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ONE of the most necessary features of the building-laws of the future will be a provision by which existing buildings must, within a reasonable time, be made to conform to them. The proposed building ordinance for Glasgow gives seven years as the limit, within which all existing buildings must be brought into compliance with the new regulations; and, if the regulations are drawn with this in view, there is no real hardship in enforcing them. Under the conditions at present prevailing in our cities, while the building statutes grow more rigorous, not to say oppressive, every day they leave behind them, so to speak, a vast number of structures, such as could not be built under modern regulation, but which the law does not require to be removed, and which continue indefinitely to produce their evil effects upon the people who occupy them, and to endanger those who live or own property near them. Some thirteen years ago, a law was passed in New York, absolutely forbidding the erection of what were then known as “rear tenements.” These structures were miserable hives, built, generally, in the back yard of what had been a respectable dwelling, now converted into tenements. As back yards in New York are inaccessible, except through the house to which they belong, the only approach to these back tenements was through the hallway of the front tenement. As New York house-lots are only one hundred feet deep, it may be imagined that, where two houses are built on the same lot, the one in the rear has very little light and air, and, long ago, they had an evil name for the disease and filth by which they were generally characterized.

NOW, although the law will not hear of the erection of new back tenements, and even front tenements must be so planned and built as to be tolerably pleasant and wholesome habitations, little or nothing has been done, or can be done, to compel the removal or remodelling of the back tenements built by the last generation, and they still remain, and are still crowded with the poorest of the city population. It is estimated that fifty thousand people live in such buildings, and suffer from the same influences which have brought physical pain and misery on their predecessors ever since the houses were built. It is true that much has been done, by judicious statutes and rigorous inspection, to improve the condition, even of tenement-houses which are radically bad in situation and arrangement; but no legislation or inspection can bring sunshine or fresh air into the windows of a house

surrounded on all sides by other buildings, at a distance of a few feet. The city physicians testify to the unwholesomeness of these dwellings, but, so long as they exist, they will be occupied. For many people, especially in New York, economy in house-rent is the first necessity. To a man who, like myriads in the city, has to support a family on an income averaging a dollar a day, the difference in rent between the front and rear tenement rooms may involve the question of sufficient or insufficient food for his children; or, perhaps, by living in a rear tenement he can provide the little ones with shoes, which they would have to go without if they occupied the pleasanter, but more expensive, rooms in a front tenement. Poor people love their children quite as much as rich ones do; and, as shoes and stockings are a tangible blessing, while the hygienic disadvantages of privation of light and air are not very familiar to the uneducated, the choice is soon made; and it is only later, when the doctor who attends the daughter in consumption, or the baby in the collapse of cholera infantum, expresses his mind on the subject, that the parents realize the influence of their surroundings. For this reason, it is certainly the duty of people who understand such things to try to guard their poorer fellow-citizens against avoidable unwholesome influences. Sacred as are the rights of property, the rights of citizens are more sacred still; and no one is entitled to maintain on his premises, and let to innocent tenants, even though these voluntarily occupy it, a building which will probably cause some of them to die of consumption or diphtheria, and from which infection may be spread among the public.

THE Superintendent of the New York Department of Buildings has devised a plan for remedying any corruption that may exist among the inspectors that belong to his Department. Not long ago, some evidence was given, showing that certain inspectors had been bribed, or had even demanded blackmail from builders, as a consideration for winking at violations of the building-laws; and Mr. Constable is determined to put a stop to transactions of the sort. With this view, he has appointed twelve “special inspectors,” whose duty it is to wander about through the forty-eight districts under the charge of the regular inspectors, and watch for evidence of bribery, blackmailing, connivance at illegal acts, or other violations of duty on the part of the regular inspectors. The latter are not too well pleased with the new system, under which one of them, on the report of a special inspector, has already been summarily discharged, and complain that they may be made to suffer for the fault of builders, who sometimes offer money to perfectly honest inspectors. If the fact of their having made such an offer is reported to the Superintendent, he would naturally infer that the inspector took the bribe, and would act accordingly, thereby injuring an honest man. The natural answer to this is that a builder would not be likely to compromise his reputation, by offering money to an inspector who was known to be of Spartan integrity; and the offer of such bribes is always considered as an indication, if not *prima-facie* evidence, that the person to whom they are tendered is not averse to receiving them.

IT was while the last convention was being held at St. Louis, in October, that news was received that terrible injuries had befallen Mr. A. Page Brown of San Francisco, due to his being precipitated from a bridge to the river-bed, together with the wagon and new horse he was trying. Thanks to his youth and good constitution, in spite of fractured legs, arm and skull, the unfortunate architect clung stoutly to life and there seemed promise that he would eventually recover: in fact, when we received from him a few weeks ago the negatives of the Ste. Claire Club-house, recently published in this journal, we took it to be a token that he was again a well man. It appears, however, that he never really recovered full possession of his senses before his death on January 21. Born October 19, 1859, Mr. Brown received his education at Cornell University, and after three years in the office of McKim, Mead & White and two years of study and travel in Europe, began active practice in New York, in 1885. While established there, he designed several buildings for Princeton College, the most important one being the Art Museum. Family reasons led him to migrate to San Francisco, where he very shortly

acquired the position of one of the leading and most progressive architects in the city. During the seven or eight years of his residence there he built, amongst other notable structures, the eleven-story Crocker Building, which cost a million and a quarter of dollars, the Donahue Office-building, Trinity Church, the Old Peoples' Home and many private houses. The building through which his name became known to the greatest number of people was the California State Building at the World's Fair, a far more successful piece of work than any of the buildings which he subsequently built for the Mid-winter Fair at San Francisco. He was a thorough believer in the possibility of adapting the style of the Spanish Missions to modern buildings, and a large part of his later work was distinctly colored with traces of the influence this Spanish American architecture had acquired over him.

LORD LEIGHTON, formerly Sir Frederic Leighton, President of the Royal Academy of Arts of Great Britain, and a painter of great and deserved reputation, died suddenly a few days ago, just after he had received the highest honor ever bestowed upon an artist in England, in being raised to the peerage, under the title of Baron Leighton. Lord Leighton was born in Scarborough, about seventy years ago. As a boy he showed marked talent, and, rather against the inclination of his parents, was at last allowed to go to Rome, where he studied drawing and painting under Filippo Meli. From Rome he went to Berlin, entering the Royal Academy there; and afterwards studied at Frankfort, with occasional visits to Italy. In 1848, he went to Brussels, and studied for a time there and in Paris, but returned again to Frankfort, where he worked diligently under Steinle, until he went to Rome, in 1852. He remained in Italy six years, painting there some pictures of note, and finally returned to England, where he joined with enthusiasm the Pre-Raphaelite movement. He was, however, too catholic in his knowledge and sympathies to tie himself long to the superstitions which the Pre-Raphaelites elevated into articles of faith, and for some years, as is the case with most great artists, he worked in various ways, over many different subjects, painting Spanish, Moorish and Oriental scenes, but gradually inclining to the classical subjects in which he was to win his highest fame. In 1878, he was elected President of the Royal Academy, and, as is usual, was knighted soon afterward. His elevation to the lesser nobility, as a baronet, followed in due course, and, within the last few weeks, he was still further advanced in rank. His popularity in general society undoubtedly aided this advancement. Dignified and handsome, as well as sincerely amiable, he made friends everywhere, not only among laymen, but among artists, who regarded him with admiration and affection, while he, in return, did much to encourage and assist his poorer brethren. He was for many years Colonel of the Artists' Volunteer Corps, and was a member of a great number of foreign artistic societies.

THE archaeologist, Fiorelli, who died in Rome a few days ago, was a Neapolitan by birth, and first distinguished himself in his profession as inspector of the excavations at Pompeii. He was afterwards made director of all excavations in Southern Italy, and appointed Professor of Archaeology in the University of Naples; and, later, was summoned to Rome, as Director-General of all the museums of the kingdom. He wrote many works on Italian antiquities, and his name is familiar to all students.

THE Medical Society of the State of New York has adopted, and referred to its Committee on Legislation, a report, presented by a special committee, on which was imposed last year the duty of presenting a feasible plan, by which the present methods of introducing medical expert testimony might be improved. The special committee, after consulting with physicians and lawyers, recommended, in its report, the passage of a law providing for the appointment of medical experts by the courts, in such number as might seem to the court advisable; such experts to act as advisers to the Court; to be selected from physicians of repute in the branch of medical science with which the case might be concerned; to be allowed free access to all the other evidence; to submit their evidence in a written report; and to be exempt from cross-examination on any matter, except the facts and opinions embraced in their report. It is much to be hoped that the physicians, who, in New York, where the professional standard is kept up by statute regulations, are an influential body, may be successful in having their recommendations adopted.

IT will be remembered that the last New York Legislature passed an order, authorizing the comptroller of the City of New York to pay the prizes promised to the winners of the competition for the new City-hall. The Municipal Building Commission met the other day for the purpose of carrying out the purpose contemplated in the order, but encountered an unexpected difficulty. After the selection of the six best designs by the Board of Experts, some three years ago, and the subsequent passage of the statute forbidding the erection of the building in the City-hall Park, the plans were stored away in an unoccupied room in one of the city buildings. As no appropriation had been made for paying a man to look after them, no one looked after them. The six selected plans were put among the rest, and the whole collection, numbering one hundred and thirty-four sets, was piled up together. Moreover, the sealed envelopes, containing the names of the authors of the designs, were piled up somewhere else, but no one now knows where. As not even the experts opened the envelopes, no one can say who were the authors of the six selected designs, even if they could be separated again from the mass of the collection, and there may be nothing to do but advertise for claimants for the ciphers attached to the designs.

AMERICAN architects will feel themselves pleasantly complimented on learning that a book is to be published in Germany, expressly devoted to American architecture. As the *Deutsche Bauzeitung* says, in speaking of the work, the recent architectural achievements of the North Americans, by their peculiar characteristics, have become the object of general and increasing interest, and it is felt in Germany to be desirable to possess some publication which will give a more complete and intelligent account of them than can be obtained from periodical publications. With the view of providing for this want, Herr Max Junghädel, of Berlin, who is already known in the profession by his studies of Spanish and Egyptian art, is now in America, making the necessary studies; and our contemporary hopes that the profession in this country will do what it can to assist his investigations.

M. CHARLES LUCAS, in *La Construction Moderne*, continues his stories about famous architects by some anecdotes of Soufflot. While he flourished, Marnontel, who was a friend of the Poisson family, to which Madame de Pompadour belonged, was secretary to Madame de Pompadour's brother, the Director-General of the King's Buildings, and left in his Memoirs a brief description of the famous architect, who, as he said, "was a man of sense, prudent in conduct, and a skilful and learned architect, but his thoughts were bounded by the circle of his own compasses." Notwithstanding this opinion, Soufflot knew something outside of his business, for he published some graceful translations, in verse, from Metastasio, and is said to have composed the quatrain inscribed under one of his portraits:

"Pour maître, dans son art, il n'eut que la nature;
Il aimait qu'aux talents on joignit la droiture,
Plus d'un rival jaloux, qui fut son ennemi,
S'il eût connu son cœur, eût été son ami."

WHAT Soufflot's description of himself in his verses was not inaccurate is shown by an incident which occurred at Auxerre. A local architect, Albespeyre, had been employed to restore the ancient church of Saint Germain, belonging to the Benedictines. As in many mediæval churches, the axis of the choir did not coincide with that of the nave. M. Albespeyre could not, of course, change the building from the foundation, so he had contrived to call attention away from the deformity by an ingenious arrangement of the vaulting ribs. Soufflot had been invited by the Benedictines to inspect the work after its completion. Of course, the irregularity at once caught his practised eye. "Good heavens, gentlemen," he exclaimed, "to what ass have you confided this work?" "To me," modestly replied Albespeyre, who was standing near; and he explained simply the condition of the old building, and what he had done to correct it. Soufflot immediately seized him affectionately by both hands. "I was the ass," said he, "not to have immediately perceived that"; and he asked Albespeyre to dine with him the next day, placed him by his side, and complimented him liberally on the ingenuity displayed in his proceeding.

GERMAN CASTLES.¹—VI.

THE PALAS, OR PALACE.

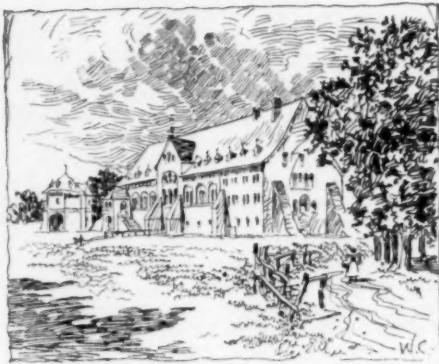


Fig. 42. Kaiserhaus, Goslar.

the palace or mansion; and nothing is more common when a provincial nobleman beautifies his residence than to hear the remark that, "He will never have the outlay refunded"—that is to say, the greater or less richness of his wainscoting and parquette will not weigh much in the ultimate estimate of the estate. A handful of soil taken up between the fingers of the purchaser and his counsel and rolled; the extent of the barns, of the stables, the existence or non-existence of distilleries, creameries and sugar factories are the *gist*,—these are the things that are weighed and dip the scale of the money's-worth of a castle, not the palace—by which I must be understood, of course, as meaning the palaces belonging to those estates that the traveller sees dotting the landscape as he journeys across country, the palaces of country castles.

The palaces of town castles and of the exceptional seats which have no land belonging to them are naturally excluded from my account. These, of course, are valued as houses alone and are not merely an item in a long list, or inventory, like the residence part of a burg.

