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THE New York Architectural League appointed a committee last September to submit plans for a monument to the late Richard Morris Hunt, to take the form of a gateway to the Central Park. The committee has now reported, proposing a very satisfactory solution of the problem, consisting in carrying out Mr. Hunt's own design, made thirty years ago, for the gateway at the entrance to the Park on Fifth Avenue and Fifty-ninth Street. It will be remembered that Mr. Hunt made designs for gates at all the entrances to the Park, forming a very interesting and varied series of studies. None of these has as yet been executed, and it would be a most appropriate way of honoring his memory to have the most important one carried out in an adequate and befitting manner. By the custom of the Park Commission, no structure connected with the Park is allowed to commemorate by name any person, living or dead; but, as the committee say, it is generally known that the gates were designed by Mr. Hunt, and the guide-books of the future will keep that fact before the public mind; so that there is no real need of inscribing the name of the artist upon the work. To carry out the design completely, including suitable sculpture, as intended by Mr. Hunt, will cost about one hundred and ninety thousand dollars, or more, if bas-reliefs are placed on the pedestals of the statues; but it seems probable that the city would contribute to the expense.

THE late Martin Brimmer was so closely identified with the Boston Museum of Fine Arts at the time of its first incorporation that some of the friends of the Museum wish to have his name permanently connected with it by some sort of memorial. With this view, they propose to purchase the "Pietà," of Delacroix, which has been secured for the purpose, at the cost of about twenty thousand dollars, and present it to the Museum as a Brimmer Memorial. More than half the money necessary for completing the purchase has been already subscribed, but further contributions will be necessary, and the committee in charge of the matter would be glad to receive subscriptions, however small, from all who would like to associate themselves with what is no less a benefaction to the public than a recognition of the virtues of Mr. Brimmer. If

more money should be subscribed than is needed for the purchase of the picture, the surplus will be applied toward the debt of the Museum, now amounting to about fifty thousand dollars, which Mr. Brimmer, in his lifetime, earnestly wished to see paid. The names of all contributors will be published in the next Annual Report of the Museum, without mentioning the amount of the individual contributions, simply as a list of the friends of Mr. Brimmer, and of the Museum, who have been pleased to avail themselves of this method of showing their regard for both.

WE learn with much regret of the death, at Los Angeles, California, of Mr. Amos P. Cutting, of Worcester, one of the best-known architects of Central Massachusetts. Mr. Cutting took great interest in professional matters, and was a faithful and highly-esteemed member of the American Institute of Architects, whose high standard of professional ethics he was steadfast in maintaining. Although a man of quiet ways, he had a very large practice, and is said to have built seventy-five churches in and about Massachusetts.

THE T-Square Club, of Philadelphia, has announced a scheme which may be made of much value to students. The object of the movement is to exercise the critical faculty of the younger architects; and, with this view, a series of competitions is to be held among the members of the club, each being devoted to the "re-designing" of some building of objectionable exterior. Each competitor is to be furnished with a printed slip, describing, approximately, the requirements which the building was originally intended to fulfil, and a brief criticism of the existing design, together with a photograph of the street front. The competitor is then to improve the plan and elevation to the best of his ability. An annual medal is to be awarded for the most successful solution of the problem, but with the reservation that it will be counted as a merit to follow, as closely as a due regard for proper planning will permit, the present arrangement of the structure treated. It is intended to publish in the newspapers, each year, reproductions of the three best designs, side by side with a cut of the actual building, so that the public, which is apt to find architects' criticisms of existing buildings rather incomprehensible, may see for itself what these criticisms mean. Both for the public and the students, this ought to be a valuable exercise. The only difficulty that we see in the way is a possible objection to such publicity on the part of the designer of the building thus held up for criticism; but a little tact ought to make it easy to avoid misunderstandings of this sort.

A REMARKABLE discussion took place the other day in New York, in the Central Labor Union, on the subject of strikes. A delegate from the Electrical Workers' Union announced that he was about to seek authority from his union to move for an amendment to the Constitution of the Central Labor Union, to the effect that any constituent union of that body which, having a grievance against an employer, shall fail to submit such grievance to arbitration before going on strike, shall not receive support from the Central Labor Union. In support of his proposition, the delegate, Mr. Hoadley, said that, under the present conditions, strikes were ordered without reference to any laws or rules, and, before one knew it, ten or fifteen thousand men had become involved in sympathetic strikes; and it seemed to him that the time was ripe for such an amendment to the constitution. Another delegate, Mr. Lloyd, of the tin and sheet-iron workers', supported the plan, saying that most of the labor leaders recognized that arbitration was necessary. Mr. O'Brien, the President of the Board of Walking-Delegates, opposed the amendment, as did also Mr. Fitzgerald, who thought that, if arbitration were provided for, the employers should be given only forty-eight hours in which to consent to it. Delegate Edwards, of the tile-layers' helpers, said that arbitration must come, for the day of strikes was about over; and, after further discussion, the matter was referred to the Building Trades' section of the Central Labor Union, with instructions to report within a month.

WHATEVER may be the present action of the Central Labor Union on the matter, it is clear that the more sensible members of the building-trades in New York have at last determined to rid themselves of the tyranny which

has so constantly and cruelly used them to promote private ambition. Under the most transparent pretexts of grievances, thousands of men have every year been deprived of their employment, apparently with no object whatever, except to display the power of the walking-delegates before the public. That some of them should rebel is natural, but resistance has hitherto usually taken the form of the establishment of new unions, not affiliated with the Central body, and, in consequence, relentlessly persecuted by it. Now, disaffection has fairly broken out in the Central Labor Union itself, and the struggle which must ensue between the thoughtful and clear-headed members, and those who, from self-interest, or from mere love of quarrels and disturbance, prefer the old order of things, will be interesting to witness.

THE *British Architect* conveys a piece of news of some importance to this country, in a paragraph in which it says that several cargoes of American roofing-slate have recently been landed at Cardiff, in Wales, and at other British ports. It is not long since Welsh slates were imported into this country in considerable quantities, in consequence, as was said, of an overproduction in Wales, which made it necessary to get rid of the surplus at any price that it would bring. Now, the tables seem to be turned, and, as the *British Architect* understands, the American quarrymen intend to make a systematic effort to introduce their goods into the foreign market. According to the same authority, however, the Secretary of the North Wales Quarrymen's Union thinks that American competition is not to be feared, for reasons which will sound curiously to our architects and other users of slate. This gentleman says that the American slate "will not stand the test of our changeable climate, both in regard to color and durability." That the English climate is more changeable than that of this country is certainly a new idea. It is only a day or two since the weather reports chronicled a fall of seventy-five degrees in temperature within twenty-four hours near the slate-quarry region of Pennsylvania, and it is very doubtful whether any English "changeableness" surpasses this. In fact, as architects know, the quick transitions from a warm southerly rain to Arctic frost, which characterize the climate of our country, are extremely trying to all sorts of natural and artificial stone, and particularly so to such materials used for roofing. We knew a case where the imported English tiles, used for roofing a costly building, were removed with a shovel after their first winter in the climate of Connecticut, and it is notorious that neither English terra-cotta nor English "rubbing" brick will bear exposure to our frosts. If, therefore, a roofing-slate will bear without injury the frosts of our winters, which often burst to pieces freshly-quarried blocks of stone, it is, at least, probable that they will endure the soft mists of England sufficiently well to be salable in that country.

AS to the other objectionable qualities which the Welsh quarrymen attribute to American slates, the same may be said as in regard to their durability. The *British Architect* is informed that roofing-slate in America "have to be stacked under cover to prevent their color going," and "when required for permanent structures have to be turned out of a special thickness from one-eighth to one-quarter inch." Most architects would not regard one-eighth of an inch as a very "special thickness" for the roofing of a "permanent structure"; but quarrymen, in this country as, probably, in Wales, require to be looked after rather sharply to prevent them from splitting their valuable material much thinner; and, so far as we have seen, the owners of the Pennsylvania quarries of repute are willing to take the risk of furnishing a roofing-slate considerably thinner than the average Welsh slate. As to the interesting story about storing American slates under cover, to prevent them from fading, we can only surmise that the Welsh quarrymen with whom the editor of the *British Architect* conversed must have recalled a reminiscence, twenty-five years old, or so, of the Vermont slates of a past generation. These productions were, it is true, inclined to change, on exposure, from purple to dull green; but purple Vermont slate are not much used now, even here, and it is not likely that any would be exported; while the green Vermont slate, and all the black Pennsylvania slates of any reputation, are substantially unchangeable in color. The same Welsh quarryman thought that, if the American slates were to be sold in England at the low price asked for the sample cargoes the "American stocks would soon be depleted"; but there is a great deal of slate

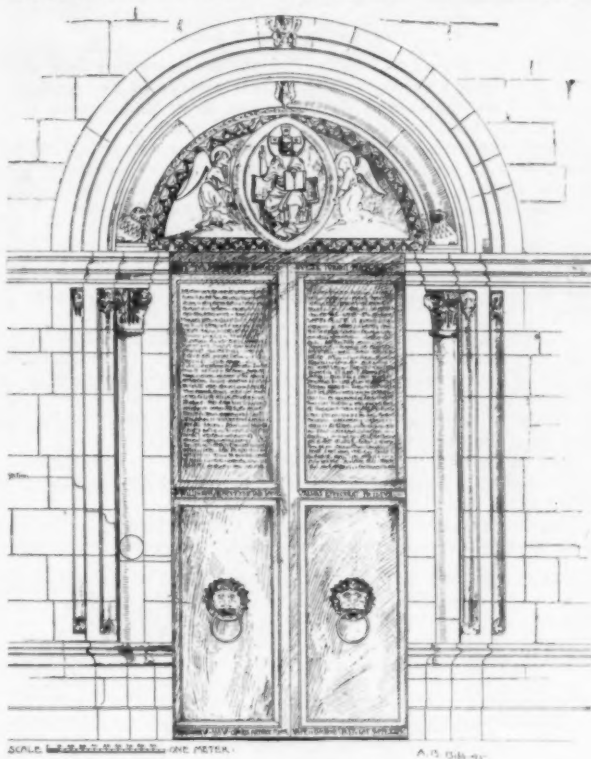
left to America; and if our English cousins will apply to the slates that they receive from us the same tests that we use, and that they apply to their own, they may be reasonably sure of getting a reliable material, at, perhaps, a moderate price, while for some varieties, such as our best red slate, there ought to be a good demand in Great Britain.

