *The Northwestern Lumberman*, this red-oak belt in Wisconsin is not wide, and at the rate the timber is being cut off it probably will not last more than six or seven years. In the northwestern part of the State, which is not yet opened up by railroads, there is a heavily timbered area which may contain much red-oak, but it will soon be traversed by a railway from Duluth.—*Garden and Forest*.

QUEER STORY ABOUT A CHURCH.—In connection with the Church of St. Raphael, where the recent marriage between Hélène de France and the Duke of Aosta took place, there is a story not generally known. It was built with the moneys of a converted Jew named Raphael. Just after the building was completed, Raphael had a dream that he would die within a week after the consecration of the place of worship. As a matter of course, he endeavored to delay the consecration by fair and unfair means, until a priest, with the help of a licensed victualler from the neighborhood, who procured a bottle of absolutely pure wine, consecrated the edifice. Then he told Raphael, who took to his bed and died three days afterward.—*Saturday Review*.