The practical value of a palace-castle which is destitute of surrounding land depends in cities upon the market-value of the site and its intrinsic costliness; but, again, in the country, as for instance on the hills of the Rhine and Elbe Rivers, intrinsic costliness counts but little. Of greater consideration in such cases is the presence of wells of good water and the easy access to a town, and supplies of food. A mean burg near such a source of supply is rated higher than a grander, but more inaccessible, pile: a reason why these latter are left one after another by their reluctant owners to crumble into decay.

I have looked over the history of many an old castle, only to find that few histories give any practical notices save the dates when they changed hands, and the names of the bargaining parties. An exception is the history of Castle Kriebstein in Saxony, which was the object of the feud that ended in the famous incident of the kidnapping of the young Saxon princes, Albert and Ernst, the princes who gave their names to the two widely-branched houses that have ruled the interior provinces of Germany and set princes on the



Fig. 43. New Schwanstein.

thrones of Belgium, Bulgaria, Greece and Great Britain. Kriebstein is a small hill burg that was built originally by the court-marshal of Markgraf William, Dietrich of Bernstein by name, in the years 1382 to 1404. Its *burgfried*, or keep, is capped by seven turrets, and its ancient hall stands under its original (king-post) roof

¹ Continued from No. 1031, page 133.

of massive oak shingles down to this day. Beneath the floor of the hall is the castle chapel, a space hewn out of the solid rock. The upper stories containing the *kemenate*, or women's portion of the palace, were constructed of wood and plaster, in nogged work, so late as up to twenty years ago, and this, in spite of the fact that the greatest architect in Saxony, Master Arnold, the builder of Albrechtsburg and the Cathedral in Meissen, worked on the castle in 1471 and



Fig. 44. Burg Friedland in Bohmen.

1472. In 1577, over a hundred years later, Kriebstein was sold to Wolf von Schönberg for 31,000 florins [a florin equals 85 cents in our day—I do not know what its estimated value was then]. But Schönberg had had it only seven years when Elector Augustus, his prince, purchased it; only to sell it again himself to a private nobleman thirteen years afterwards, the price which the Elector paid being 40,000, and that which he procured being 44,000 florins. The same year (1597) the place changed hands again, this time bringing 56,000 florins. In 1649 it went for the fourth time under the hammer. A bad time indeed, for the Thirty Years' War had completely prostrated the prosperity of the country. Kriebstein brought only 22,000 florins. In three generations the old pile saw another race come under its ancient roof, and sally in and out of its arched portals, and the archives let us know the bit of court-gossip that Baron Fred. von Milkau had given over 80,000 florins for the place. And probably Baron Fred in so doing went beyond his means: for the building was left unrepaired, and when its present owner, Count Arnim's father, bought it in 1825, the palace was in a state of deplorable neglect. Count Arnim bought the castle at a period when money was scarce and dear, when 40,000 had the purchasing capacity of 100,000, and the place is now taxed for an assessed value of 150,000 thalers. The last great sculptor and architect to lay restoring hand on the burg-palace of Kriebstein was the late Prof. Haedel (in 1866).

As a rule, the newer a castle is, the more prominent appears the palace, or residence part of it. Kriebstein, like all mediæval burgs, has its "*palas*" as one important element, jammed in among the several other necessary elements of a large domicile. German castle-palaces for the rest are of four kinds:

- I. The low, irregular palace.
- II. The many-storied, irregular palace.
- III. The low, regular (barrock, rococo, pseudo-classical) palace.
- IV. The many-storied, regular palace.

The kind first mentioned are types of the most ancient Teutonic



Fig. 47. Palace Berlin. Seventeenth and Eighteenth Century Form of High Palace.

herrnhaus, archaeologists agreeing that the *saal* buildings described in the *Nibelungen Lied* and the greater number of the *resta*, whose ruins are laid bare consisted chiefly of one story. This story was constructed upon foundations that rose several feet above the level of the ground. In front of the *saal* was a platform, not unlike the Dutch *stoep*, or stoop, as it is commonly written in America, this elevation serving, it is supposed, such various services as affording the

lord of the castle a stand for overlooking the goings-on in the castle court and of offering a convenient dismounting place for his guests. Quite a separate building housed the women of the castle, the lady and her spinsters and weavers. Their residence was provided with fireplaces, and from this fact it came to be called the "*keminate*" [*kamin*—fireplace]. Together, the lord's house and my lady's chambers were known as the *palas* (palace). A glance at the plan of the "Wartburg" (Fig. 4, Art. II¹) will show the usual situation of the two houses; the "*keminate*" stands, in the quality of an appendage, at the left of the lord's house.

In the Kaiserhaus, in Goslar, Figure 42, which is the oldest palace in existence on the Elbe River, the *saal* and *keminate* are covered by a common roof. Whether this is a renovation or a restoration I cannot learn. The palace was built by Emperor Henry III, eight hundred and fifty years ago, and was much dilapidated when its restoration was ordered by the late Emperor William, in 1872. The *saal* portion of the Kaiserhaus occupies three-fourths of the building. It is denoted by large arched windows, the lights of which are divided by a sculptured column. The *keminate*, or women's part of the house, is divisioned off horizontally into low

man castle-palaces, and, indeed, they are no other than the palaces of Ludwig II, called the Mad, of Bavaria: all modern buildings. King Ludwig undertook to build surpassingly fine palaces, and his architects and advisers, as is well known, were the most proficient men that money and royal favor could command. Figure 43, the Castle of New Schwanstein, is typical of the oldest Romanesque burghs of the grandest sort, the principal original specimen of which is the Wartburg, founded in 1067. It is many stories in height. The roof has a steep slope, is penetrated by the breaking through of the top of a staircase tower, and by rows of small eyelet-windows in the shape of miniature gables. At the four corners are turrets, or look-out towerlets. The windows are numerous and comparatively small in size, with conspicuous spaces of clear wall between. They are of two or more lights, divided by small columns, with sculptured capitals and bases, with heads formed of semicircular arches and jambs constructed without any splay. There are a few bay-windows supported upon corbels, a bay at the end of the great *saal* being two stories in height, roofed with a hipped plain roof of moderate slope.

The base of the palace walls is buttressed. The gable of the

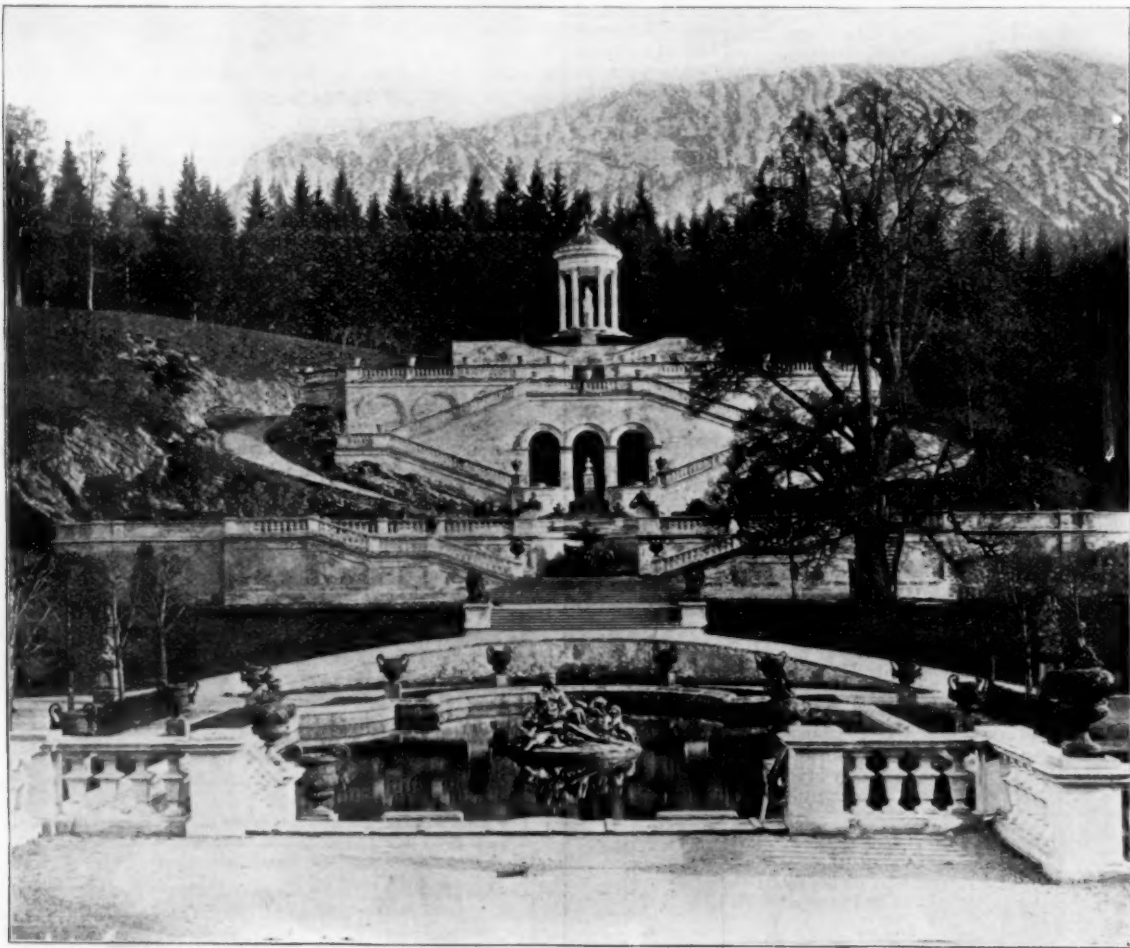


Fig. 45. Linderhof Park.

stories. The steep, high roof is penetrated by a gable and a row of "eyelets," and the fact that chimneys are few in number, and those few not over the *saal*, is noteworthy. Chimneys never yet have played anything like the rôle in German architecture which they have in France, as witness the palace roofs of the period of the French Renaissance and of the system Mansardian; and the greater the wonder, for the damp, cold climate of the northern part of Germany especially would seem to demand fireplaces in very great numbers.

They were, however, as a matter of fact, so scarce that they gave their name, as has been mentioned, to the chambers they were found in: "*keminate*," the "my ladies' chamber" of ancient English ballads. The robust knights and male retainers of a family, being warmed by their exercises out of doors, and by food and drink whenever they were in, needed, presumably, no fires. And these hardy forbears of the modern owners of great castles have left a hard problem indeed for engineers to overcome in leaving the thick walls of their enormous *saals* and stone-paved rooms devoid of flues.

I here let follow types of the other chief varieties of Ger-

man castle-palaces, and is divided from the main portion of the (end) wall, by a neat moulding, ornamented underneath by blind arches—a reminiscence, as are the corbels of the projecting windows, of the earlier defensive *pechnasen*, or machicolations.

A plain Gothic development of this style of German palace is the Albrechtsburg (Fig. 3, I). Burg Friedland (Fig. 44), one of the still existing palaces of the ambitious Wallenstein, and is the Renaissance development of the same style. German palaces, as a rule, were lofty, had steep roofs, were gabled and were provided with an outside staircase-tower during five hundred years, or from the second century after Charlemagne down to the time of Schlüter's design for the castle in Berlin (1696).

The revolution in the fashion for palace-building, which began in the seventeenth century, was most mighty and thorough. There has never since been another of its like or importance. Ludwig the Second's two other pattern palaces in Bavaria, the Palace Herrenchiemsee and Figure 46, the Palace Linderhof, illustrate it.

In these the disposition of parts is regular, as it ever has been in palaces since the close of the seventeenth century, but extremely seldom before. The façade spreads out in a line most imposing by

¹ See *American Architect* for December 5, 1891, page 146.

its mere extent. The roof is invisible, or nearly so. Turrets are wanting; bay-windows are wanting; gables, that most favorite motif of German architects for centuries long, either are left wholly out of the design, or are modified into a semblance of ressaults. The space between windows becomes inconspicuous; the whole aspect of the building, in short, is quite changed. The style is more elegant, social and refined than the mediæval burg. It bespeaks less a taste and necessity for family exclusiveness; more love for ostentation, stateliness and social amusement. It answers, in fact, to the remarkable changes that took place in the manners of the time.

The devastations of the Thirty Years' War had left Germany, as a land, exhausted and poor; but German princes, more powerful because fewer in number, the weaker ones among them having been undone, just as in a commercial strife the poorer become bankrupt, while the exceptionally rich become wealthier. And these chief princes imitated the princes of Italy and France, that is to say, of the countries where no such war as their Thirty Years' War had put back the timepiece of civilization. The princes of Prussia, of Saxony, of Bavaria, of Würzburg, Würtemberg, Bayreuth, Baden all built, and built in imitation or rivalry of Italian and French palaces. In Berlin, the architect Schlüter began building an extension to the old castle for the *parvenu* King of Prussia in the most prodigious proportions. The four nearly square palace court-yards were to show, according to his project, what the so-called Second Court now shows — interior façades, with two colonnades, or loggias, one over the other, on the ground and first stories interrupted by an imposing ressault in the middle of each façade.

These ressaults are composed on the interior façades of attached columns of the Corinthian order, extending from the base of the

pictures and *objets de vertu* being among the fashionable delights offered in France to these nobles, the new self-made king ordered a copy of such a gallery introduced into his Berlin castle.