THE *Builder* gives us an interesting and appreciative criticism of the late Lord Leighton's work as an artist. To Americans, his painting is more familiar than that of most other English artists, through the ceilings executed for Mr. Marquand's house in New York, which were exhibited at the Royal Academy before they were sent here, and have not only been shown to thousands of visitors, but have been frequently published, in more or less perfect form. Although these ceilings are purely decorative, and thus a little apart from Lord Leighton's ordinary work, they show his strongest characteristics, the artistic propriety, the knowledge of form and color, and the faithfulness to the Classical ideal, which mark all his paintings. The *Builder* says, with much force, that Leighton's work never excited much sympathy among the British public. The Briton wants a story in connection with his pictures, and Leighton never told stories; form, light and shade, color and composition were enough for him, without any story. This, it is hardly necessary to say, is the orthodox French view of painting, and Lord Leighton was better understood by the French than the English, although the French critics found him cold, and compared him with their own correct, but unimpassioned Bouguereau. However, Leighton was a man of more force than his French rival, and his pictures, cold as they may be, have a certain nobility which is wanting in Bouguereau's. In many ways, apart from his painting, Lord Leighton was a man of great mark. Some years ago, he surprised the artistic world by exhibiting a piece of sculpture, the "Athlete," which the *Builder* considers the greatest of all his productions; and he studied architecture with an intelligence and care which the *Builder* illustrates by speaking of his criticism of the unconstructional character of the arched front of Strasburg Cathedral, which has to be held to the masonry behind it by iron ties to keep it in place.

THERE is to be in Montreal this year, beginning May 24, and ending October 12, an exhibition, known as the "British Empire Exposition." This name, as it appears, is not given to the affair because it is to be a display of British goods only, but in commemoration of the fact that Canada is a part of the British Empire; and, so far from being confined to products of that empire, the exhibition will, it is hoped, include objects from all parts of the world. Among the departments will be one devoted to the fine-arts, among which architecture is to find a place; and architects are invited to contribute drawings, which, if accepted, will be collected, transported and insured at the expense of the Exhibition, carefully guarded and safely returned. It is expected, as we are informed, that "several millions of people, at least," will visit the Exhibition, attracted, not only by the exhibits, but by the buildings, which "will be of the most unique and beautiful descriptions," and the "artistic and beautiful" laying-out of the grounds, which comprise sixty acres at the foot of Mount Royal. Mr. Thomas T. Stokes, 88 Boylston Street, Boston, is the Commissioner-General for New England, and will furnish further information on request.

THE long impending and scandalously delayed decision upon the "Tamany" competition for a new municipal building in City-hall Park, New York, has been at length announced. Apparently, if there had been no obstructive legislation, the erection of the new building would have been entrusted to Mr. J. R. Thomas of New York, as to him is awarded, in lieu of a full commission, the extra consolation-prize of \$7,000. The five equal prizes of \$2,000 each, offered under the original terms of competition, are awarded to Messrs. E. P. Casey and Ernest Flagg, New York; Rankin & Kellogg, Philadelphia; Gordon, Bragdon & Orchard, Rochester, and P. D. Weber, Chicago. With the exception of Mr. Thomas, all these men are amongst the younger and less well-known members of the profession, and the originators of this competition and the supporters of the competitive system may allege that through this public competition their several merits were discovered—although some of them have had the fortune to be "discovered" once or twice before by an identical process.

DOORWAYS OF THE CATHEDRAL OF MAYENCE.



North Door.

THE following historical outline is in the main translated from "The Cathedral of Mainz," by Herm. Emden, Mainz, 1855. The few interpolated notes of the translator will readily separate themselves.

Among the architectonic monuments of Western Europe none is, perhaps, more remarkable than the Cathedral of Mayence, whose great antiquity, the different epochs which have seen its construction in progress, and the peculiar character of its plan, mass and detail, give it rank among the most celebrated of extant mediæval buildings. The archaeologist finds it a rare volume.

The foundation of the cathedral dates back to the brilliant era of the Otthos. In 978 A. D., Willegis, Archbishop of Mayence and Chancellor of the Empire, began a church which was completed in 1009. The edifice was destroyed by fire on the day of its dedication, through some accident connected with a great illumination in honor of the occasion.

This first structure was a simple basilica under a wooden roof, as were all other churches of the period, with the exception of some baptistmal chapels.

Willegis began at once to rebuild. He died two years later. In 1024 the restoration was so far advanced as to permit the coronation of Emperor Conrad II in the cathedral.

The third successor of Willegis, Archbishop Bardo, finished and consecrated the building.

The new edifice also was a flat-roofed basilica, as were the then cathedrals of Speyer and of Limbourg in the Haardt, founded about the same time — 1030 A. D. — by Conrad II.

The only existing remains of Bardo's church are the two stair-towers flanking the north and south transepts of the east choir, in which we see the severely simple style of the first half of the eleventh century. After lasting but forty-four years, the new cathedral was destroyed, with three other churches, by a fire which swept a section of the town. It was again rebuilt with but small changes.

In 1135-36, Archbishop Adalbert I, of the house of Saarbruck, built a chapel to Saint Gothard, which has been preserved intact to our own time. This little chapel, one of the most interesting in Germany, was consecrated by Bishop Bocco, of Worms, in 1138 A. D. It formed part of the archiepiscopal palace, and was the private chapel of Adalbert and his successors. It is at the angle of the principal front, and consists of two chapels, one above the other. Each has three naves — a nave and two aisles — separated, in the lower chapel, by massive square pillars, in the upper one by Ionic capped columns, and both are vaulted.

This chapel was scarcely completed when the cathedral was destroyed, with a part of the town, by a new conflagration, in 1137 A. D. Although there is no record of the rebuilding, it was, doubtless, begun at once on lines denoting the advance which had been made at that time in ecclesiastical architecture. The simple basilica with its flat roof of wood had disappeared, to give place to a cathedral of three naves divided by massive pillars and covered by

heavy cross-vaulting in stone. It is this church, in its essential members, which exists to-day. The pillars, the side walls of the main structure, and the whole of the eastern choir, were part of it.

THE EASTERN DOORS.

To this period — 1130-1150 — belong the two eastern doors, of the southernmost of which a drawing is given, the two sides of the fore-choir (with their capitals of Corinthian form), the vestibule (Romanesque caps and frieze of eagles and centaurs), and the colonnade surmounting the fore-choir.

A few decades after its completion, the cathedral was again wasted by a great fire which consumed the archives, the library, and a great part of the ornament of the church, and so heated the vaulting and much of the side walls that it was feared the main edifice must fall.

Archbishop Conrad, of Wittelsbach, at once began the restoration, but a crusade which he undertook in 1197 interposed to delay the work, and his death, in the year 1200, left it uncompleted. A record of the ravages of a great tempest in the year 1196, including mentions of injury to the tower above the choir, proves that so much of the building was already restored at that time.

This fourth burning was followed by restoration and enlargement. The damaged walls were rebuilt for their entire length, in some parts from the very foundations, an evidence of which is found in the leaf carved on the bases of the half columns in the angles, from the third pillar on the north side and from the fourth on the south, this ornament belonging to the period between 1140 and 1225. The engaged columns in both side walls have capitals in the style of the early twelfth century.

THE NORTH DOOR.

On the market side, or north, a doorway was made in which the mouldings on the edges of the pillars, the profiles of the concentric arch rings, the leafage of the capitals and the ornamentations of this leafage with pearls, are characteristic of the work of the period from 1200 to 1225 A. D. The capitals are very like those of the south transept door of Strasbourg Cathedral.

The great bronze doors which hang in this portal were cast in the time of Willegis, as we learn from the inscription upon them, which also, most fortunately, contains the name of their architect and sculptor cut into the lower rail — "*Berengerus hujus operis artifex*" — who thus wisely placed himself among the immortals.

The vaulting of the principal nave, damaged by fire, was replaced by solid double arches with ogival cross-ribs and bosses carved in the dominant style of the early thirteenth century. These arches were



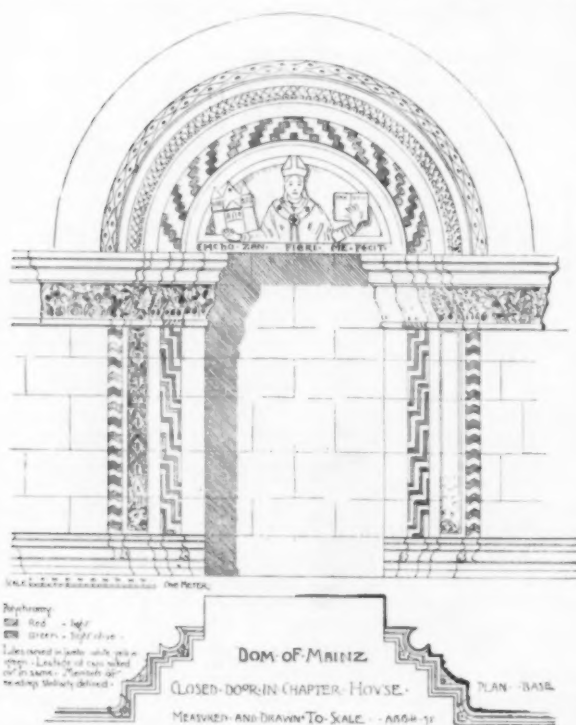
slightly pointed at the crown to strengthen them to bear the heavy masses above. Elsewhere the half-circle in its pure form is retained. The vaults of the side naves, or aisles, have no ogive cross-ribs, but sturdy round arches whose small span precludes the idea of pointing at the crown for additional strength.

The galleries which form the second story of the east transept, their vaults resting upon isolated columns, seem to belong to the same period.

The church was enlarged in this restoration. The western transept, begun in 1200, was finished in 1239. The Lombard Roman-



esque style in its final and richest development is seen in this part. Here is the semicircular arch with the pointed double arch, while in the highest part of the structure, the cupola, we find the ogival form. That the arms of the western cross, the transepts, were completed before 1228 there is proof in the record of Archbishop Sieg-



fried's consecration of the altar of St. Bartholomew in the north transept in that year.

In 1233 this prelate exhorted the faithful to make generous donations to the funds of the Cathedral, the completion of which, from its own revenues, would require many long years. His appeal

effected the completions of the work in six years, and the new building was consecrated July 4, 1239.