Schlüter accordingly moved the projected fourth wing of his design farther out, thus obtaining the long (western) front seen in the illustration. Schlüter, who was the most gifted architect who has ever laid hands on the Castle, intended this front for the main one because it looks towards the city. But before he could finish his work he was displaced from office, and Cosander von Goethe, who succeeded him in the favor of Friedrich Wilhelm, placed the main front in the narrow (northern) end of the building, overlooking what is now the Museum Park, where the front entrance had originally been. The portal with which he adorned it is a copy of the Arch of Constantine.

L. VON KROCKOW.

[To be continued.]

OUR LEGISLATORS AND OUR PUBLIC BUILDINGS.¹

MR. CULLOM: I introduce a joint resolution, which I send to the desk and ask that it be read.

The joint resolution, S. R. 50, was read as follows:

Resolved, etc., That, in addition to the amount authorized to be expended for the temporary employment of draughtsmen and skilled service in the preparation of plans and specifications for the public building at Chicago, Ill., as provided in the sundry civil appropriation act approved March 3, 1895, the Secretary of the Treasury is hereby authorized to use, out of the appropriation heretofore made, a sum not exceeding \$25,000 for the employment of a skilled architect to assist the Supervising Architect of the Treasury Department in preparing the designs, plans, specifications and other drawings for said building.

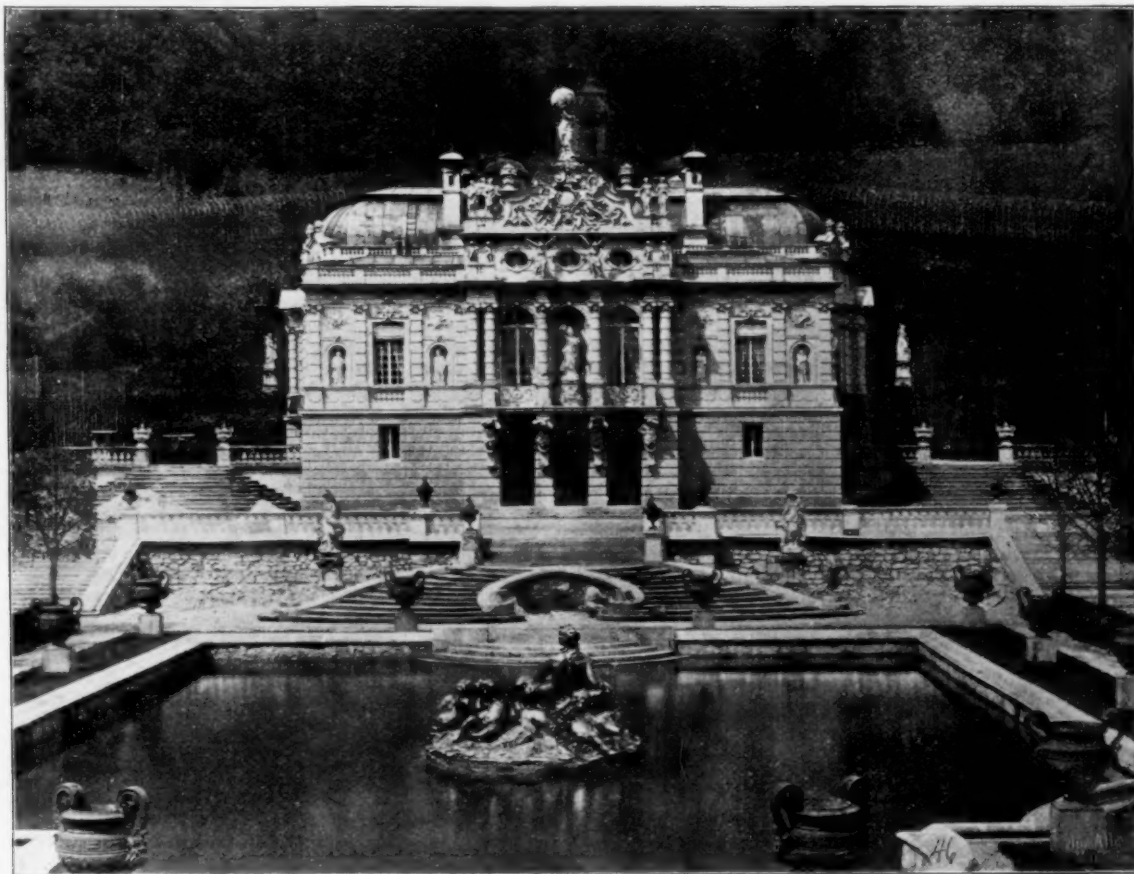


Fig. 46. Facade of the Linderhof.

building to the third floor, thence upward pilasters extend to the cornice of the flat, balustraded roof.

In the exterior façade (See Fig. 47, Castle in Berlin), the projections consist of four massive columns each, supported upon bases one story in height, of plain coursed masonry, surmounted by an entablature.

Four of the ressaults of the castle contain each a grand staircase, which are known to modern visitors of the court by number, each of the four ranks of courtiers being relegated in court cards of invitation to its especial stairway and assemblage-room above in the third story; for the seventeenth century and the century following is the period in which originated the present form of court life, in which everything is done for a lord's guests, while his lowly-born menials are thrust out of sight, in the attics and basements. A gallery of

MR. CULLOM: I ask unanimous consent for the immediate consideration of the joint resolution.

MR. COCKRELL: Do I understand the proposition to give one architect \$25,000 for assisting?

MR. CULLOM: The proposition is to enable the Supervising Architect to do that which he cannot do under the existing law making the appropriation for that building — to have such an architect as is desired by him to prepare the plans. The bureau has not the force, and under the particular technical construction of the statute making the original appropriation the Supervising Architect has no power to employ assistance. After two or three consultations by my colleague and myself with the Secretary of the Treasury,

¹[From the "Congressional Record," reporting proceedings in the Senate of January 9.]

the Supervising Architect says that it is impossible for him to proceed and do anything preparatory to the construction of the building without the passage of a resolution of this kind.

MR. COCKRELL: Let us hear the clause of the resolution read relative to proposing to appropriate \$25,000 for the employment of one architect.

MR. CULLOM: The resolution says "a skilled architect." I do not know whether it means one or more.

The VICE-PRESIDENT: The joint resolution will be again read.

The Secretary again read the joint resolution.

MR. COCKRELL: I shall certainly have to object to the joint resolution, and I shall ask that it go to a committee unless it is provided that the \$25,000 be for the employment of architects to assist, and not \$25,000 for one architect.

MR. CULLOM: I have no objection to making it "architects" instead of "architect."

MR. COCKRELL: Let it read "architects to assist."

MR. CULLOM: What is desired by the Secretary of the Treasury, as well as those of us who are interested in getting the plans of that building, is to push the work. The Secretary insists that with his present force it is impossible for him, unless allowed by law to employ an architect, to get the building started, under the pressure of hundreds of other buildings now being constructed. I have no objection to the word being in the plural number instead of providing for one architect.

MR. COCKRELL: As the joint resolution now stands, it proposes to appropriate \$25,000 for one year's service of an architect.

MR. CULLOM: I do not want anybody paid any more than he is entitled to. Let the word "architects" be inserted instead of "architect."

MR. BERRY: Is the joint resolution reported from any committee?

MR. CULLOM: It is not.

MR. BERRY: Then I object to it.

MR. CULLOM: Let me say that the joint resolution simply proposes to take the money out of the appropriation already made for the Chicago building, because we are not able to start the work as the law now stands.

MR. BERRY: I think the sum of \$25,000 to pay an assistant architect is unreasonable and ought not to be permitted by a resolution of Congress. The amount is out of all proportion, it seems to me, for a year's service of an assistant architect, and I am unwilling to allow a resolution to pass which makes provision to pay such a sum to an assistant architect or architects, whether there be one or more than one. I think the amount proposed is entirely too large, and for that reason I think the resolution had better go to a committee, and let the committee report on it.

MR. SMITH: Mr. President, I do not rise to object to the resolution offered by the Senator from Illinois, but only to say that in case his resolution shall be considered I shall desire to offer an amendment to it. I am fully aware of the fact that there is a lack of enough competent help in the Supervising Architect's office to conduct that bureau in anything like the manner in which it should be conducted to have it managed in a business-like way. Buildings in New Jersey are lagging behind on account of the want of additional force in the Supervising Architect's office. He claims that he is a year behind in his plans with most buildings. If there is any special effort made for any particular post-office, I shall propose to amend the joint resolution so that the Supervising Architect shall be authorized and money enough furnished him to employ sufficient help for all offices which are in the same condition as the Chicago office now is, so that the work may be completed in some reasonable time.

MR. MITCHELL, of Oregon: Mr. President, over a month ago, on the 5th of December, I introduced a resolution calling upon the Secretary of the Treasury for information as to the cause of the delay in the preparation of plans for the construction of a public building at Portland, Ore., for which the first appropriation was made several years ago. That resolution was adopted by the Senate on that day, and I have been waiting very anxiously for a response from the Secretary of the Treasury, which up to the present time has not materialized. I hope it may be forthcoming before the resolution submitted by the Senator from Illinois, Mr. Cullom, comes up for consideration to-morrow, and I shall then be in better condition to know how to vote. Possibly I shall desire to join my friend from New Jersey, Mr. Smith, in amending the resolution, and possibly not, depending somewhat on the nature of the information we get from the Secretary of the Treasury or the Supervising Architect.

MR. PALMER: Mr. President, this joint resolution relates to a special single public building. It has been prepared with reference to that building alone. It proposes to take from an appropriation already made \$25,000 to enable the Secretary of the Treasury to perform one part of his duty—an essential part of his duty. I regret exceedingly that any obstruction should be attempted to be thrown in the way of this particular resolution. After the most careful consideration by the Secretary of the Treasury, and the amplest conference among those who are interested, I think this special resolution ought to be passed.

In the face of the objection of the Senator from Arkansas, Mr. Berry, I suppose the resolution must go over under the rules, but it is due to the particular interest presented that this shall be considered separately. I regret very much that it should be mixed up

with other matters, because it has reference alone to a particular building which involves an expenditure of \$4,000,000.

MR. WHITE: Mr. President, I trust the Senator from Illinois will be able to so amend the resolution which he has introduced as to include other cases of a similar character. It seems to me that that can be done. I have in my mind the case of San Francisco, which is suffering in a degree but little inferior to that of Chicago. The Chicago case is the most pronounced in the United States, and next, certainly, comes the City of San Francisco. The Government has invested a very large sum of money in a lot in that city, and it has been supposed, because the appropriation had been heretofore made by Congress, that the work would be commenced upon the Government building there. The condition of affairs in that city is a disgrace to the Government and has been so for years in this regard, and it is all because the Congress of the United States has failed to provide adequately for the office under consideration. If practicable I hope the Senator from Illinois will be able to so frame the resolution he offers as to provide the Supervising Architect of the Treasury Department with the necessary means of carrying out the work enjoined upon the Department by Congress in reference to public buildings of the United States. The exigent cases are numerous and should be attended to, and from Congress must come the authority to do so.

MR. CULLOM: I think it unfair, after the Illinois delegation has frequently conferred with the Secretary of the Treasury with reference to the beginning of the work upon the building at Chicago, and after we have come to the conclusion that this ought to be done, when it is not proposed to take money out of appropriations for public buildings elsewhere, but merely to use a portion of the appropriation which has been made for the building at Chicago, that other Senators should insist upon tacking amendments on the resolution with reference to public buildings in their States.

This is, as my colleague says, a direct resolution, pertaining exclusively to the condition of affairs at Chicago, and I think in all fairness, as the subject has been thoroughly considered by the Illinois delegation, and by the Secretary of the Treasury, and what ought to be done has been determined upon, that the resolution should be passed. Then the Senate can adopt such general legislation amending the law relative to the Supervising Architect's Office as may become necessary in order to meet the demands of other sections of this country.

I am willing to amend the resolution so as to make it apply to architects for that building.

MR. BERRY: Will the Senator from Illinois yield to me for a moment?

MR. CULLOM: Certainly.

MR. BERRY: Mr. President, I wish to state to the Senate that there is no public building in my State situated similarly to the one in Chicago, and I do not desire to have the Senator's resolutions amended. The objection I have to the resolution is that it says the Secretary of the Treasury may employ an assistant architect at a salary not to exceed \$25,000.

MR. CULLOM: It does not say anything about salary.

MR. BERRY: It proposes to appropriate a sum not to exceed that amount. The Senator from Illinois says it is to be taken out of the appropriation already made for the public building at Chicago. There is no one who knows better than he that the time will come when it will be claimed that the appropriation originally made was insufficient to finish the building, and that other appropriations will be required. If it is intended to pay an assistant architect \$25,000 a year for his services, and if the money is to be expended on the extensive scale proposed by the resolution, I think that is conclusive evidence that a very large additional appropriation will be required before that building will be completed. I think, therefore, that the resolution had better go to a committee, and let it be amended, guarded and changed in such a way that it will not show that the Senate is willing to pay to an assistant architect the enormous sum of \$25,000 a year.

MR. CULLOM: I merely desire to say one word, and then the Senate can do what it wishes with the joint resolution. The Senate remembers very well that it has now been a year or more since the original appropriation was made for the beginning of the work upon a new public building in Chicago, and yet the Secretary of the Treasury has not been able to do the first thing with reference to it. Is it to be the fact that the City of Chicago, which is paying into the Treasury on account of the postal service millions upon millions more than is expended in the conduct of the post-office in that city, shall go without proper accommodations for the transactions of its postal business? What we desire and what we are entitled to is to get the work started. We can not do it under the present condition of affairs unless Congress gives the Secretary of the Treasury an opportunity to employ assistants to help in the preparation of the plans.