THE SOUTH CHOIR DOOR.

To the last period of building belongs the interesting door giving from the south transept into the choir niche. In this portal are united all the features of the transitions from Romanesque to the light forms of the last half of the thirteenth century.

The jambs are adorned with slender columns, whose bell capitals, enriched with crisp leafage and oak buds, support concentric round arches, slightly stilled and suggesting the horse-shoe form, similar to those of the south portal of Strasbourg Cathedral.

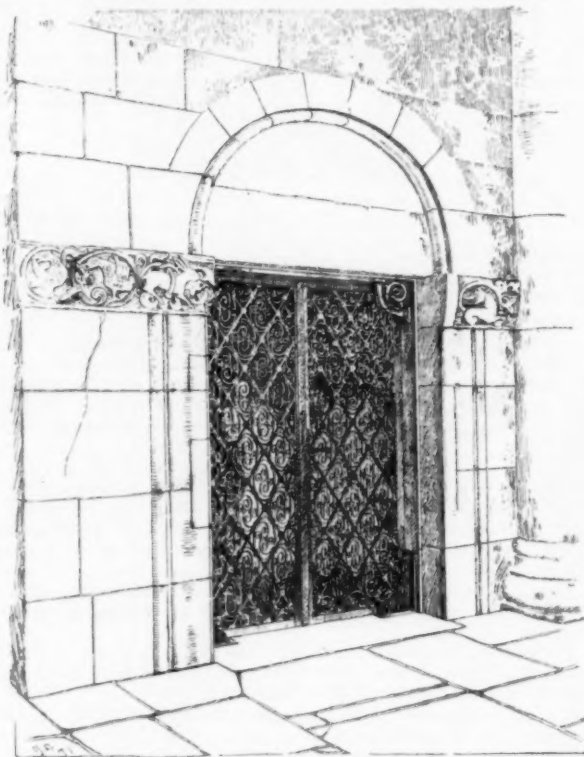
DOOR IN THE CHAPTER HOUSE.

The Chapter-house — *Locus Memoriae* — between the south nave and the cloisters was probably built between the years 1220 and 1225.

The great half-circle sweep of the ceiling vault, and great ribs springing from attached columns of low height and massive thickness set in the four corners of the room, recall the Spanish Chapel, the Chapter-house of S. Maria Novella in Florence — one of Mr. Ruskin's enthusiasms. The two chapels were built in the first quarter of the thirteenth century.

The capitals of these columns are mere cubes, and their leafage contains the pearl ornament which we have already described as peculiar to the period.

The doorway, now built up, from the Chapter-house into the south aisle is very interesting to the architect. The carved ornament is



freely treated after motives of lilies, ferns, gnomes and water-sprites. On the field of the arch is carved in high relief a bust of St. Martin, the patron.

The saint holds the book in his left hand, in the right a model of the cathedral. One reads below: "EMICHO ZAN FIERI ME FECIT." Emicho was a citizen of Mainz, of a patrician family mentioned in thirteenth and fourteenth century records. The present striking polychromy of the door follows the old coloring. In the parochial Church of Andernach [1207] the south door shows ornament very similar to that described above.

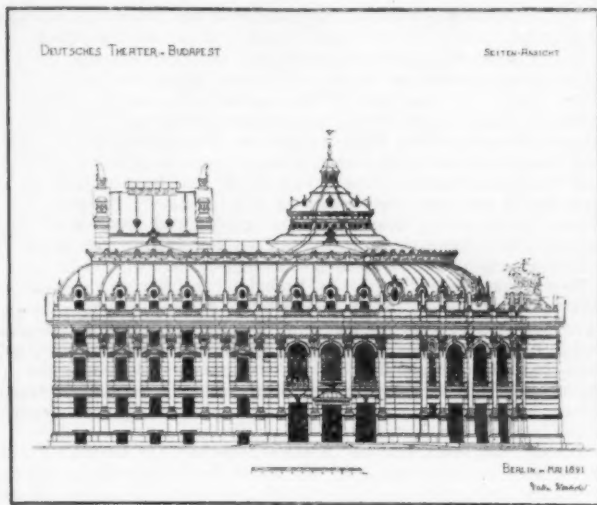
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CORRECTIONS. — The publication of the foregoing article affords an opportunity of calling attention to a mistake made in our issue for February 8th last: It is so much a matter of course to assume that drawings submitted for publication are properly inscribed that it escaped our notice that a general view of the cathedral and town of Mayence was published as if it depicted the town of Frankfurt. Our readers may find it worth while to make the correction upon the title of the drawing so published.

An error also occurred in giving the name of the architect of the Berlin Cathedral, in our issue for January 18th, as Roschdorff instead of Raschdorff.

THEATRES.¹—XXIII.

THE GERMAN THEATRE, BUDA-PESTH.



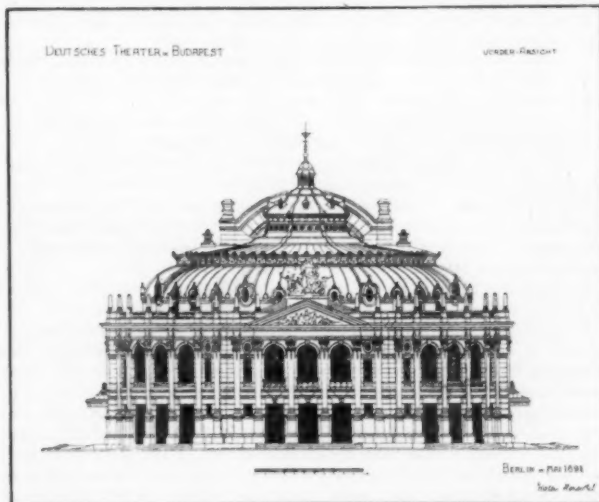
THE design for the German Theatre, Buda-Pesth, has been prepared by Mr. Hentschel, architect, of Berlin.

This theatre is about to take the place of the one which was burned down, and is to form one of a very large group of theatres which have sprung up of late years in Buda-Pesth through a strong revival of the dramatic art in that city.

Buda-Pesth has at present a large new National Opera-house lately built by the architect, Mr. Nicholas von Ybl; there is also the old National Theatre and the Hungarian popular play-house known as the People's Theatre. This People's Theatre is not however a people's theatre in the same sense as the one at Worms, for it is not one built by the people, it is merely one that caters to the popular tastes of the citizens.

The Hungarian Theatre was erected from a design by Messrs. Felner & Hellmer, the noted theatre specialists of Germany. In Buda-Pesth the same firm of architects have also lately built a large Variety Theatre, as well as a house for Comic Opera. From these facts, it will be easily gathered that the spirit of theatre-building has been a strong one of late years in Buda-Pesth, which is a town of an advanced and go-a-head character.

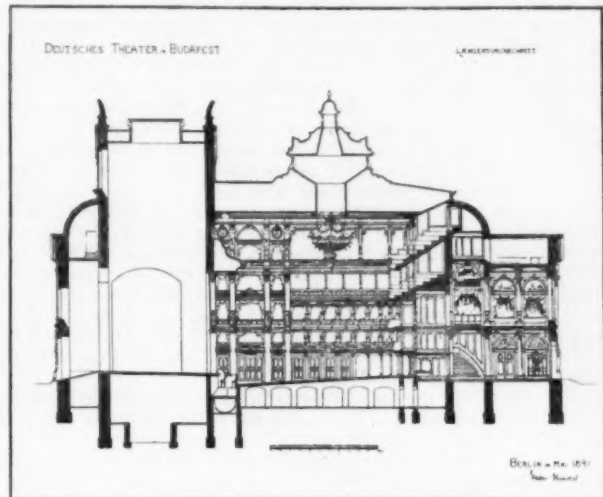
In matters of theatres and theatre-fires, several examples have been pointed out as desirable lessons for those interested in theatre construction and fire extinction. No less an authority than Captain Sir Eyre Massey Shaw, writing on the theatre-fires of 1889, speaks of one that occurred on January 26, 1889, in the Buda-Pesth Opera-house, as follows:—"The house was crowded, and every one was watching attentively for the first note of music, when flames were seen issuing from the prompter's box, and the audience at once arose, and very naturally made a frantic rush for the doors, which audiences invariably do when the flames are in sight, as they were on this occasion. The firemen in attendance were instantly on the spot and soon extinguished the fire; indeed their action was so prompt in



putting their jets of water on the prompter's box, that they drenched several of the flying audience. By this time the theatre was empty; and it is worthy of special note, that although there was a distinct

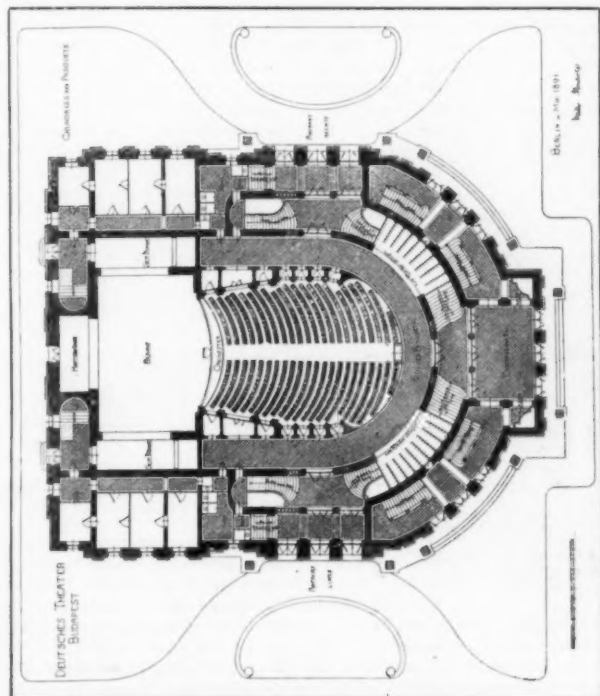
¹ Continued from No. 1036, page 52.

and serious panic, there was no loss of life, no casualty of any kind, and, after a delay of three-quarters of an hour, the audience again entered and the performance proceeded as if nothing had occurred. This theatre is well designed, well constructed, well



managed and well guarded; its corridors, passages and staircases are so arranged as not to confuse an audience, or become filled with smoke at an early stage, and its exits are properly placed and of ample capacity for allowing the escape of a full house without dangerous crushing. The lesson from this event is, that with proper arrangements a theatre can be made safe in the event of either fire or panic or both combined. It is most satisfactory to be able to write in this strain and a hope may be expressed that there may be no relaxation in the present excellent arrangements of the Buda-Pesth Opera-house."