The joint resolution relates exclusively to the post-office at Chicago, and it seems to me that the Senate ought to allow it to pass, in order that there may be no further delay with reference to the work.

MR. WHITE: I trust the Senator from Illinois will not suppose that I am insisting upon any objection to the consideration of the joint resolution. I merely called his attention to a condition of things which I thought he might conceive would warrant a change in the phraseology of the joint resolution. I have visited the Chicago post-office, and after I saw its condition I remained there for

as brief a time as possible, considering it a measure of prudence to get out. I would not do anything in the world to impede the completion of the building.

But if it be the opinion of the parties most interested and the opinion of the Senators from Illinois that the joint resolution should be unamended, I shall not interpose an objection. I have called attention to what I conceive to be a grave defect in the laws and in the administration of the laws regarding the construction of public edifices.

MR. PALMER: In reply to the Senator from New Jersey, Mr. Smith, and the Senator from California, Mr. White, I will state that if at any time an appropriation shall be made for public works in the States they represent, and they simply ask that a part of the appropriation already made shall be devoted to a particular purpose, I shall certainly assist them to the best of my ability in passing any resolution for which they may ask.

Here is a case where an appropriation has been made. The necessity of the work has already been determined by the Senate, and those who are familiar with the facts know that the need of a building is pressing. The present building is unfitted for public purposes. It has become dangerous. The Senate has considered all the questions involved in order to construct the building, and has joined in making an appropriation. As nothing is proposed here beyond a provision authorizing the use of a certain portion of the money for a specific purpose, which, in the judgment of the Secretary of the Treasury, is necessary and without which he can not proceed farther, it seems to me this case ought to stand upon its own ground. It ought not to be mixed up either with the propositions or the complaints of other Senators. That is all there is of it. It is not proposed that a salary shall be paid to any particular person, but that the Secretary of the Treasury may obtain, by means of the appropriation already made, such additional architectural assistance as the particular case requires. That the Secretary of the Treasury himself insists is necessary. Without it nothing further can be done.

The Senator from Arkansas, Mr. Berry, intimates that a further appropriation may be asked hereafter. I will not say that that may not be true; but if such an event should happen, if the time should ever come when money is asked, I suppose the Senate will then be prepared to act upon the necessity of that requirement. This particular sum of money is needed as a preliminary to the work. Without it nothing more can be done. The matter stands as it is to the detriment of the public interest, not the interest of Chicago alone, but the interest of the whole country, so far as it depends upon the conduct not only of the postal service, but of all branches of the public business, while the Government is paying large sums in rent because the building heretofore used is unfit for occupancy.

I trust, therefore, that we may be allowed to obtain the attention of the Senate to this particular joint resolution and secure its passage.

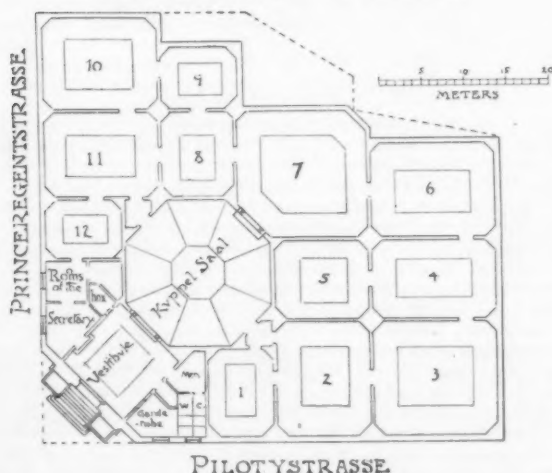
MR. CULLOM: I hope my friend from Arkansas will not object.

MR. BERRY: I object to the consideration of the joint resolution to-day. I am compelled to object to its passage to-day unless it is referred to a committee.

MR. CULLOM: Then let the joint resolution go over.

THE VICE-PRESIDENT: Objection being interposed to the present consideration of the joint resolution, it goes over.

THE "SECESSION" OF MUNICH.



THE new galleries of the "Secession," on the corner of Piloty and Prince Regent Streets, opposite the English Gardens, are admirably adapted to their purpose. The entrance leads, through a spacious vestibule flanked by the offices and *garderobe*, to a large octagonal room with domical ceiling, the Kuppel Saal, about which twelve smaller rooms are grouped concentrically.

The annexed plan will give the dimensions of these rooms, and their light supply.

"Secession" is a *nom de guerre* of the "Verein Bildender Kuenstler

Muenchens (A. V.)," which enrolls four honorary, one hundred and twenty-four active, and, in addition to these, about one hundred and seventy contributing, members. Josef Israels, of the Hague, is the great name among the honoraries.

Fritz Uhde and Franz Stuck are doubtless best-known among those of the active men, outside of Germany. The list of corresponding members bristles with celebrities, among them Blommers, Meudag, de Bock, Clays, the Marises and ter Meulen, Carolus Duran, Benjamin Constant, Dagnan-Bouveret, Lhermitte, Dannat, Morot, Raffaelli and Renouard, Khnopff and Leempoels, Gari Melchers, Zorn, Herkomer, Oules, Parsons, Troubetzkoy, Chase, Harrison, Villegas, Skarbina — and more, of equal fame.

The exhibition of this year, which closed October 31st, contained 642 works from 302 artists; 565 of the numbers were on sale, of which in all 142, about one quarter, were sold, realizing a sum of 238,680 marks, or about \$57,170. The sales were divided among the exhibitors of various nationalities as follows:

Belgium 8, Scandinavia 4, Germany (outside of Munich) 13, Munich 49 (out of 155 offered), England and Scotland 47, a remarkably high percentage, France 5, Holland 8, Italy 1, Austria 2, Switzerland 5, of which 3 were Böcklin's.

Of the works sold, 81 remain in Germany, Prince Regent Luitpold of Bavaria being the purchaser of 6, Bavaria acquiring 7 for the Pinakothek and the Glyptothek, other German galleries 7, private buyers from Munich 11, and private buyers from the rest of Germany 50 works. The sale of tickets brought in 66,418 marks, \$16,604.50.

To my mind, among the various schools, the Dutchmen and the Belgians are well to the fore. Josef Israels's great picture, the "Anchor-bearers," is a noble painting, one to come back to more than once. It is a large canvas nearly filled by the forms of two weatherbeaten old fishermen, one bracing along under the heavy anchor, the other lifting the wet hawser behind him. To seaward there is a wild gray "smother" of wind and wave. The bluff bows of a couple of Dutch luggers swing up on a breaker in a corner of the picture. There is a glorious whiff of the brine in it all.

Not far away hung the old painter's portrait of himself — lent to the "Secession" by the "Pulchri Studio" of the Hague — a forceful bit of honesty and strong painting.

Blommers has another story to tell in his "Knöchelspiel," a group of little children playing within the open door of a cottage, the peasant mother stopping a moment from her work to look down upon them. The children kneel and sit upon the rough stone floor in a flood of sunshine coming in at the door. Spring is without in the orchard. The color is keyed pretty high throughout — up to "Illuminist" pitch, in fact.

Josselin de Jong, with a turn for somewhat gloomy things, loves to paint the pathos in lives of toil. His picture, "Der Acker," shows the wide brown sweep of a land-wave, in the low country, where a grim peasant, driving a double harrow over the long furrow, is alone. Theophile de Bock's "Birkenallee" has, by contrast, a joyous note, the white stems of the birches gleaming in the sunshine along the rough road running right away into the picture.

A canal in Dordrecht — by Koldewey, I think — is a very quiet bit, as it had to be, with a limited range of color in which brown shadows play a good part in keeping things well together and holding them to the key.

The name of Maris distinguishes three canvasses, Jacob's "On the Strand" and "Morning in Dock" being full of his usual bold brushwork.

Leempoels is remarkable in all three of his pictures, of which the largest is "Friendship," and the strangest "Fate." In "Friendship," two rather ordinary old fellows are sitting together in a high-backed Gothic chair of ecclesiastical form. Their arms are about one another's shoulders, the other hands clasped together upon their knees. One wears a faded green coat, the other a coat of purplish red. Were it not for the modern shape of the garments, withal a little queer in cut, this picture with its minute rendering of hair, wrinkled faces and surfaces of stuffs, might be the work of a Fleming of the early sixteenth century, in the workshop of Quentin Massys, perhaps.

His "Fate" has even more suggestion of mediævalism, and carries us back still an hundred years farther into the past, to the days of Roger Van der Weyden: from out a darkling sky shines forth a great brooding face high above a boundless plain of uplifted human hands — only hands — hands with cross and crozier — hands with sceptre and sword — hands in chains — hands of blood, of toil — women's hands and those of little children.

Fernand Khnopff, also of Brussels, is another mysticist, but while Leempoels's work is intelligible, considerable study leaves this artist's pictures still insoluble mysteries — to the uninitiate, at least. At the "Secession" he had two paintings in oils, tall narrow panels. Down the middle of one is painted darkness under a veil of gauze, upon whose surface several irregularly occurring explosions of color suggest, possibly, jewels. In the gloom behind the veil dimly floats the lovely pale face of a woman, and, less surely seen, the white gleam of undraped limbs. This picture is called "Perhaps!"

In the other panel, entitled "A Blue Wing," there is a Greek girl, with a blue seal upon her lips, standing behind a draped table or couch on which is a marble head with one blue wing outstretched from the right side of the face. The treatment of the subject is classic, and its meaning will doubtless be obvious to the student of

ancient myths, or, at least, partly so, for it is not a principle of Fernand Khnopff's art to be wholly intelligible. As with the poetry of the "Dacadents," his subtle fantasy is not for ordinary minds nor wholly grasped by any thought except, perhaps, his own. The two Flemish interiors, by Marcette, of Ghent, are simple, homely old rooms, beautifully mellow in tone and broadly painted.

After having read what the very famous Mr. Raffaelli has to say about the greatest of the French impressionists, one will regret to find that one does not appreciate Manet's picture. It is a large canvas, entitled "The Old Musician," in which a dreary old man in a battered top hat is fiddling to some bundles of old clothes, for truly the ill-formed figures of the group convey scarce more suggestion of life. The kind of pathos meant was, doubtless, of the sort Dagnan-Bouveret has so beautifully expressed in a picture of his—a young woodsman playing at evening to his comrades—but it is wanting here.

Mr. Raffaelli's own work carries more suggestions. In his drawing of the Madeleine, however, one is not quite in sympathy with certain yellow streaks, doubtless an original and unbackneyed treatment of shadows, which suggest a straw-rick in the portico. In such bits as the "Ragpicker," and the "Burgomaster of the Village," one feels that he has grasped the essential thing, the soul of his subject, but when he paints architecture, or trees, for instance, Mr. Raffaelli's art surely taxes even a lively imagination. Does one have an impression of snakes and angleworms on observing tree-branches, except upon the canvas of Jean François Raffaelli, and must architecture be viewed only in times of earthquake?

Among the works of the Munich men of the newest movement there are some things which combine much disgusting suggestiveness with bad painting of a lurid sort, but these are rare, and, in general, the school is distinguished by effective painting. The "Salome's Dance" of Sievogt, and Fritz Hass's "Night," were among the remarkable things. There is less moral, if more physical, repulsiveness in von Heyden's "Rest in the Pigsty,"—the German "Ruhe im Saugarten" conveys the idea better—wherein the artist broadly, but in detail, sets forth the charms of the pink bellies of sleeping sows.

Franz Stuck is, in this kind of thing, and in much else, the master of them all. His great canvas, "War," easily dominated the last year's exhibit. There is no denying the power of the conception—a huge naked frowning warrior bearing across his shoulder a dripping two-handed blade, astride a great black horse near spent, but picking painful steps among the rotting corpses of a field of slain, the two outlined against the night and the flames of burning villages. It was bought for the Pinakothek. His picture of this year has scarce less power. In "The Sphinx" the broad virile character of Stuck's brush shows strongly. His line is heroic, his lighting effective. His manner of brush-work and his color-feeling follow seventeenth-century traditions, one might say.

The story of the picture tells itself forcefully. The monster crouches upon a broad rock, and her woman's head and bust are in the light. A man kneeling at the stone receives her kiss of death, one arm about her neck, the other pushing against the brute body dimly seen in the shadow. His head is bent back, her beautiful shadowy face pressed down upon his, her long hair sweeping darkly down behind the two heads. The great claws are already tearing into his flesh, the muscular arms straining his form against the face of the rock, upon which at his side is an old blood-stain. The drawing of this subject, the modelling and the disposition of light and shadow are masterly. Color is held as secondary. There is clever painting in the transition from the hairy hide of the beast to the tender whiteness of the woman's bust. He repeats this trick in his "Centaur and Nymphs," a disagreeable picture which delineates the flirtation of a man-headed dray-horse, with a piebald coat like an old hair trunk, and a group of undressed kitchen maids.

"Professor Franz Stuck's Portrait," by Leo Samberger, Munich, is a Rembrandtesque piece, full of interest. The painter's head, as he limns it, is round and massive, the brow broad and low, the eyes full and wide apart, the lips coarse and thick, the jaws square,—the whole effect, one rather of animal than of intellectual force.

Bruno Piglhein's portrait of "Frau Professor Piglhein" may fairly be set down as great portraiture. In a pose as natural and graceful as it is original, the lady turns toward us from a table at which she sits, and with her right arm along the chair-back, leans her chin upon the back of her hand and smiles upon us. The left hand stretched along the table, and playing with her yarn and needles, makes an effective bit of foreshortening. Breadth, skilful technique, and refinement are united in this charming work.