It is well known that in the summer of 1894, several English fire-experts visited many Continental cities with the intention of seeing the methods adopted abroad. Among other objects of their visit was the desire to see what was done for the protection of public buildings including theatres, from fire, and one of their number, Captain Arthur Shean, made some special notes as to the result of their investigations upon this important subject. As he justly remarks, "Theatres by their very build, inflammable contents and great danger to human life, have presented a problem to firemen and architects," and that there have been considerable advances made of late years in fire-extinguishing appliances. I do not wish to



follow Captain Shean in the whole of his description of the systems of fire-extinction employed in the theatres of the various towns of Europe he visited, but to confine my references to his notes in the city of which I am speaking in the present article. In Buda-Pesth he noticed that the firemen at the conclusion of the performance

were not, as in many towns, employed in calling cabs, but two minutes after the fall of the curtain were to be seen laying out every line of hose with branches attached, in fact, the whole working gear, ready for immediate use. As statistics show that many fires originate just after the performance, — no doubt through relaxation of the fire-watch — this precaution is indeed a wise one.

Speaking further of the protection of theatres, he remarks that they certainly were not prepared for such a display as they witnessed at the Buda-Pesth Opera-house. "Twice every year the extinguishing plant must be practically tested. In consequence, all scenery and furniture must be removed. The flooring of the stage is opened up, and means found to carry off the volume of water. The stage is filled with sprinklers, namely, iron cups, fitted at intervals to water-pipes carried across the ceiling. A small rod or pin holds the cup together, which is water-tight. The pin is held with a small metal ring which melts at a given degree of heat. Automatically, as the ring melts and the pin gives way, the cup falls in half, releasing water at high pressure, which strikes the upturned and dropped half of the cup, and is thereby spread around a considerable area. The practical display we witnessed quite convinced us that no fire could live under such a deluge, supplemented, as it was, in the course of a few seconds by the hydrants. Continued for any length of time, the building would stand more chance of being washed away than burned."

It is upon the site of the ruins of the old German Theatre, destroyed by fire, that Mr. Hentschel will build the house which is the subject of the present article.

It will be seen from the plan that this is a very large theatre. The building has a semi-circular frontage and the line of this frontage is governed by the back wall of the auditorium, and all the vestibules, corridors and staircases are planned with walls on the same circular lines; there are, therefore, no useless spaces left and no awkward corners. This curved treatment of the auditorium, approaches and foyers is one which also appears to a great extent in the Dresden Opera-house, the Vienna Hofburg Theater and the Odessa Theatre and it is undoubtedly a treatment which is most effective, as well as economical. It affords ample room in promenades for visitors who are desirous of stretching their legs between the acts, and there is not the monotony in these curved promenades and corridors that there is in a long straight foyer.

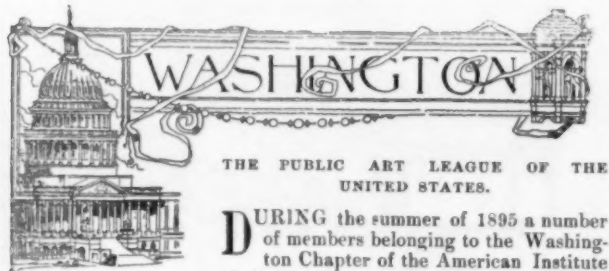
The German Theatre, Buda-Pesth, has three main entrances, one in the front and one on either side, in addition to minor entrances to the galleries, etc. Large vestibules lead from these entrances to the staircases of the various tiers, of which there are four in number. Another feature of the building is the very ample cloak-room space, given on the area floor, level with the hat-and-coat stands in recesses leading out to the corridor.

In the section it will be seen that there is a large canopy or hood over the stage-opening which forms a portion of the proscenium decoration. This feature has been copied from the Ronacher Variety Theatre, at Vienna, which was built some time back by Messrs. Felner & Hellmer. When these architects used this treatment they had a distinct object in view, namely, the bringing forward of the stage into the auditorium, because there was very little depth in the stage itself. The Ronacher Theatre was built on the site of an old theatre which was burned down, but the whole of the theatre was not given up to the new theatre, a large portion of the old stage being used for an assembly-room, and thus the site for the new house was diminished, and the size of the new stage curtailed. So, as by this means the depth of the variety-stage was so reduced, Messrs. Felner & Hellmer had to resort to the device which Mr. Hentschel has copied in the Buda-Pesth Theatre, but without the excuse which created the original.

It is, perhaps, to be regretted in so magnificent a building that such a copy has been made when the same reasons do not exist.

E. A. E. WOODROW.

(To be continued.)



DURING the summer of 1895 a number of members belonging to the Washington Chapter of the American Institute of Architects and of the Cosmos Club in

Washington held a meeting to consider the advisability of forming a Public Art League.

The object of the proposed League was to obtain the enactment of a law appointing a commission of experts to decide upon the merits of works of art which may in any way be acquired by the United States Government, such as monuments, statuary, mural decorations, paintings and the designs for buildings, landscape work, bonds, notes, stamps, seals or coins.

The first meeting decided that such an organization might lead to good results. After repeated meetings a constitution was adopted,

and a list of officers selected who were invited to take charge of the League, the permanent organization being made conditional upon a majority of the officers accepting the positions which were tendered them.

The required majority have accepted and the organization of the Public Art League of the United States is an accomplished fact.

There is an evident desire on the part of the community for the Government to have the best art work that can be obtained. That there is need of improvement in the methods of selecting such work is felt, we might say known, by professional artists and the cultivated community generally. How to increase this feeling, crystallize it and bring it to bear upon Congress so as to get practical legislation was the question to be solved. The Public Art League is an effort from which we expect rich results in this direction. All who desire the advancement of the people in culture and taste will have, through this organization, an opportunity given them to exercise their influence in accomplishing the desired legislation.

New York, Boston, Baltimore, Philadelphia, Chicago and possibly other cities, at the present time have municipal Art Commissions who have more or less local influence in the selection of art adornments for streets and parks. The Public Art League, without doubt, will have the assistance of all such local associations as well as the co-operation of art societies throughout the country. It is principally through such associations that the large membership and influence which is necessary must be spread over the country.

We feel confident that the architectural and art magazines with the better class of periodicals will assist the League in its efforts to obtain legislation in the broad field, which is the object of the organization.

The present methods the Government has of selecting works of art and the results may be briefly summarized as follows:

The designs for Government buildings depend upon the department under which they are erected. The Treasury Department, through the Supervising Architect and his assistants, has the larger portion, including Post-offices, Government Court-houses, Custom-houses and Marine Hospitals. These buildings have been proved by careful investigation and comparison to be inferior in design and construction, and to have cost at least fifty per cent more than private work of a similar character. The buildings erected by the War Department are in charge of the Quartermaster-General's office, with a carpenter in charge. It is unnecessary to say that little that is artistic is the outcome from such an arrangement. Other Government buildings are given directly to members of the Engineer Corps, or to architects selected because of friendship or supposed fitness. A limited number have been given out to public competition. That some of the selections made under the above methods have been happy ones was due more to good luck than good judgment.

Monuments, statuary and paintings are usually selected by Congressional, Grand Army or other committees, the members of which have had neither the education nor the training to make them suitable judges. Locations in Government parks or buildings are assigned to these pictures and statues, monopolizing sites which are worthy of a better fate.

All are familiar with the effort made by the American Institute of Architects to improve the methods of obtaining designs for the buildings which are erected under the Supervising Architect's office. The McKaig Bill was passed, but it was not mandatory, and the Secretary of the Treasury has not put it into operation.

St. Gaudens and others were members of a jury to select the design for some of the new issues of coin. In this case, likewise, the jury's report was received but not adopted, because some of the Government engravers thought they could do better. The result is constantly before us in the form of our silver dollar.

The St. Gaudens World's Fair medal was rejected after the model and probably even the dies were made, because of the prudery of a Congressional Committee.

Over the recent competition for the Sherman Monument there is disagreement between the art and military committees.

The League should endeavor to have their laws, if passed, made mandatory. If once passed, it would be difficult to have them annulled, as it would require the favorable action of both Houses and the signature of the President to accomplish the purpose. The laws which the League will propose to effect the desired results will, of course, depend upon the officers of that body.

In January, 1895, in an article on "Public Architecture" published in *Public Opinion*, I made the following suggestion:

"The beauty of Government buildings is so easily enhanced, perfected or marred by the landscape work and the character and grouping of works of art which surround them, that all these branches should be under the control of one department. We should have a Commission of Fine Art, not to design, but to select and represent the Government in all matters of art. This department should be composed of architects and artists, nominated at stated periods by the art associations of the country, and in no way connected with politics. No plan should be selected for buildings or grounds, no piece of sculpture, painting or other work of art should be bought or received as a gift until approved of by this department. The selection of designs for coins, stamps, notes and bonds might be with advantage left to the same experts.

"Only in this way can we expect Government architecture to attain its highest beauty and do the greatest good as an educator.

A beautiful monument or building constantly before the people cannot fail to cultivate the eye and mind, and lead unconsciously to the use of objects of art in daily surroundings. It is as difficult to estimate the value of beauty as a means of refinement as it is to estimate the value of refinement and culture in improving the moral tone of the masses.

"The good effect of the beautiful is a fact, and the surest method of diffusing this refining element is by beautiful Government works of art."

My idea of such a Commission is a board composed of architects, mural decorators, painters, sculptors and a landscape artist, who shall be selected at stated periods, only a part retiring at one time, from nominations made by the National organizations in architecture, painting and sculpture. The Commission should have full power to regulate its own methods of selecting designs, whether by competition or individual selection, or simply by passing judgment upon work done by individuals in the Government employment.

They should have a permanent secretary located in Washington, who should devote his whole time to seeing the Commissioners' opinions properly executed.

In this way the board should consist of some of the most prominent men in each profession of art. To be selected by these associations would be an honor no man could disregard, if he deserved the position. And those selected would and should accept the position even at a personal sacrifice. This sacrifice would probably be necessary, for the Government would not do more than pay the expenses and a *per diem* that would be insignificant to the men who would be selected on such a commission.

One of the most prominent object-lessons the world has seen in modern times was the effect produced by harmonious grouping of landscape, buildings, statuary and decorative art at the World's Exposition in Chicago. This unity of purpose, harmony of one part with the other and the whole, and the grand effect of the completed work was only obtained by the action of an expert board such as the League contemplates in connection with Government art. This one example of what has been done in this country with temporary work is an ample argument to prove what may be accomplished in a permanent way under efficient management.

One of the first objects to be worked for by those who are interested in the subject is to increase the membership of the League. The larger the membership the wider will be its influence, and the fee of one dollar a year, while insignificant to the individual, will, with a large membership, give the Board of Directors a fund to print and distribute literature on the subject, pay the expenses of committees who have the matter before Congress in charge, and possibly employ an attorney who is competent to look after the details of securing legislation.

THE USE OF THE GROTESQUE IN SACRED ARCHITECTURE.

A "SERMON IN STONES."

[It is not so much the fashion in this country as it is in England for clergymen to take an intelligent interest in architecture and archaeology. But the Rev. Frank Sewall, of Washington, D. C., by his intelligently directed efforts to bring about the establishment of a proper National Fine-Arts Commission, has proved himself to be entitled to a respectful hearing from architects, who therefore may not find the following sermon as much out of place in an architectural journal as it might at the first thought seem to be. — Eds.]

Ira hominis constituitur Tibi: cum residue irarum occinges Te. Ps. LXXVI: 10. Surely the wrath of man shall praise Thee. The remainder of wrath shalt Thou restrain (gird upon Thee, R. V.). Ps. 76: 10.

THE poet has described the true love of nature as being able to read "sermons in stones and good in every thing."

If the reverent mind shall thus be able to see the thoughts of God as they are written in nature, should it not be all the more reasonable to seek such a meaning in art, which has for its highest mission the interpretation of nature, or the mediation between nature and the mind of man?

Especially has it been true of the art of sacred architecture that — from the building of the ark, the tabernacle and the temple, down to the construction of Christian churches — a sacred meaning has entered into every feature of the building, and both within and without, the temple of divine worship has been intended to be replete with its "sermons in stones."

I was asked during the summer by a church-member what reason could justify the introduction, by the architect and stone-carver, of the various hideous and monstrous forms which are made to serve as gargoyles or water-spouts at the extremities of the roof-lines and other water-sheds of the church. I have thought that the answer I gave him may be of use to others in whose minds the same question will not unlikely arise. But the principle which underlies this somewhat mysterious feature of sacred architecture is one of such universal and deep religious import that I do not hesitate to make use of this incident as introductory to, and illustrative of, the real theme of my sermon: *Divine Government over the Evil, or the Laws of Divine Permission as a Part of the Laws of Divine Providence.*

"Surely the wrath of man shall praise Thee: and the remainder

of wrath shalt Thou restrain." The Lord makes even the evil to be subservient to His aims of good.

The various grotesque and ugly forms referred to are generally of mythical animals, like the dragon or the griffon, but often of other brute creatures and sometimes even of distorted human figures. They invariably express the grosser and lower affections of the human mind — and generally the affections of evil and the emotions of anger. Curious to know what the workmen themselves, who now put these figures into the sacred building of churches, understand their introduction to mean, I asked the stone-carver who is showing so much artistic invention and skill in the beautiful work he is now doing on the building of our church, what he understood to be the meaning of these grotesque and hideous forms. His answer showed that he knew the real principle involved in what he was doing, and that practically these carved figures of evil stand for "the devils cast out."

What he said was that, "We put the holy and beautiful things inside the church, and the base and hideous as far out as we can get them. You see them, therefore, on the corners and extremities only." This, I say, was his expression of the principles involved in the "devils cast out of the man and entering into the herd of swine." It is the evil thrust out of the holy sanctuary of the inner man and his worship and compelled to take its place outside, *where it can be seen and judged!* I do not deny that there have been gross perversions of this idea, notably in the monstrosities concealed in the so-called misereres, or canons' stalls in some mediæval churches; but these cases only show that artists then, as now, sometimes refused to be restrained by any law: they do not invalidate the law or principle itself as above defined.

But there is a deeper principle than this even, involved in the same idea — that of the use that is made of these very forms — being the same use that the Lord makes of man's evil and lower nature. The subordination of evil under good, or the turning of evil to good uses by the Divine omnipotence and wisdom finds its expression in this feature of architectural art as it does in the words of the Psalmist. "Surely the wrath of man shall praise Thee: the remainder of wrath shalt Thou restrain." In other words, the use of grotesque and hideous gargoyles in architecture illustrates the universal philosophic and religious truth of the *uses of evil!*

I have said that some of these forms express violent emotions of anger while some are simply grotesque and provocative of laughter. A recent issue of one of the illustrated magazines had a very instructive article on the Cathedral of Notre-Dame in Paris, with pictures showing many of these very ludicrous forms.

Now ridicule has its moral uses; some evils only need to be brought to the surface to be actually seen in their effect, and to be laughed at, to be put away. Many a man and woman can stand anything better than being laughed at, and caricature in our popular press is one of the mightiest of all weapons used in the enforcement of public sentiment.

The distinguishing characteristics of these architectural adornments is, however, the kind of use they are put to, which is always a servile one. They are compelled to be carriers of burdens, or spouters and spewers of waste-water. These are not the dignified uses into which the human and the angelic mind can enter. The same principle is exemplified in other forms of sculptural art. In a beautiful fountain wherein are grouped in bronze or marble the forms of men or women expressing some lofty idea or sentiment, it would be offensive to see these forms made use of, either in supporting columns or as spouting forth the water of the fountain. For the support of heavy entablatures we see often used the Atlantes or Caryatides, muscular and often beautiful forms of men or women, whose purpose, however, is simply that of sustaining strength, while the water finds its issue from the mouths of Tritons or some order of creatures subordinate to man.

And so in the building of the church, when it came to the decorating of the water-spouts and the brackets, it was thought undignified to introduce the nobler and more beautiful types of the human form. The saints and angels may stand with uplifted gaze upon pinnacles or in niches, as if engaged in the very act of worship itself: the lower creatures — even the baser, merely animal forms of man — these also can worship in their way; they can serve God on the plain of their own uses: they also serve

"Who only stand and wait."

They can worship in being the bearers of heavy burdens and the waste-ways, the gutters and the sewers of the vast human economy — "Even the wrath of man shall praise Thee: and the remainder of wrath shalt Thou restrain."

All animals are correspondents of human affections, good or evil, and are, therefore, expressive of them. All the animals in Paradise, we read, were brought before Adam to be named because he only as man, in whom all affections reside, could "know their names" that we could understand the human qualities which are written large in the whole animal kingdom. And so all these animal figures, made use of in art and legend, have their human meaning and speak to us in a language far more eloquent than any speech of monkeys that Mr. Garner will ever learn. I say the animal forms in art and legend, for even the fabulous creatures of mythology, such as winged lions, dragons and unicorns are all made use of in holy Scripture as types of human affection and even as the expression, in their places, of man's adoration and worship.

"Thou hast heard me from the horns of the unicorns," sings the Psalmist (Ps. 22), and in another place, in that great Psalm wherein nature in all her heights and depths is called upon to praise the Lord, even the dragons are not forgotten.

"Praise the Lord from the earth, ye dragons and all deeps: . . . beasts and all cattle: creeping things and flying fowl." The mythical animals owe their very existence in literature to the law of Correspondence, under which law man has sought to embody in animal forms some peculiar phase of human affection or thought. In the sacred geography of Scripture, not only the lower animals are made use of as types of divine service and worship, but even the lands themselves that lie about the holy domain of God's people; sings the Psalmist: "Moab is my wash-pot: over Edom will I cast out my shoe: over Philistia will I triumph!"

Now the lesson of these lower animal forms in sacred architecture is that of the subordination, by the Divine Government, of all things to use, even the things of evil. Within the Holy City are the pure and beautiful forms of life; without are the dogs, the profane, the abominations, but they all have their place under the Divine Government and their introduction into the stones of the church building, as into the letter of holy Scripture, only lends a powerful illustration of the truth of the universality of the Kingdom of God.

"From whose all-pervading eye
Naught escapes without, within."

Not only is no evil concealed from God, it is in His sight all brought to the light, but He can turn the evil of man to man's good or to the "restraining," at least, from further evil; and so He can make even the wrath of man to praise Him, while the remainder of wrath He can keep within bounds. In other words, the evil that cannot in some way be turned to good, God never permits. All evils occur under the laws of the Divine Permission which are a part of the law of Divine Providence.

I have spoken of this as a universal principle in philosophy, in morals and in religion. In philosophy it might be designated as the law of Opposites—or of that distinction by negation which is necessary to the existence of things. Good, in order to have the quality of good, must be distinguished from evil, its opposite: the assertion of good as a quality is the assertion of the idea of evil as a possibility as its opposite. In morals this permission of evil is involved in the freedom of man in which, while under the government of God, he may still freely transgress the laws of God; whereas, without this freedom to transgress there could be no voluntary choice of good on man's part and, therefore, no such thing as virtue.

How large a place this same law of the permission of evil assumes in the doctrine of evolution I need here only suggest. It takes the form of what is called the "survival of the fittest," which means in science, the survival of the strong by the destruction of the weak. Destructive wars and all the evil passions they call into play are made use of by the Divine Providence in advancing mankind, just as destructive storms and pestilences are permitted in nature. These are all forms of evil made to subserve some greater ultimate good. But this is not the only survival of the fittest that the true law of evolution exhibits. It is according to the law of the "Sermon on the Mount," that the "meek shall inherit this earth" and that the "merciful are blessed, for they shall obtain mercy." In other words, the laws of violence and force and strife are those that under the laws of Divine Permission control the inanimate kingdoms of nature and of man considered as an animal, and as "praising the Lord from the earth" and "by his wrath" with the dragons and deeps and other creeping things; while the laws of brotherly love and compassion, and mercy and peace are those that prevail where man has started on his truly human, that is, his angelic career, or his development from a creature of earth into the citizen of the Holy City—the New Jerusalem. The two law-systems are not conflicting; the one, under Divine Governance, leads into the other. Just as all laws of discipline give way when they have done their work to the liberty of the love of what is good and right for their own sake.