A dashing and effective full-length back view of Mme. Sarah Bernhardt, by de la Gandara, of Paris, hangs in the Kuppel Saal, where are most of the very large canvases.

Dannat's two pieces, "Sol y sombra" and "Portrait," have his luminous clear color in a high degree.

James McNeill Whistler's "Lady in Furs," presumably a portrait, is a good example of his well-known late manner, not comparable however to one or two others of his, as, for instance, that beautiful twilight black and gray study of his mother, bought by France for the Luxembourg. The head of a young man by Albert Haucisen, of Munich, has strength and good coloring. Ernestine Schultze-Naumburg's portrait, of a lady and little girl, is hardly less clever.

The latter's brother exhibits a landscape called "The Lonely

House," a dreary dwelling on a wind-blown hill under hurrying clouds, which stirs the imagination.

The Scotchmen show in great force, their best things being landscapes. Frew's "Morning on the Clyde," wet and broad, Hamilton's "On the Sands," and some of Mr. Paterson's work—among which is a very large landscape called "Borderland," showing a fine wide stretch of rolling country under a sky of flying cumulus—are very fine.

Among the water-colors, also, Mr. James Killniess Paterson has some very fetching things, where clever effects are brought about by various means, some of them original and striking, such as the "Dunes," where the sponge or the rag has made great play among the sand-heaps, and "Wind-blown Trees," behind whose brown gnarled stems the knife has scraped out a high light in just the right place.

Mr. Arthur Melville's Spanish sketches have all his well-known cleverness. His things are done with a quick full brush seeking to render effects in a broad way, lingering little over details, and attaining a brilliancy which reminds one of Madrazo. His scheme of color is warm, and takes into account the value of strong contrasts. One is rather taken up with too obvious tricks of method in his work, and in that sense it falls short of being of the best, and is, perhaps, tiresome. Mr. Walton works upon somewhat similar lines, and perhaps both he and Mr. Melville are too ready to sacrifice the transparent freshness of pure water-color washes for the piquancy of effects attained by free use of body color.

These artists also avail themselves freely of the somewhat doubtful help of tinted papers, which, however useful for rapid suggestions, are apt to bring about a somewhat false estimate of color values. I remember one or two sketches of Mr. Walton's in the last year's exhibit, which upon inspection resolved themselves into a few dots of body color in a vast expanse of gray board, which, with a little closing of one eye, did excellently as misty morning backgrounds and such like. Whether such accidental results are worth the trouble they cost is another question.

In Skarbina's charming pastels he has not aimed to produce oil and water-color effects, but has used his medium with frank admission of its limitations. His subjects are mostly picturesque old Berlin houses along the Spree banks.

Hans Hermann, another Berliner, shows very skilful handling of water-color in a bit of canal at Dordrecht. A sketch in *tempera* on canvas is cleverly rendered by Huissier, of Brussels: a number of Flemish fisherfolk on the beach stand gazing seaward into a stormy blending of sea and sky. The whole is in soft grays and blacks, very fresh and with some crisp drawing.

Henry George's Japanese subjects evidence a remarkable knowledge of Japanese art methods. They have hardly more than decorative value, in which sense the boldly-colored drawings for faience by Josef Engelhart, of Vienna, also interest by their Oriental richness of color and form.

No space is left for many things both beautiful and interesting, yet undiscussed.

The etchings of Besnard, masterly in line, those of Herkomer, with their masses of velvety blacks, triumphs of tone and printing, Troubetzkoy's charming head, in bronze, of Amelie Rives Chanler, Frampton's beautiful bronzes in verd antique, the "Mysteriarch," the "Vision" and many other works in all departments, are well worth study.

The exhibit, as a whole, assuredly reached a high standard of excellence, an excellence whose modernity was pleasantly tempered by sweet reasonableness in a rather greater degree than with former displays of the "Secession." A. B. BIBB.

THE CARLYLE CENTENARY.

ON Wednesday, December 4th, the centenary of Thomas Carlyle's birth was observed, one event of the day being the formal opening to the public of the house in Cheyne Row where he resided for many years—although since July last it has been visited by nearly seventeen hundred persons, many of whom were Americans. The freehold was purchased for £1,750, of which about one-third came from America and £100 from the Emperor of Germany. An interesting memorial volume, "Carlyle's Chelsea Home" has been written by Mr. R. Blunt, son of the genial Rector of Chelsea. It has been daintily got up and is well illustrated. A loan collection of memorials, consisting of portraits, letters, etc., and many well-preserved household possessions of Thomas and Jane Welch Carlyle, was opened also on the 4th, and remained on view for a month. Among them was Lady Ashburton's "Interior at Chelsea," painted by Tait, and several sketches and water-colors by Mrs. Allingham, all of which help to recall the old aspect of the various rooms. In Tait's picture, Carlyle, who stands by the fireplace filling his "churchwarden," looks, being beardless, not unlike Sir Walter Scott; but we must say the sunny room far more cheerful than Mrs. Carlyle's face; the eyes bear traces of many a tear!

The bookcases stand in the back room filled with the great man's books, among them being Morris's "Earthly Paradise," with the inscription on the fly leaf, "Thomas Carlyle, with his scholar's love, John Ruskin, 1870."

On a small table in the corner stands the cast of his head taken after death. In all the rooms are cases of interesting letters, etc.: Carlyle's passport, signed "Malmesbury"; a letter from Bismarck,

one from Goethe; and some cards with verses accompanying presents; also a bit of wrought-iron chain ornament sent to Mrs. Carlyle; on the staircase outside hangs the large photograph by Stieler, — all showing the great friendship that existed between the two writers. Besides these there is Disraeli's letter offering a pension, and Carlyle's reply "to his munificent proposal which is worthy to be called magnanimous."

Extracts from "*Frederic the Great*," compiled by the late Emperor Frederic with autograph inscription: "To Thomas Carlyle as a token of personal regard and a mark of the sympathy felt in Germany for the British author of Prussian History which has been so widely appreciated in England, and is so greatly valued by the Countrymen of Frederic the Great. Frederic William, Crown Prince of Germany & Prussia."

Perhaps the furniture is as interesting as anything in the house, *e. g.*, the veritable dining-table, some chairs and a sofa. The grate had been removed, but was traced to Islington where it was dug out of a heap of old iron, brought back and reset. The old fender and fire-irons are in front of it. In the drawing-room stands the writing-table on which all his works were written, except "*Schiller*"; it was bequeathed to Sir J. Stephen. The back room was Mrs. Carlyle's bedroom, but shortly before his death, Carlyle was brought down to it. In his own bed-room there still stands the four-post bedstead, his bath, some pictures, and, under a glass case, his beaver hat of enormous size, while near it is placed his walking-stick. At the top of the house is the garret room which cost Carlyle £200 to have fitted up as a study, in the hope of getting quietness, and in which he wrote "*Frederic*." It is like a studio, lighted from above, "the sublime garret, double-doored, double-windowed, impervious to sound." "This most entirely detestable and despicable piece of human workmanship" turned out a failure; too hot in summer, too cold in winter.

After leaving the house one did not forget to visit the statue on the embankment at the foot of the street, in order to see a most charming object — the wreath formed of two palm branches tied together by lovely variegated foliage and suspended by wire from the top of the pedestal.

The ceremony of handing over the title-deeds of "No. 5" to the representative of the Carlyle Memorial Trust was to have taken place in the Chelsea Town-hall, but so many persons applied for tickets that it was held in the gymnasium of the South West London Polytechnic, Chelsea, where some seven hundred persons were assembled. The chair was taken by the Right Hon. John Morley. Letters and telegrams were received from several eminent persons unable to be present, namely, Lord Ripon, Lord Roseberry, the American Ambassador, "Ian Maclaren" and others.

The deeds having been received by Dr. Garnett of the British Museum in the absence of Mr. Leslie Stephen, the large audience settled itself to hear Mr. Morley's speech, of which it is impossible and unnecessary to give more than a word or two: "Carlyle is called 'The Sage of Chelsea' . . . I think a sage is just what he was not . . . I prefer, and I hope you won't think me pedantic, to reserve that particular word for men like, in our own day, Goethe, and like Wordsworth and Emerson . . . I think it was Pascal who used the expression '*Cherchez en gemissant*' (Seek the truth with many sighs). Carlyle seized truth by the hair of the head and sought it with objurgations and imprecations." Bursts of applause thanked Mr. Morley as he concluded. Mr. Augustine Birrell Q. C., M. P., said that if he attempted to account for the phenomenon of Thomas Carlyle, he might hear a voice in the unmistakable accents of Annandale say, "Close thy wide mouth, blockhead, and cease to shriek." He concluded a very witty speech by declaring that in Chelsea, if genius be not appreciated, character is, and the character of Carlyle for kindness, independence of spirit, noble generosity and probity, is a name to be honored in all time. In proposing a vote of thanks to Mr. Morley, Mr. Frederic Harrison spoke of the great kindness with which he had been received at Mr. Carlyle's house.

Is Carlyle still read? Undoubtedly. In the People's Edition, first printed in 1872, five thousand copies a year have been sold of each of the most popular books. Inquiries made at public libraries show that there also he is read. At the Mitchell Library, Glasgow, his books are in such demand that they have been removed closer to the service-counter to facilitate delivery. In the Edinburgh Public Library four copies are kept of each of Carlyle's books and each copy is read twenty-five times in the course of every year.

BOOKS AND PAPERS

MR. LONGFELLOW and his associates have undertaken a work,¹ the value of which to archaeologists, architects, students and tourists is almost incalculable. It is hardly necessary to say that nothing like a comprehensive survey of the architectural field covered in this book has hitherto existed in English. Many histories of architecture touch briefly on many of the buildings described, classifying them, of course, according to the periods to which they belong;

¹ "A *Cyclopædia of Works of Architecture in Italy, Greece and the Levant*." Edited by William P. P. Longfellow, Honorary Member and Late Fellow of the American Institute of Architects. New York: Charles Scribner's Sons, 1895. Edition limited to Five Hundred Copies. Price, \$25.00.

and there are many guide-books which mention the principal architectural objects of the localities most visited by travellers; but the "*Cyclopædia*" gives us far more than the histories and guide-books combined can furnish, analyzing with much skill and learning, pointing out features most worthy of the student's attention, and, especially, including in its view not only the most recently discovered architectural objects of Greece and the Levant, but buildings and monuments, sometimes of great importance, in places so far out of the route of the ordinary tourist that the existence of such objects of interest is known to comparatively few people.

For example, there are probably not many tourists who ever heard of a little town called Alba, or Alba, some sixty miles from Rome, on the ridge of the Apennines; yet this neglected little town contains what is not only in itself a curiosity — a pagan temple converted into a Christian basilica — but is one of the finest and most perfect examples in existence, outside of Rome, both of a temple and a basilica. This most interesting building is erected upon a Pelasgic substructure, dating, in all probability, at least as far back as the founding of Rome. The Pelasgic temple was, apparently, appropriated by the Sabines, and it was not until imperial times that it was utilized by a third race of men as a base for a temple to the gods of Rome. Which of the gods it was dedicated to is, apparently, unknown, but it was built in a good style, with fine Corinthian columns, which, although transposed in position, still remain in almost perfect preservation. Early in the fifth century this temple was converted into a Christian basilica. The *cella* walls were preserved, and the columns of the pronaos, together with others, brought from some neighboring building, utilized to form a three-aisled church, with no clerestory, the aisles being nearly as high as the nave. Although a new apse was built in the twelfth or thirteenth century, the church stands substantially as it was left nearly fourteen hundred years ago. Even the frescos with which it was decorated still, in part, remain, and the carved doors of sambuco wood, which were hung in the eleventh century, and have, therefore, been opened to the faithful for nearly nine hundred years, are still in service. The "*Cyclopædia*" gives a very pretty process plate of the interior of this most interesting building, mentioning also various other remains of antiquity, especially the extensive fortifications by which, as a frontier town in a commanding position, it was strengthened by its successive possessors; and we are inclined to think that the traveller or student in Italy would find few places of so much interest for his summer *villeggiatura* as this almost unknown town on the slopes of the Monte Velino.

The system of the work is that of a gazetteer; an arrangement which, if not intellectually imposing, is extremely convenient for the traveller and student; and usefulness to readers of these classes is, fortunately for them, placed above all other considerations throughout the book. The names of towns are placed in alphabetical order, and under each head is a succinct account of all the principal ancient architectural objects to be found in that town, the more interesting ones being illustrated by a large number of excellent photogravures and half-tone cuts. By this means, the architect or student who proposes a vacation tour in Southern Europe is enabled to plan his route beforehand, so as to see the things that he most cares for without searching vaguely for them after he arrives on the ground. Every tourist who wishes to study to some purpose knows the advantage of this sort of preliminary planning, in saving time. For instance, it is quite conceivable, to say the least, that a student or amateur might wish to devote a summer to the inspection of the archaeological work that has been done within the past few years. He probably knows, vaguely, that explorations have been made at Olympia, Orchomenos and Argos; and he may perhaps have heard of work at Eretria and Epidauros, and have seen a newspaper paragraph to the effect that excavation had been resumed at Iliou; but what has been found at these various places he does not know; nor can he tell where to ascertain anything about the matter. To wait for information until his arrival in Greece would be, at best, to waste a great deal of precious time after landing, in laying out his route to see what he wanted, and it is by no means certain that a tourist can ascertain, even in Greece, what he wishes to know. Here again, therefore, the "*Cyclopædia*" comes to his aid. The index of localities shows at once what towns of Greece and Asia are described; and on turning to their names, a concise, but sufficiently full account is found of everything of architectural interest to be found there. Delphi, Delos, Olympia, Orchomenos, Assos and Argos, Girgenti and Gortyna, — all the places, in fact, where important explorations have been made, down to 1894, are described, and, in many cases, maps of the excavations are given. Nothing could be more useful to any one with a tour of Greece in prospect; and the book can be used in the same way for Italy and Asia Minor, except that for Italy it has been necessary to leave certain portions of Rome to the guide-book makers, in order to have space enough for other matter not contained in the guide-books.