And this is the sermon in stone I would have you read when you see dragons and shapes of violence introduced into the structure of the temple—namely, the truth "that the Lord governs the hells!" Tell me, is there any truth, any sermon that may be preached, more comforting than that! No church is doing her mission in the world that casts out the evil and sinful as beneath her regard: she is to claim all in the name of the God that governs all. Even though she walk through the valley of Death, she need not fear, for God is in the midst of her: she shall not be moved.

"He prayeth well who loveth well
Both man and bird and beast.

"He prayeth best who loveth best
All things, both great and small,
For the dear God who loveth us
He made and loveth all."

Amen.

GREAT HAMMERS.—Below I give a list of the great hammers in European ironworks, their weight and their date of manufacture. Terni works, Italy, fifty-ton hammer, made in 1873; Alexandrovski, Russia, one of the same weight, 1874; Creusot, France, eighty-ton hammer, made in 1877; Cockerill works, Belgium, one of one hundred tons, made in 1886; one at the Krupp gunworks, Essen, Germany, also made in 1886, weighs one hundred and fifty tons and is the heaviest in the world.—*St. Louis Republic.*

SPANISH ART AT THE NEW GALLERY.—I.

WITH the opening year we have at the New Gallery one of the National series of exhibitions which are so important and interesting, as affording valuable opportunities of studying not only the position held by the various European countries in regard to art, but as throwing side-lights on their histories by the numerous portraits of the men who helped to make those histories.

The two previous exhibitions held in 1894 and 1895 illustrated very fully art in North Italy and Venice, from Cimabue upwards and onwards till its decadence; and this year we are invited to behold a splendid display of objects relating to Spanish art.

The committee, with the Duke of Wellington as President, is to be congratulated on the superb and comprehensive collection which the liberality of the owners has enabled it to bring together as well as on the arrangement of it, notably that of the central hall, which might almost be the entrance-hall of a palace, so rich are the hangings, the lamps and the armor with which it is furnished. The Exhibition embraces many old pictures and some modern ones, drawings, engravings, embroideries, lace, potteries and glass, armor and arms, and a considerable number of ecclesiastical and religious objects, besides several valuable manuscripts. A vast proportion of the pictures, though illustrative of one of the arts of peace, owe their expatriation to the fortune of war. From the advent of the Moor into Spain to the exit of the Duke of Wellington, the work of the preceding race or generation has been destroyed, mutilated or carried off by the conqueror; and what remains was either safely concealed or considered not worth the trouble of taking away. "It was part of the recognized duty of the French army to swell the catalogue of the Louvre, while picture-dealers armed with British gold accompanied our troops, though they usually left behind them more than they took away." The most barefaced robber was probably Marshal Soult. It is told of him that when showing his gallery in Paris to an English colonel one day, he stopped opposite a fine Murillo and said, "I very much value that, as it saved the lives of two estimable persons." An aide-de-camp whispered, "He threatened to have both of them shot on the spot unless they gave up the picture!"

And the storehouse is still unexhausted: as a writer of to-day says, "The modern Spaniard, unlike the modern Italian, does not despise the past and its works, he simply does not care; and if a foreigner wants the old things he might as well have them—at a large price." Only a year ago this same writer was offered the altar cross from a large church in an important Spanish city by the person supposed to be its custodian.

The walls of the New Gallery being covered with Spanish paintings, the *coup d'oeil* is naturally not such as was presented at the Venetian Exhibition for example, but we fear the Venetian artists would have been given but a short shrift had the Holy Office been dominant for even a brief period on the shores of the Lagoons. The Inquisition formed so important a factor in the domestic life of Spain, as well as in all pertaining to the fine arts, that in justice to our subject some reference must be made to it, since its influence largely contributed to the imprinting on the countenance that ascetic and sombre expression that almost oppresses the visitor to a gallery of purely Spanish portraits. It watched over thought, and the means by which thought expressed itself—speech, the press and the pencil, and did this assiduously. Few probably are aware that Pacheco—for a time the teacher, but better known as the father-in-law of Velasquez—was in 1618, commissioned by the Holy Office to take particular care to visit and inspect the paintings of sacred subjects standing in shops and public places, and if he found anything objectionable in them he was to take the pictures before the Inquisitors who would deal with them—and, of course, the unfortunate artists—as they deemed necessary. What tremendous power to be entrusted to one man, and he was a brother of a familiar of the Holy Office!

There was no need of "Tribys" in Spain, as the study of "the altogether" from life was strictly forbidden by Pacheco, who said that "if they wished to study the female form, they could avail themselves of good pictures, etc., and the excellent designs of Albert Dürer, and so choose what was most graceful and best composed without running into danger." As regards pictures of the Virgin, the most rigid rules were laid down: Pacheco says, "What can be more foreign to the respect we owe to the purity of Our Lady the Virgin than to paint her sitting down, with one knee placed over the other, and often with her sacred feet uncovered and naked? (Let thanks be given to the Holy Inquisition which commands that this liberty be corrected.)" Another writer speaks of the impropriety of depicting her unshod, since they know that she wore shoes from the much-venerated relic of one of them from her divine feet in the Cathedral of Burgos!

Verily, it was a serious matter to undertake a religious subject under such circumstances—and the principal demand was for these—therefore, small wonder is it that many artists gave themselves up to prayerful meditation and confession ere venturing on it.

But to revert to the immediate subject of this notice: There are some two hundred paintings by old masters with several examples of those of our own century, about half of the former being attributed to Velasquez and Murillo, and, as usual in these exhibitions, several masterpieces known to be in this country are not among them. The endeavor to hang together, so far as possible, the pictures of each

owner prevents us from studying a master's works collectively, since they are scattered through all the rooms.

In "No. 1" we have two little panels, $17\frac{1}{2}$ " x 6", shutters of a triptych, attributed to Antonio del Rincon — the father of Spanish painting and earliest of the truly national painters; and in these groups of King and Queen devoutly kneeling (their patron saints standing behind them) is easily traced the passing influence of the Flemish masters. The panels are additionally interesting, as giving authentic portraits of Ferdinand and Isabella, that of the latter showing both dignity and intellectual beauty; indeed, it was from her that her descendants inherited their love of the fine arts. Antonio stood so high in his sovereign's favor as to be honored with the Order of St. Jago. It is to the credit of the Austrian dynasty that they relaxed in favor of the fine arts the rigid ceremonial of Spanish etiquette. Charles V made a friend of Titian; the gloomy Philip II treated Sanchez Coello with the greatest distinction, gave him a studio in the palace, often visited him there, and caused him to remain seated while at work in his presence, Philip leaning on his shoulder to watch the work; he even addressed the painter when writing to him as "My beloved son." This King showed such favor also to Sir Antonio More as to excite the jealousy of the courtiers, who trumped up a false charge of heresy against him, which, but for timely warning, would have lodged him in the Inquisition's cells.

Among the few examples of Morales are a "Pieta" on a panel, a painful subject well treated — the wood of the cross behind Mary's head standing out well from behind the dark background — from the

"Speech Heaven denied to him whose dumbness threw
A deeper sense and charm o'er all he drew;
And, mute himself, his breathing pencil lent
Canvas a voice, than mine more eloquent."

Of portraiture in the time of Philip II there are several fine examples from the masterly pencil of Sanchez Coello, pupil of Sir Antonio More, and painter in ordinary to the King. Sir J. Stirling-Maxwell lends the portrait of Philip himself, life-size, three-quarter length; he wears a small lace ruff above his suit of armor which is richly inlaid with gold, in the right hand he holds a baton, resting the other on his sword, while from his neck hangs the chain and order of the Golden Fleece (which is a small gold sheep). His complexion and hair are fair, countenance gloomy and morose. The other portraits by Coello are full length, and undoubtedly the finest and most charming is that of Isabella of Valois, third wife of Philip II. Her pleasing face deserves mention as being the *only* one among two hundred pictures that wears the ghost of a smile. Her elaborate dress is purple, she wears rich jewels and pearls on neck and wrists, and on her auburn hair, which is frizzed, there is a wreath of roses; the pose of her hand, which holds a fan, is very graceful and lifelike. We must not forget the lace cuffs and large lace ruff so familiar in Zuccherro's portraits of Queen Elizabeth, the style of which this magnificent portrait strongly resembles. The canvas is 78" x 36" and is lent by A. Stirling, Esq. Captain Holford lends a portrait of the daughter of Philip and Isabella, Donna Eugenia, governess of the Netherlands, and afterwards wife of the



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Jardine Kent & Jardine Arch'ts N.Y.C.

famous Standish collection, and "Christ Bearing the Cross," in which the face, though thin and worn, bears an idealized expression of heavenly resignation, not easily forgotten. This sublime expression of self-sacrifice is a characteristic of this painter, who on that account is called "The Divine." By Navarrete, "El Mudo," there are his own portrait from the Soult collection, a somewhat sad, but powerful and artistic face with very earnest eyes; and the portrait of Donna Maria Padillo: her black mantilla covers half her face, which is particularly fine.

Deprived by illness of hearing at the age of three, Navarrete never learned to speak, but when very young used to copy with charcoal everything that pleased him; so his father had him taught by a monk living near, by whose advice Navarrete went ultimately to Rome, where he is said to have studied in the house of Titian. On his return to Spain, Philip II was shown a picture by him, which so pleased him that he assigned "El Mudo" a pension, and employed him in the Escorial; but some of his works, like so many others of value, perished in a fire. When Philip, finding Titian's splendid "Last Supper" was too large for the place assigned, ordered the top to be cut off, so as to fit the wall, it was Navarrete who did all in his power by signs to beg the King not to do it, promising at the risk of his head to make a perfectly faithful copy — but in vain. This fine painter died in 1579. Lope de Vega, in a lament on the death of "El Mudo," has this epigram, which is translated as follows by Mr. Stirling, and given in his work on Spanish painters:

Archduke Albert of Austria. She has a somewhat heavy and sullen face, dark hair richly dressed, and wears festoons of pearls and the lace ruff. Another portrait of this princess by Pantoja de la Cruz, Coello's best pupil, is lent by the Duke of Westminster. There are also a few more fine portraits by Coello of unnamed personages.