Although to Mr. Longfellow belongs the credit of having put the book into its present shape, besides conducting much of the laborious investigation of which it is the fruit, he could hardly have done all the work alone, and he has had able assistance. The late Thomas W. Ludlow undertook the Classical part of the book, and was able to carry it through, with the exception of the final revision of the proof-sheets, and the compilation of the bibliography, which has been supplied by Professor Harold M. Fowler. Mr. Charles A. Cummings

has finished the greater part of the articles on the Mediæval and later buildings of Italy; while some studies of the Gothic and Romanesque Italian churches are due to Professor A. L. Frothingham, Jr.

Admirable as this work is in form, matter and literary style, it is injured by the existence of two great defects—defects so obvious that it is extraordinary that publishers of the standing of the Messrs. Scribner should have allowed the book to appear in the market. Being conceived and arranged in "Gazetteer form," its value and practical usefulness suffer loss because the work is not accompanied by even the most rudimentary of geographical maps.

This deficiency, great as it is, is as nothing compared with the fact that this handsome and costly work has been published without an index.

It is often a great source of regret that so much of the very excellent material appearing in the current architectural publications is not put in more permanent shape. It is practically impossible for the architect to preserve all the journals which come to his table, nor would the reading-matter be available if kept in bulk. In order to be available the subject-matter must be classified and collated in distinct volumes. This is what has been done in the recently published work on "Steam and Hot-Water Heating,"¹ which is made up entirely of extracts from the pages of the *Engineering Record*, grouped according to subjects, and copiously illustrated. It is not a treatise upon steam and hot-water heating, but is rather a summary of existing practice illustrated by actual examples, and is so wide in its scope and so thorough in details that it cannot fail to be of great value to every constructor. Of course in so much miscellaneous matter there is a great deal which might be considered superfluous, and a great deal more which requires judgment in order to properly appreciate and apply. It seems a pity that a little more time was not spent on indexing. A thorough cross-index, arranged with reference to buildings as well as topics, would add greatly to the value of the book.

An eminent heating engineer recently made the remark, apropos of such works as the one under consideration, that they did not save much money for the architect or the client, but usually resulted in vastly increased fees for the specialist by inciting a false confidence in the minds of those who undertake to be their own engineer. In the light of the many examples quoted in this book, it seems so easy to successfully heat a complicated structure that the vital necessity for special advice is not very manifest. Architects can not know too much about steam heating; but, on the other hand, the architect who is wise will use such a work as this more as a guide to his judgment and appreciation of specialists' work than as a means of giving him a "short cut" to the solution of a heating problem. There is hardly a department of building engineering about which so many vague theories have been formulated without fear of contradiction, and concerning the results of which there is so wide a divergence of opinion as in steam and hot-water work, and this volume might easily mislead the young practitioner into over-confidence in his own judgment, whereas it is manifestly intended more to emphasize and elucidate the extraordinary problems which have been worked out by competent engineers in order to serve as guides in judging of similar work under different conditions. Nearly every problem presents different conditions and calls for different treatment. Those who are so fortunate as to be subscribers to the *Engineering Record* may have read in the weekly issues nearly all the contents of this book, but in its present systematic form it has an added reference value which will readily be appreciated.

ANOTHER work on the same subject,² though promising very well in the table of contents, seems to be of less value to the architect. An author who refers to the "art" of heating and claims to be the only writer on the subject since Peclet, can hardly raise great expectations. The book is a treatise on the theory and practice of heating and ventilating, but if the theory were more condensed and the subject matter were amplified and confirmed by the tangible facts of daily practice rather than by theories, the work could easily be made very serviceable, for it has a perfectly logical though confused basis. Any one who should study it carefully and understandingly could obtain a very clear and correct conception of the theory of heat, but might receive few impressions of how actually to heat a large building. Fortunately, however, the book throughout is not so dry as the introductory theoretical chapters. When dealing with the purely practical side of the question the author evinces a familiarity with the subject and a knowledge of the conditions which lead to many very valuable suggestions; and though we must differ very radically with some of his assumptions, the statements of final results are well worth study. Every architect is familiar with the commonly specified requirement of steam plants, that they shall heat the building to 70° in zero weather. Unfortunately zero weather comes very seldom in this part of the world for a period sufficient to thoroughly

test the plant; and in view of this contingency, the writer gives a table indicating the equivalent temperature other than 70° which would measure the efficiency of the heating apparatus for any specified condition, with the outside air ranging from 10° below to 100° above. There is also a very concisely written chapter on electric heating, constituting the first available published statement of this branch of the science which has come to our notice, as well as some carefully considered and thoroughly practical statements regarding heating by furnaces or by the aid of fans and indirect radiation. There is an almost total lack of illustration of, or reference to, executed work, but the intent of the book is thoroughly good, its principles are correct, even if somewhat obscured, and by careful revision and elimination of unnecessary scientific lumber its value could be made much more apparent.



ENGINEERS' CLUB OF PHILADELPHIA.

AT the annual meeting, January 18, 1896, eighty-seven members and visitors were present.

Mr. George S. Webster, retiring President, presented as his Annual Address, a paper reviewing the progress which had been made in the various branches of engineering during the year 1895, giving details of conspicuous examples of advanced practice. Statistics were given of the amount of railway construction during the year, and especially of the work done by the Pennsylvania Railroad Company and the Philadelphia & Reading Railroad Company. The increase in the speed of locomotives was commented upon, data of the best recorded runs being given. Progress in locomotive building was reviewed, and some conspicuous examples were described. The advancement in street-railway construction, especially the rapid substitution of electricity for other motive powers thereon, was noted; also the necessity of avoiding crossing steam railroads at grade, brought about by the increase of speed through cities, and the consequent work that has been done by the Pennsylvania Railroad Company to avoid such crossings in the principal cities through which it passes; while the construction of a subway and tunnel through the heart of Philadelphia for the abolition of grade crossings on the main line of the Philadelphia & Reading Railroad was described in detail.

Under transmission-of-power, the generation of electricity from water-power at Niagara, and its transmission from there to the City of Buffalo, was alluded to, and the suggestion to use the power which may be generated at the lower terminus of the Chicago Drainage Canal, at Lockport, also the plan to supply electricity at Salt Lake City from Big Cottonwood Creek, about fourteen miles away, were spoken of. It is believed that the difficulties of transmitting power in the form of electric current are being rapidly overcome, so that in the near future we may expect, by this means, the transmission of a great force to distant points for utilization.

Ship-building was next considered, and the statement made that the product of American ship-building during the last year has been a convincing demonstration of the capacity of America to efficiently build ships of any style and type, either mercantile or naval, that any nation may require. The vessels and machinery built at our great shipyards on the Delaware were described in considerable detail, and the character of the representative vessels from the different nations assembled at the opening of the Baltic Canal was commented upon.

In bridge construction long and heavy structures across the wide rivers have become usual occurrences. Among important structures completed during the past year, Mr. Webster cited the bridge over the Missouri River, at Sioux City, the Louisville and Jeffersonville bridge, the steel arch bridge now under construction across the Niagara River, to have a span of eight hundred and forty feet, the double-track railroad bridge nearing completion across the Delaware River, and the highway bridge recently completed by this city across the Schuylkill River at the Falls.

High buildings were then touched upon, and the erection of thirteen and one-half stories of the ironwork for the Fisher Building, in Chicago, in fourteen days was cited as the record for rapid construction.

Probably as an outgrowth of the convention of the International Deep Waterway Association, the President of this country has appointed a Deep Waterway Commission, to confer with a similar body appointed by Great Britain or Canada, as to the feasibility of constructing a waterway capable of transporting ocean steamers from the Great Lakes to the Atlantic. Mention was made of the intention to utilize, together with the Illinois and Mississippi Rivers, the main drainage canal of the sanitary district of Chicago, from the south channel of the Chicago River to Lockport, as a free ship channel navigable for boats of twenty-two feet draught. The cross-section of this canal is greater than that of either the Suez, Manchester or North Sea canals. From the report of the Nicaragua Canal Commission recently published, it appears that new and exhaustive surveys are considered necessary before sufficient data will be at hand to make any conclusive estimates and reports upon the final location. The report practically condemns the present

¹"American Steam and Hot-Water Heating Practice." From the *Engineering Record*. Being a selected reprint of descriptive articles, questions and answers. With five hundred and eighty-five illustrations. New York: The Engineering Record, 1895.

²"Heating and Ventilating Buildings." An Elementary Treatise. By Rolla C. Carpenter, M. S., C. E., M. M. E., Professor Experimental Engineering, Cornell University. New York: John Wiley & Sons. London: Chapman & Hall, Limited, 1895.



THREE HOUSES ON EIGHTY-SECOND STREET AND ELEVENTH AVENUE, BAY RIDGE, N. Y., FOR

ALBERT E. PARFITT (of Parfitt Bros.), Architect

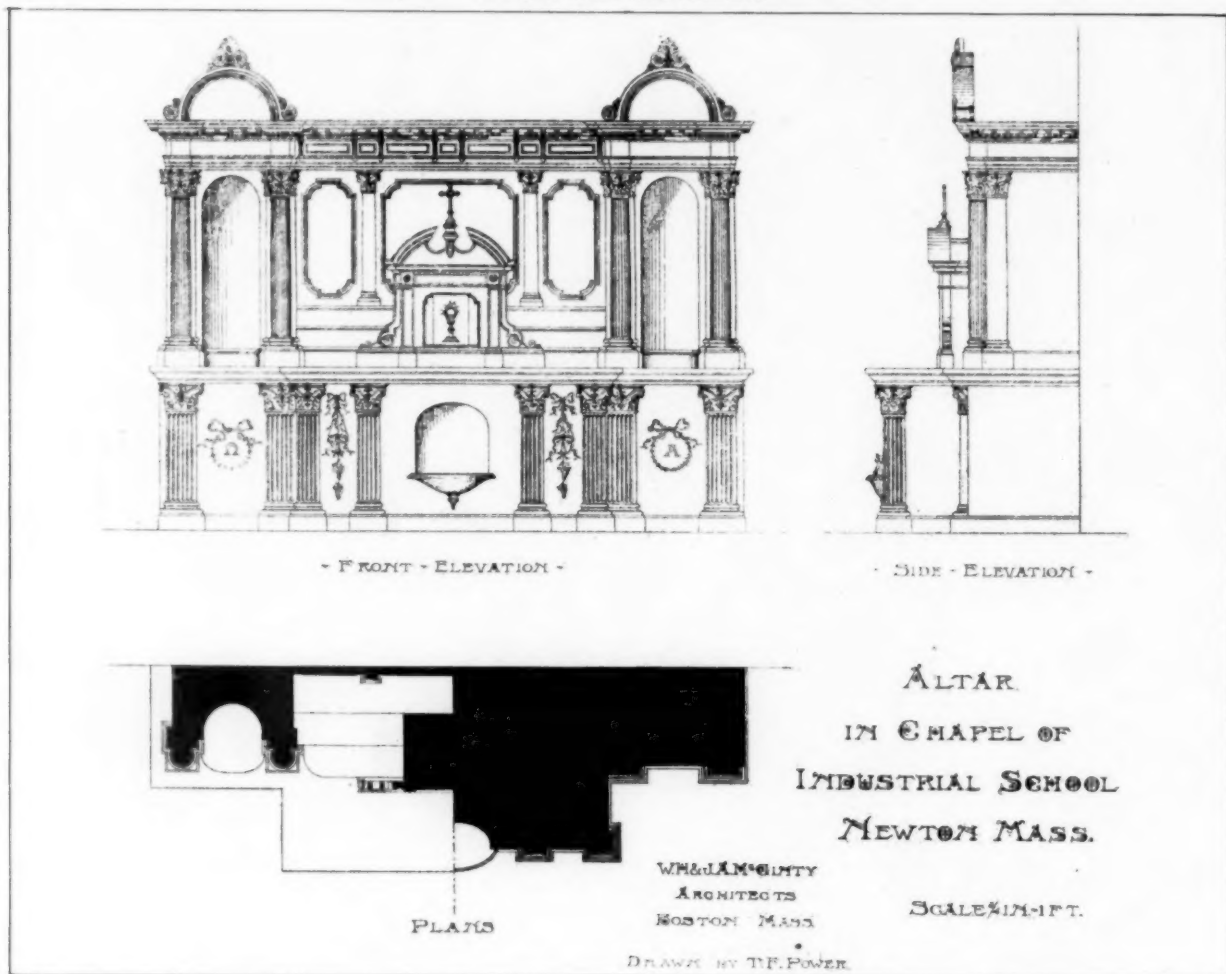


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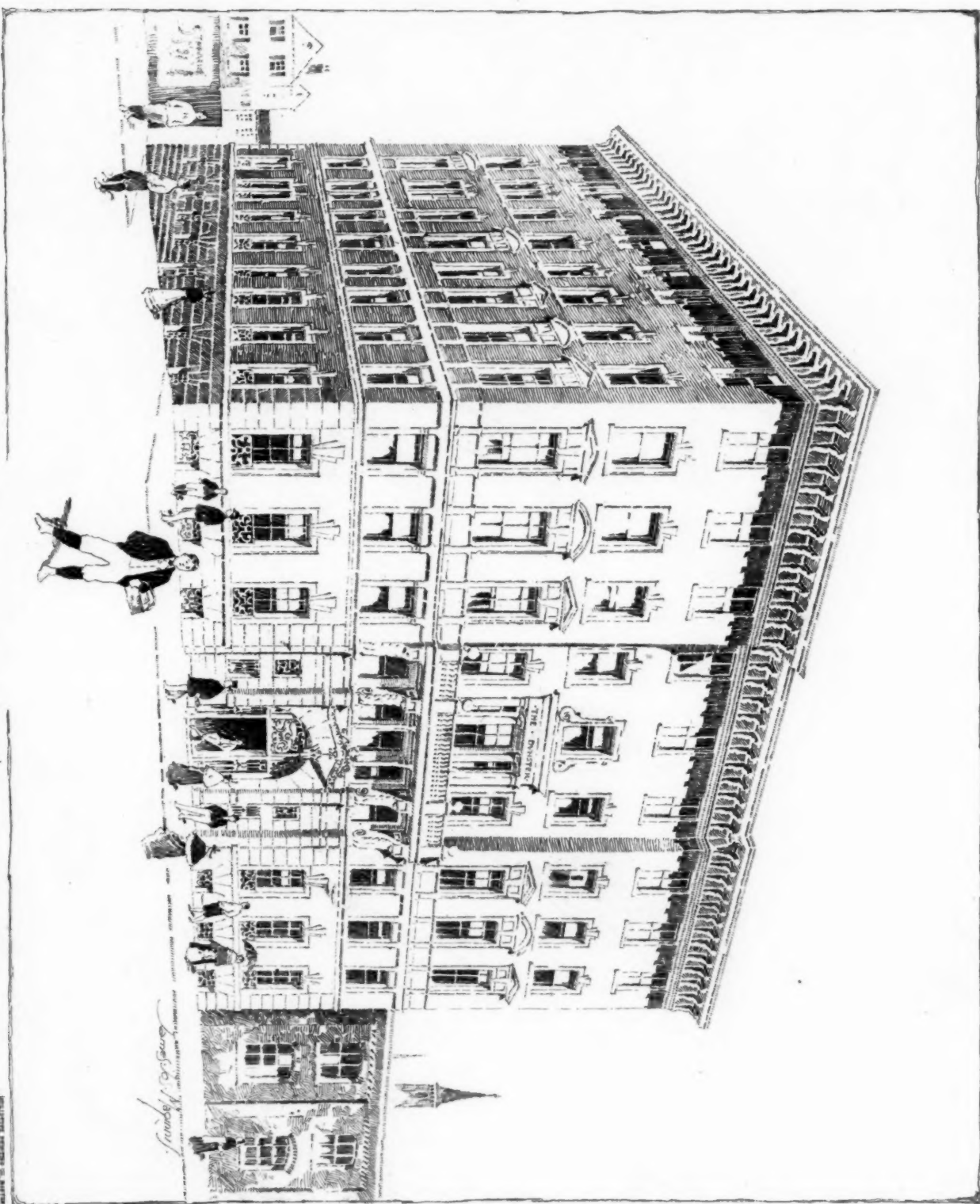
GE, N. Y., FOR MR. WALTER JOHNSON AND MR. ALBERT E. PARFITT.

rfitt Bros.), Architect.

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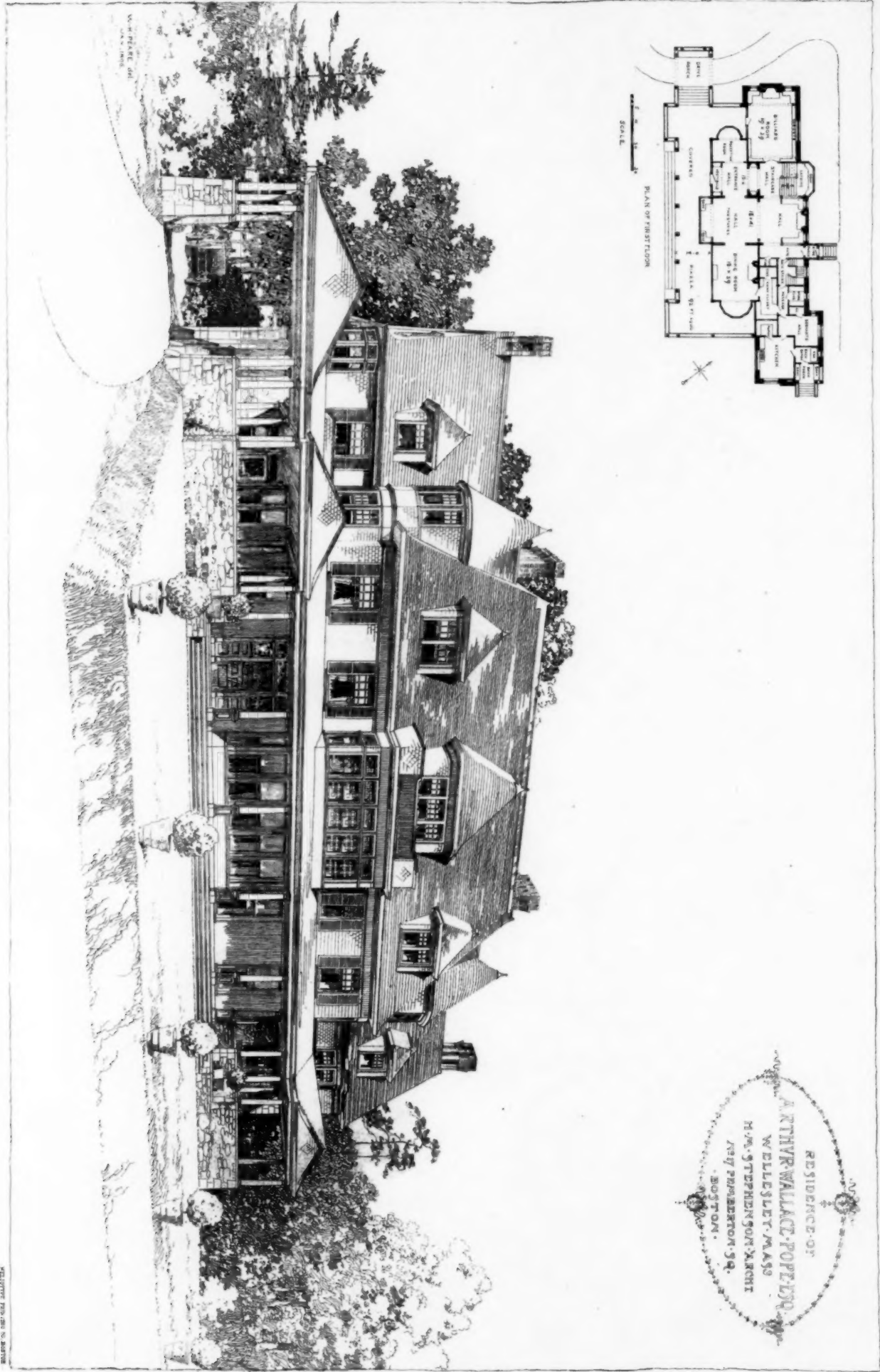
LITTLE, BROWN & MOORE, Architects.



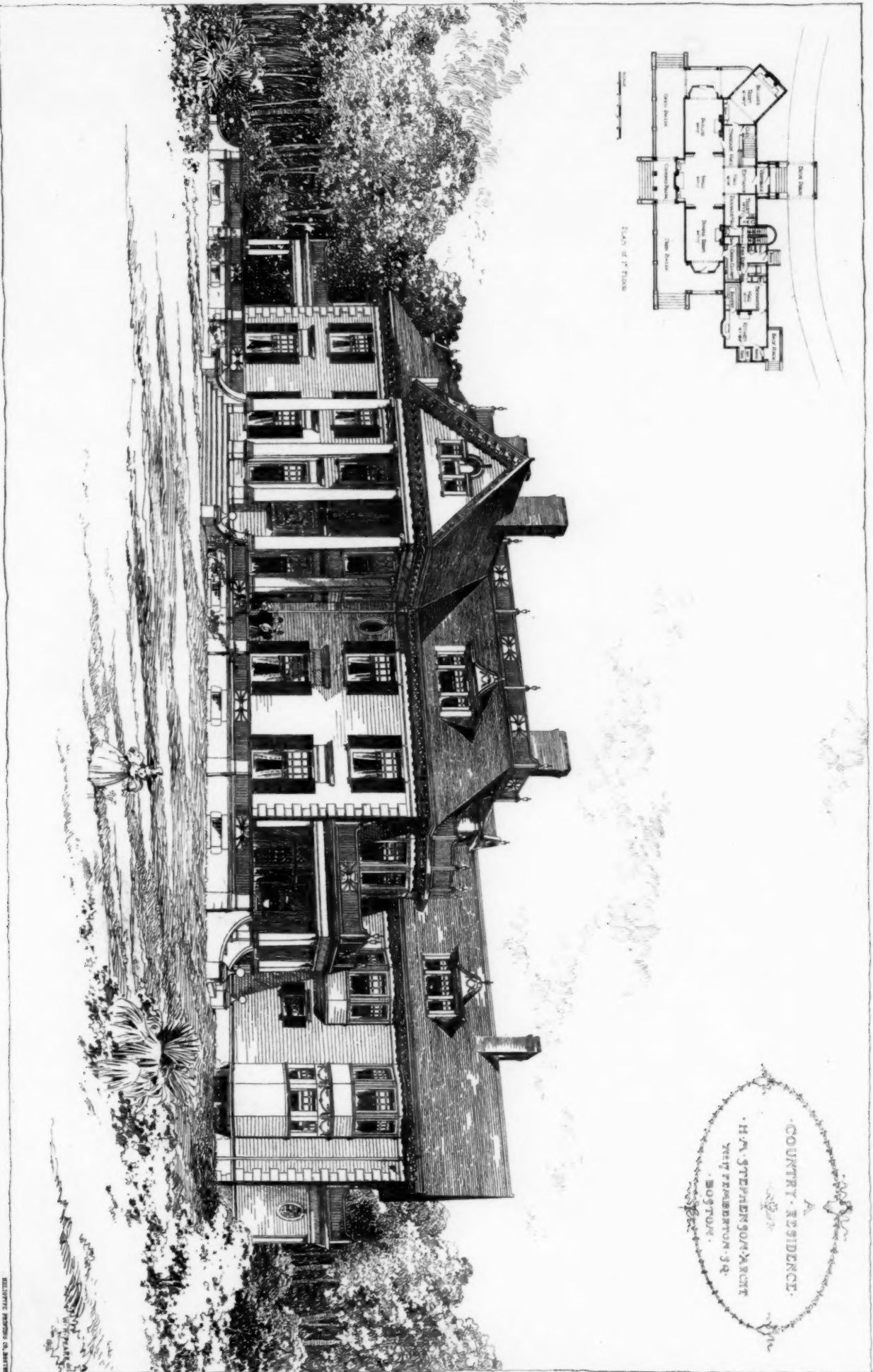
"THE DUNSTER": DORMITORY, CAMBRIDGE, MASS., FOR JOHN ALBRO LITTLE, ESQ.

LITTLE, BROWN & MOORE, Architects.

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location from Greyton to Brito, or, at least, suggests many marked departures from the plan proposed, and increases the estimated cost of the canal to nearly twice as much as the Company's figures. Projected work on the deepening of the Erie and Oswego Canal, the deepening of the Champlain Canal, and the construction of a canal from Pittsburgh to Lake Erie were briefly described, and the work which has been done in deepening and rectifying the channel in the Delaware and Schuylkill Rivers at Philadelphia was explained in considerable detail.

The increased responsibility which now rests upon the engineer, on account of the increase in the magnitude of the work in almost all branches of the profession, makes it necessary that systematic engineering inspection should be exercised in all important contracts. The engineer can no longer afford to isolate himself from his brothers in the profession, but must constantly keep in touch with what others are doing by comparing methods and results; and in order that intelligent comparisons may be made, it is absolutely necessary to establish uniform methods of determining the strength and other properties of materials and the efficiency of mechanical work. Some important tests have been made by the United States Government at Watertown, and by the National Societies of Mechanical, Civil and Mining Engineers. Most of our larger institutions of learning have established physical laboratories as necessary adjuncts to their technical schools. More complete data, however, are still needed regarding the composition of good preservatives for iron and steel in building construction, and for the proper composition and quality of material entering into all classes of municipal work, electrical and other causes of underground deterioration.

The field of the engineer has, within the past few years, assumed such vast proportions, that the individual engineer has necessarily become a specialist, yet he is frequently called upon to design and execute works of magnitude which require special knowledge in a number of branches, and in order to utilize to advantage the rapidly accumulating information which is at hand, he must have a full knowledge of the conditions under which this information was obtained. The engineering society affords that opportunity, and opens the door to a free interchange of ideas and experience.

The Secretary announced the death of active member Mr. John B. Fontaine, on January 6th, and, upon motion, the President appointed a committee to prepare a suitable memorial.