Domenico Theotocopuli, known as "El Greco," was born of Greek parents in Venice and came to Spain to work at the Escorial; he is said to have been a pupil of Titian. A small canvas, "Christ chasing the Money-changers from the Temple," is an example of his early and Venetian manner, but the general character of his work is thoroughly Spanish. His portrait of the sculptor Pompeo Leoni is exceedingly good, as well as the bust of Philip II on which he is engaged. Another fine portrait is that of the artist's daughter — a half-length in white hood and ermine cape. Her lovely and refined face with its regular features is lit up by a pair of sparkling black eyes. Both these canvases are from the Louis Philippe collection and were exhibited in Manchester in 1857.

Ribera, "Lo Spagnoletto," is represented by several works, "A Philosopher," the bust of an old man holding a chart with diagrams in both hands — the long beard and wrinkled face are portrayed to a nicety — is vigorous and strongly lighted. "The Locksmith," from Dulwich College, depicts a man of great strength turning a key in a lock he holds in his hand, while looking towards the spectator. "Æsop" is another old man of vigor; every detail of this picture is

of interest. Ribera is an instance of natural genius rising above all obstacles. When at school he learned little, finally ran away, and made his way to Rome by begging, for he had no money. Here he was seen one day by a Cardinal who was attracted by the sight of a half-clad ragged boy sketching statues in a garden, while beside him was a heap of crusts given him by the passers-by. Struck by the sight, the Cardinal offered to take him home to his palace and have him taught, and there he remained for some time. Desiring more freedom in his studies, he left the palace and worked for a time in different studios, where he was called "The Little Spaniard." He ultimately returned to his native land.

We mention in passing, "The Assumption of the Virgin," by Cano, whose manner is soft, rich and pleasing. He may indeed be called the Spanish Correggio. In this picture there is a very natural look of surprise on Mary's face as she holds out her hands in astonishment at the glories around her. According to the legend, the bystanders, seeing the open tomb, ran to look at it and beheld the earth on which she had lain spring into lilies, and this scene forms the lower portion of the picture. The idea is essentially Byzantine and Gothic. Cano's own portrait, by himself, hangs in the Gallery and depicts a clever but narrow-minded man, as his history proves him to have been, especially where the Jews were concerned.

The few large canvases by Herrera relate to incidents in the life of St. Bonaventura. This extraordinary man must not pass unnoticed, as he was the first teacher of Velasquez, and his style—bold and even furious—had considerable influence in that of his illustrious pupil. His works show genius, and to that he certainly owed his escape from the consequences of a serious accusation of coining, brought against him through his love of engraving on brass. Taking refuge at a convent in Seville he painted a grand picture of his patron saint, which chanced to be seen by Philip IV, who said, "that one possessed of such talents could not have misused them." The painter was, therefore, allowed to return home.

Zurbaran, who undoubtedly stands in the first rank of Spanish painters, was the son of a small husbandman in Extremadura, who, observing his son's talent for painting, sent him to Seville to study, where he made the most of his opportunities. Zurbaran early formed a resolution not to paint even a piece of drapery without having it before him on a lay figure, and he thus acquired the habit of delineating men and things as he saw them. In his love of strong contrasts of light and shade he resembled Caravaggio. He was employed to paint three large pictures for a Carthusian monastery in Seville, where he had every opportunity of making those studies of white-robed monks in which he is unrivalled. There are four such monks exhibited, whose features bear the traces of their life-asceticism, "their white draperies chill the eye as their cold hopeless faces chill the heart." The "Magdalen," lent by Sir Clare Ford, is a full-length life-size figure in a long black robe and streaming auburn hair which covers her shoulders: she is contemplating a skull, her hand resting on an hour-glass, near which stands a lighted candle (much in need of snuffing) while a torn letter lies at her feet. Mr. Ford, the original owner, said of this picture, "A most characteristic specimen and truly Spanish." The Magdalen repents in sack-cloth and ashes, and not with the nudities and allurements of Italian treatment, which tempt to a repetition of her sins. This fine canvas is 57 x 45 inches. His "Benjamin" is to all intents a Spanish shepherd standing in a large open country and looking at the spectator over his right shoulder. He wears a sort of Scotch plaid of striped material round his body, crossing the left shoulder, above his short blue coat with red sleeves which are tied with prim little yellow bows, as are also his short knee-breeches; by a long chain he holds a wolfish-looking dog. The Earl of Ancaster lends this vigorous picture, which is 77 x 40 inches. As a specimen of Zurbaran's faithfulness to nature, Palomino mentions a picture of an enraged dog from which chance observers used to run away. Called to court by Velasquez at the desire of Philip IV, he painted the "Labors of Hercules," ten works now in the Queen of Spain's Gallery. One day Philip saluted him as "Painter of the King and king of the painters." He died in Madrid in 1662.

[To be continued.]

THE PHILADELPHIA ARCHITECTURAL EXHIBITION.

THE

Philadelphia Architectural Exhibition, lately held at the Pennsylvania Academy of the Fine Arts, was indebted for its high standard to the liberal manner in which the architectural committee was chosen.

It was resolved to avoid, by adding two additional members from both Boston and New York, all local prejudice, which invariably occurs when any small body of men manage an exhibition. The local committee of five was elected by the architects of Philadelphia, as were the gentlemen from Boston and New York, and in that way all feel satisfied that the selection was impartial—even though some over-appreciated mediocrities were not as well represented as usual.

The Richard Morris Hunt Memorial Exhibition in many ways was the most important section of the Exhibition. It consisted of one hundred and fifty drawings and photographs, covering Mr. Hunt's entire professional work. His *projet* drawings, made in Paris back in the sixties, are wonderfully well rendered and very interesting, and after studying his entire exhibit the most critical designer leaves

with the feeling that Mr. Hunt was a masterly draughtsman as well as a great architect. The catalogue, which, by the by, reproduces many of Mr. Hunt's designs, gives a biography of Mr. Hunt's career and a list of his best creations, which is of great interest to all his admirers.

Through an arrangement made by the T-Square Club, four of whose members were on the Philadelphia hanging-committee, a gift of one hundred of these catalogues has been sent to the representative architectural clubs of the country with a note regretting that the reproductive work is not better and expressing a desire for a closer intimacy between the different clubs.

McKim, Mead & White were well represented by a wonderful line-perspective of the Brooklyn Academy of Art and Science, and by some well-studied drawings for the Columbia College Library. Ernest Flagg had half a dozen very accurate graded wash-drawings, those showing the accepted design and alternative scheme for the Washington Cathedral of St. Peter and St. Paul being the most interesting. A large water-color perspective of St. Luke's Hospital, also by Mr. Flagg, was conspicuously hung.

Wilson Eyre, Jr., had a very characteristic exhibition with his usual departure. It is a source of mystery how every year he can find a new medium to work in, and an aptitude for new ventures. This year it is architectural gardens, and very charming they are, too. The "water-color pencil-drawings," for such they are, which showed a perspective and two elevations of a proposed garden for Beauveau Borie, Esq., were enchantingly picturesque, yet academic to a degree. Mr. Eyre's individuality transforms everything he undertakes, and he never leaves anything commonplace after his transfiguring work is done.

Cope & Stewardson had two clever drawings showing portions of the new University of Pennsylvania dormitory system, and Mr. Cope exhibited two sketches made in Spain last summer, which received First Mention at the last T-Square Club Sketch Exhibition. One of the dormitory drawings referred to above was rendered by Mr. John Stewardson, just before his death, and is one of his best bits of rendering.

Edgar V. Seeler had a good exhibition, his principal design being a colored graded wash-drawing for an observatory, etc., for the University of Pennsylvania.

C. Howard Walker exhibited a water-color perspective for the re-arrangement of Copley Square which is well rendered and full of good suggestions. Mr. Peabody, of Peabody & Stearns, had three frames of delightful pencil-sketches made during a trip abroad.

The Beaux-Arts Society's competition drawings were plentiful, and the P. D. Club of Boston and the Philadelphia T-Square Club were well represented. Among the drawings representing the latter organization, two First Mention designs by Albert Kelsey, President of the Club, were conspicuous. Lloyd Titus had a well rendered gateway, also a First Mention design, and Adin B. Lacey showed his design for the same subject which won second place.

By far the best set of competitive designs, however, were those of Mr. J. Russell Pope, which won him two scholarships and sent him abroad for two years. The subject was a bank for savings, and the solution, as shown by his designs, is admirable. The rendering is clear and strong, and his perspectives show much individuality.

R. G. Kennedy exhibited a memorial school building for the Home of the Merciful Savior.

Frank Miles Day showed an elevation for the Medico-Chirurgical Hospital, and Louis Herman Duhring exhibits his silver-medal design for a grand staircase.

The character of the Exhibition is less pictorial than heretofore, and for that reason a little uninteresting to the public, but very instructive to the profession.



WASHINGTON CHAPTER OF THE AMERICAN INSTITUTE OF ARCHITECTS.

At the regular monthly meeting of the Washington Chapter of the American Institute of Architects, held Friday evening, February 7, 1896, the following resolution was passed:

We, members of the Washington Chapter, American Institute of Architects, wish, both as a body and as individuals, to protest against certain statements published in *Harper's Weekly* of December 28, 1895, the *Utica Globe* of January 18, 1896, and other papers of recent date, in which Mr. Edward P. Casey, son of Gen'l T. L. Casey, is put prominently forward as the Architect of the new Congressional Library Building in this city.

We are familiar with this building from its beginning to the present time, and feel that no one can, with propriety or honesty, be entitled to the credit as architect of this building except J. L. Smithmeyer and Paul J. Pelz. They have devoted the best years of their lives, from 1873 to 1893, in perfecting the plan and in designing the exterior and interior of this building.