The Committee of Tellers reported that one hundred and sixty-two legal votes were cast, and stated the number received by each candidate. The report was accepted, and the President declared the following, having received the highest number of votes, elected: A. Falkenau, *President*; Carl Hering, *Vice-President*; George T. Gwilliam, *Treasurer*; L. F. Rondinella, *Secretary*; Max Livingston, Joseph T. Richards, L. Y. Schermerhorn, *Directors*.

The new President, Mr. A. Falkenau, took the chair, and made a short and appropriate address. He stated that after eight years' membership in the Club, there was no place in Philadelphia where he felt more at home. Its influence on the development and on the individuality of its members as broad engineers he considered very powerful, and the opportunity which it affords for social contact and knowledge of a different side of human nature from that exhibited in the course of business, is mutually helpful. In this combination of social and scientific purposes its function is wider than that of the national societies, and of consequently greater personal benefit. The information obtained in casual conversation is often quite as valuable as that which comes from the formal reading of papers, and the advantage to younger men of hearing the results of the wider experience of those older in the profession is very great. Through this improvement of its individual members, the Club also exercises an important influence on the community at large. It has already gained large proportions, and is capable of still greater development if every member will do his share to help as he is able.

Mr. Falkenau expressed the honor which he felt in being elected to the presidency of the Club, and in promising to devote his best efforts to further its interests, he asked the cooperation and help of every member.

The meeting then adjourned to lunch.

L. F. RONDINELLA, *Secretary*.

SKETCH-CLUB OF NEW YORK.

THE regular monthly dinner and annual meeting of the Sketch-Club of New York was held on Saturday evening, February 1st. Over forty members sat down to dinner.

After dinner the reports of retiring officers were read and accepted. They showed the Club to be in good condition both as to its membership and financial standing. On the strength of these reports it was decided that the Executive Committee should at their discretion secure more commodious quarters in the building now occupied by the Club.

The following officers were elected for the ensuing year: *President*, Mr. J. Oliver Cummings; *Vice-President*, Mr. Robert T. Sconce; *Recording Secretary*, Mr. Harry P. Knowles; *Corresponding Secretary*, Mr. George Mort. Pollard; *Treasurer*, Mr. Edw. L. Ellis; *Chairman House Committee*, Mr. E. Wilbur Gayle; *Chairman Entertainment Committee*, Mr. H. C. Pittman.

The following gentlemen were elected to the *Advisory Board*: Mr. John M. Carrère, Mr. John Duncan, Prof. A. D. F. Hamlin, Mr. Bruce Price, Mr. John Galen Howard and Mr. W. T. Partridge.

The President, Mr. J. Oliver Cummings, is *ex officio* a member of the Advisory Board.

Adequate accommodations having been secured, classes in various subjects will be immediately established, and such other educational methods adopted as may be deemed advisable by the Advisory Board.

The outlook for the coming year is propitious and large accessions are expected to the active membership. ALFRED F. EVANS.



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

THE LADIES' DINING-ROOM: METROPOLITAN CLUB-HOUSE, FIFTH AVE. AND SIXTIETH ST., NEW YORK, N. Y. MESSRS. MCKIM, MEAD & WHITE, ARCHITECTS, NEW YORK, N. Y.

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

THREE HOUSES ON EIGHTY-SECOND ST. AND ELEVENTH AVE., BAY RIDGE, N. Y., FOR MESSRS. WALKER JOHNSON AND ALBERT E. PARFITT. MR. ALBERT E. PARFITT [OF PARFITT BROS.], ARCHITECT, BROOKLYN, N. Y.

THIS is the first of a series of houses to cover a beautiful hill-top, looking over Lower New York Bay and the Narrows, with an idea of carefully preserving the natural curvature of the ground and its trees. The area to be so improved comprises about thirty acres and it is hoped to be an object-lesson to the speculators around who work so much devastation with beautiful spots.

ALTAR FOR THE INDUSTRIAL SCHOOL, NEWTON, MASS. MESSRS. W. H. & J. A. MCGINTY, ARCHITECTS, BOSTON, MASS.

The altar was built for a temporary chapel composed of two floors of one of the wings of the building. One of the girders, which were built in, passes over the centre of the cornice, therefore not allowing of a greater height in the middle.

PROPOSED HOUSE, CHICOPEE FALLS, MASS. MR. GUY KIRKHAM, ARCHITECT, SPRINGFIELD, MASS.

THE "DUNSTER" DORMITORY FOR J. A. LITTLE, ESQ., CAMBRIDGE, MASS. MESSRS. LITTLE, BROWN & MOORE, ARCHITECTS, BOSTON, MASS.

HOUSE FOR ARTHUR WALLACE POPE, ESQ., WELLESLEY, MASS. MR. H. M. STEPHENSON, ARCHITECT, BOSTON, MASS.

A COUNTRY RESIDENCE. MR. H. M. STEPHENSON, ARCHITECT, BOSTON, MASS.

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

A GENERAL VIEW OF FRANKFORT.

A GROUP OF STREET DOORWAYS.

WROUGHT-IRON TOMB GATES, HIRSCHBERG, SILESIA.

SGRAFFITO DECORATION, VIA DI S. MATTEO IN MERULANA, ROME.

[Additional Illustrations in the International Edition.]

THE DINING-ROOM: METROPOLITAN CLUB-HOUSE, FIFTH AVE. AND SIXTIETH ST., NEW YORK, N. Y. MESSRS. MCKIM, MEAD & WHITE, ARCHITECTS, NEW YORK, N. Y.

[Gelatin Print.]

FIREPLACE IN THE SAME ROOM.

[Gelatin Print.]

BILLIARD-ROOM IN THE SAME CLUB-HOUSE.

[Gelatin Print.]

THE ARAB HALL: HOUSE OF THE LATE LORD FREDERIC LEIGHTON, HOLLAND PARK ROAD, LONDON, ENG. PROF. GEORGE AITCHISON, ARCHITECT.

COMMUNICATIONS

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

FIRE-STOPS IN COMBUSTIBLE BUILDINGS.

BOSTON, MASS., January 26, 1896.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—The following extract from a letter just received may be of interest:

"Gentlemen, your letter of inquiry received. In reply will say we had a fire on the 20th, about 10.20 P. M. It was discovered in the cellar of No. 2 store, evidently caused by gas, which burned one and a half hours with a stream of gas from a two-inch pipe to feed it. It could make no headway as the stops in the building prevented communication with the upper stories. . . . In twenty minutes from the time I had the gas-main shut off in the street, the fire was all out and we began opening the ventilators, etc., and got the smoke out as well as we could. It has done no damage above the second story. . . . The elevator was not injured, and we have only one tenant out of the building temporarily."

The building referred to is the Masonic Building, in Dover, N. H., erected by us about four years ago. It is six stories in height with stores at the street level, three stories of offices over these, and Masonic apartments above. Most of the partitions and all of the floors are wood framed, and the walls furled in the old way; but the building is fire-stopped throughout in the most thorough manner. The result in this case shows that with proper care, fire can be prevented from spreading through a combustible building.

Truly yours, HARTWELL, RICHARDSON & DRIVER.

EXHIBITIONS

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.

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

Pictures by Childe Hassam: at the St. Botolph Club, January 27 to February 16.

Photographic Views lent by Walter G. Chase, and Flash-light Studies by Miss Bertha Lothrop: at the Boston Camera Club, 50 Bromfield St., February 5 to 15.

F. Hopkinson Smith's Water-colors of Constantinople, Holland and Venice: at Doll & Richards's Gallery, 2 Park St., until February 12.

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

CHICAGO, ILL.—*Works by Gustave Doré*: January 21 to March 22, *Swedish Paintings*: February 4 to March 1, at the Art Institute.

CLEVELAND, O.—*Joint Exhibition of the Cleveland Art Association and the Cleveland Architectural Club*: at the Garfield Building, opens February 10.

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.

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

Drawings and Water-colors by George Wharton Edwards: at Keppel's Gallery, 20 East 16th St., January 27 to February 8.

Twenty-ninth Annual Exhibition of the American Water-color Society: at the National Academy of Design, February 3 to 29.

Eleventh Annual Exhibition of the Architectural League: at 215 West 57th St., February 15 to March 7.

Portraits and Pictures by R. W. Vonnoh: at the Durand-Ruel Galleries, 380 Fifth Ave., February 3 to 15.

Symbolistic Paintings by P. Marcini-Simons: at the Avery Galleries, 368 Fifth Ave., February 7 to 22.

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

PROVIDENCE, R. I.—*Water-colors by Ross Turner*: at the Rhode Island School of Design, February 8 to 22.

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

ST. LOUIS, MO.—*Drawings of London Society, by George Du Maurier*: at the Museum of Fine Arts, until February 22.

NOTES AND CLIPPINGS

CAHOBA.—The name of Aaron Burr chancing to be mentioned in conversation with W. A. Hawley, a young lawyer of Selma, Ala., he said: "Speaking of Burr reminds me of a visit I made a few days ago to Cahoba, the old-time capital of Alabama, where Burr spent considerable time, and where he built a handsome residence, perhaps the finest in the place, unless the one owned by William L. Yancy was superior to it. When railroads began to be built Cahoba did not remain the capital of the State very long, and one by one the families that had made the place famous for fashion, hospitality and learning moved away, and when I saw it a few days ago it was a cotton field, with here and there the remains of an old brick chimney—not a house is left standing; even the cemetery has been removed or trampled down until all traces of it are obliterated."—*Washington Star*.

A PROPHECY CONCERNING A SECOND GREEK EMPIRE.—To-day King George is one of the wealthiest princes in Christendom. He has erected quietly and without attracting much attention a superb palace for himself about fifteen miles out from Copenhagen and it is thither that for some time past he has been quietly transferring all his treasures and favorite belongings from Athens. It is ready for occupancy, and now that King George knows that he is a doomed man, afflicted with an incurable disease, and unable even under the most favorable circumstances to live very much longer, his abdication may be at any time expected. His son, the Duke of Sparta, is far more popular with the Greeks. He belongs to the national Orthodox Church, instead of being a Lutheran like King George. He does not care for money, is full of military aspirations, as fond of action as his father is the reverse, and his head is full of the national dreams of the revival of all the former grandeur and glory of Greece. There is an ancient proverb in Greece to the effect that under and during the reign of a Constantine and of a Sophia the ancient Greek Empire shall be called into life again and the Cross restored to the dome of St. Sophia at Constantinople in lieu of the Mohamedan crescent, by which that venerable fane is now surmounted. Now strangely enough, the Crown Prince's name is Constantine, his Consort's name is Sophia. By marriage he has become a grandson of Queen Victoria, a brother-in-law of the Emperor of Germany, while not only is his mother one of the most patriotic daughters of the Imperial House of Romanoff, but he himself is, through his father, a brother of the widowed Czarina, a first cousin of the young Emperor Nicholas II of Russia. It is not, therefore, so very improbable that when the time comes for the Turk to be bundled bag and baggage out of Europe, the Powers should pitch upon Constantine of Greece as the most suitable person in every respect to succeed the Sultan at Constantinople, which international jealousies would prevent any of the Great Powers from retaining in their own hands.—*Marquise de Fontenoy in the Philadelphia Press*.

SUPERSTITION IN BUILDING.—"Out on the Saratoga road, about six miles west from San José, workmen are sawing and hammering in the work of constructing another turret on the Winchester mansion, which is beautifully situated on a pretty farm of 100 acres, mainly set in fruit. The structure is the home of Mrs. Winchester, widow of the inventor of the Winchester rifle. Ten years ago," says a writer in the *San Francisco Examiner*, "the handsome residence was apparently ready for occupancy, but improvements and additions are constantly being made, for the reason, it is said, that the owner of the house believes that when it is entirely completed she will die. This superstition has resulted in the construction of a mass of domes, turrets, cupolas and towers, covering territory enough for a castle. Although no part of the structure is over two stories high, the house is large enough to shelter an army. The house stands in the midst of a large and extremely beautiful lawn. Fountains throw their spray over figures that seem almost human. Beautiful flowers grow everywhere; roses, lilies, trees, vines, pampas grass and rare plants of every description help to make a magnificent setting for the buildings, which resemble an old German castle with its surrounding strongholds. There are many buildings beside the house, and they, too, show the effects of the owner's odd belief. Summer-houses and conservatories are made with the most picturesque of pinacles, and there are many unexpected niches where groups of statuary are hidden. Even the barns and granaries are built in L's and T's, which suggest that they were made in parts and are ready at any time to have the work continued. The first view of the house fills one with surprise. You mechanically rub your eyes to assure yourself that the number of turrets is not an illusion, they are so fantastic and dream-like. But nearer approach reveals others and others, and still others. How it is possible to build on an already apparently finished house and preserve its artistic appearance through so many changes is a query that nobody can answer, but the fact remains that it has been done. From every point-of-view new towers appear, and one has to make a circuit of the building to see all of them, for every addition, of the many that have been made, has one or more separate roofs, and every roof is elongated into a tower or rounded into a dome. Not every one erected is sure to remain, though. The main cupola was pulled down and rebuilt sixteen times before it pleased the taste of the owner and was allowed to stay. As fast as new rooms are finished—and they are all made with the very latest and most modern of accessories—they are furnished with the utmost elegance and closed, to be used hardly at all. Mrs. Winchester and her niece live alone in the great residence, and its doors are closed to all but a favored few. The tap, tap, tap of the carpenters' hammers never disturbs them in their cosy and luxurious quarters, which are as far removed from the sound as if it were somebody else's house that is being built. Mrs. Winchester in appearance is attractive and scarcely beyond the prime of life. In business she is shrewd, and socially very exclusive."