Official documents prove that the work was commenced by act of April 15, 1886, under the direction of Smithmeyer & Pelz, Architects. In 1888, Gen'l T. L. Casey, father of the alleged architect, was

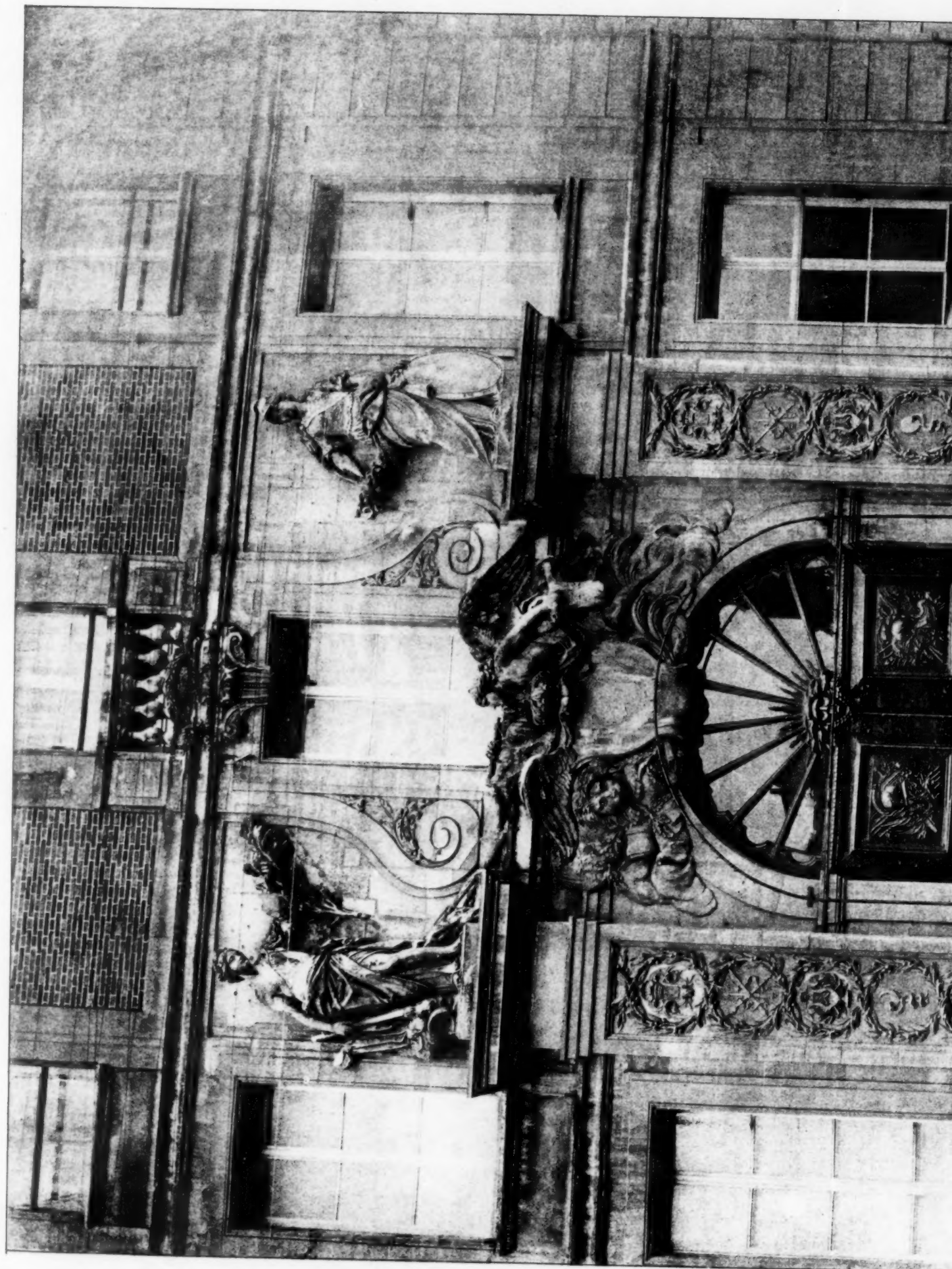


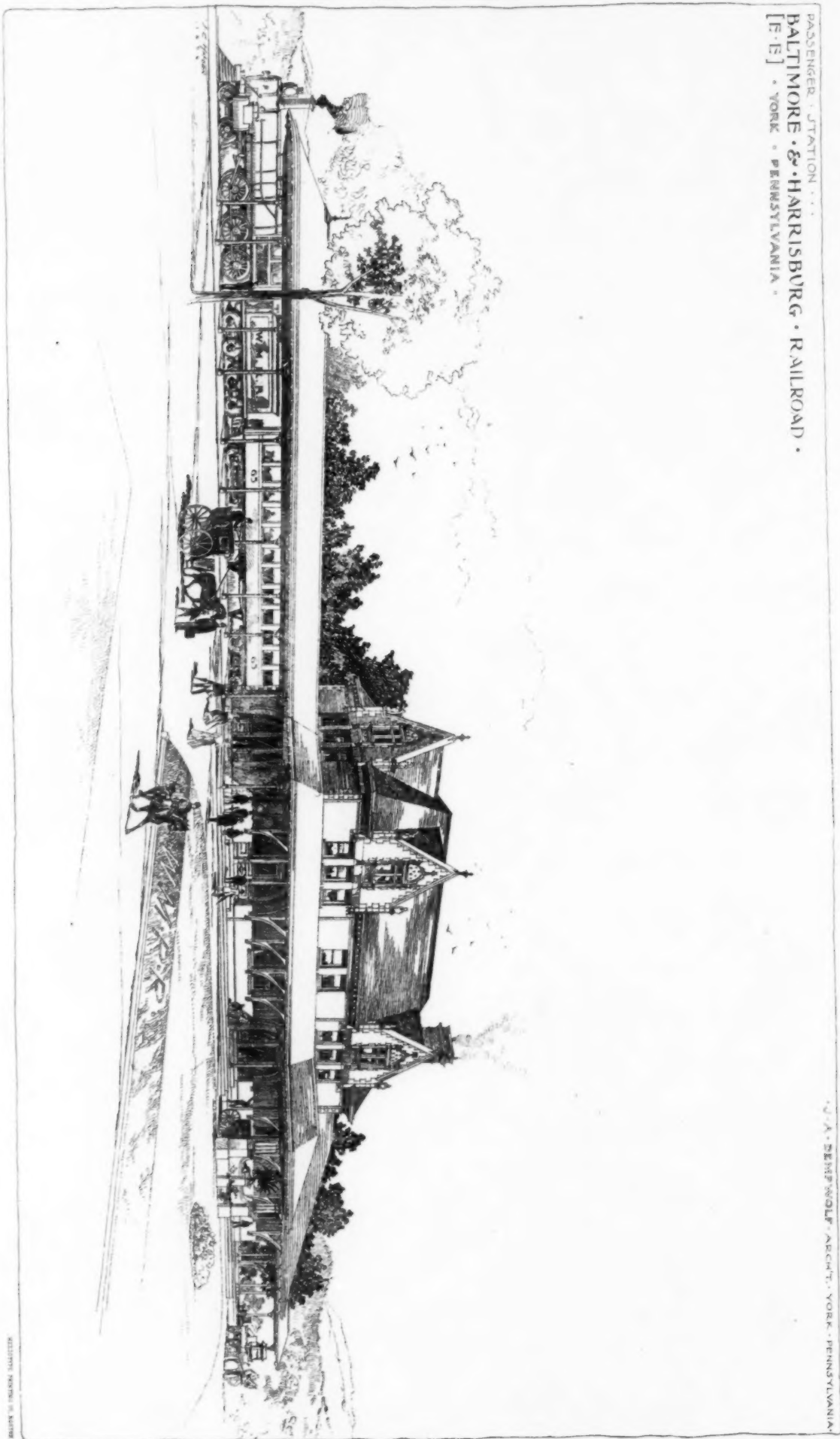


ILLUSTRATION D'ARTS ET MÉTIERS

A PORTE-COCHÈRE, VERSAILLES, FRANCE.

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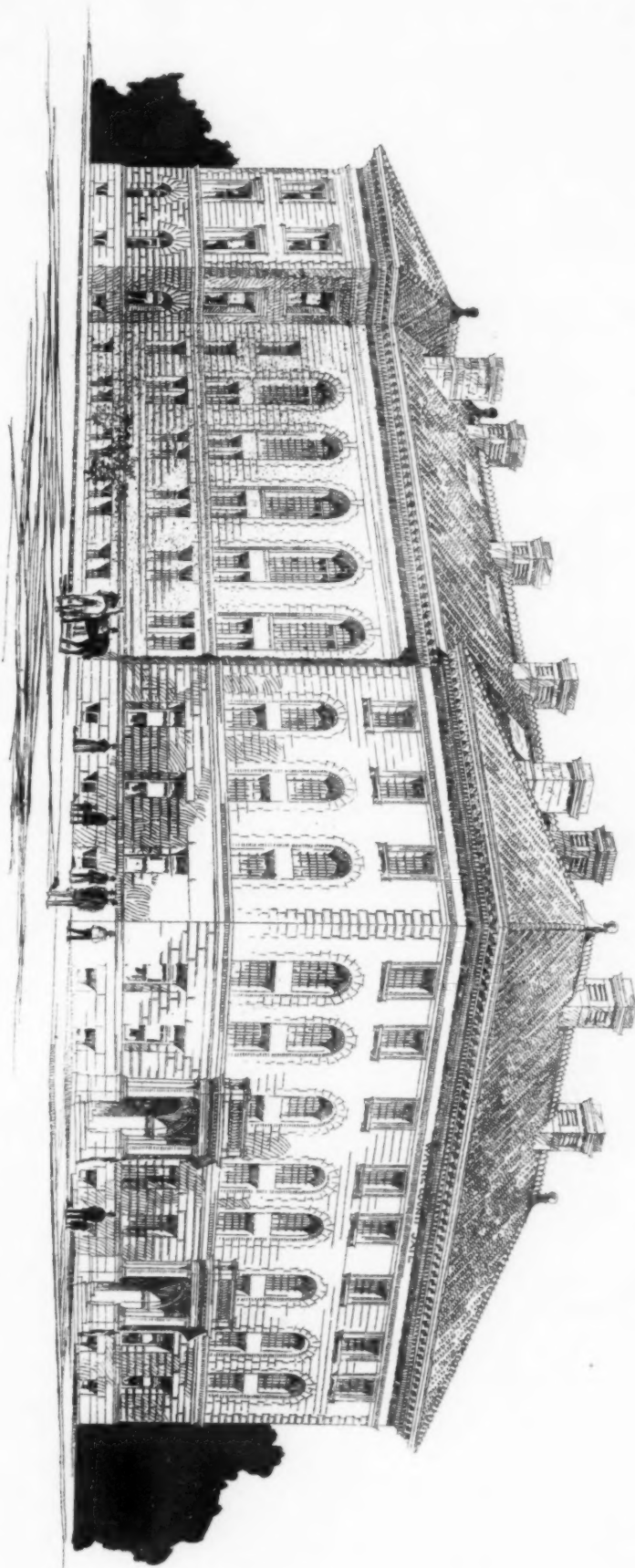


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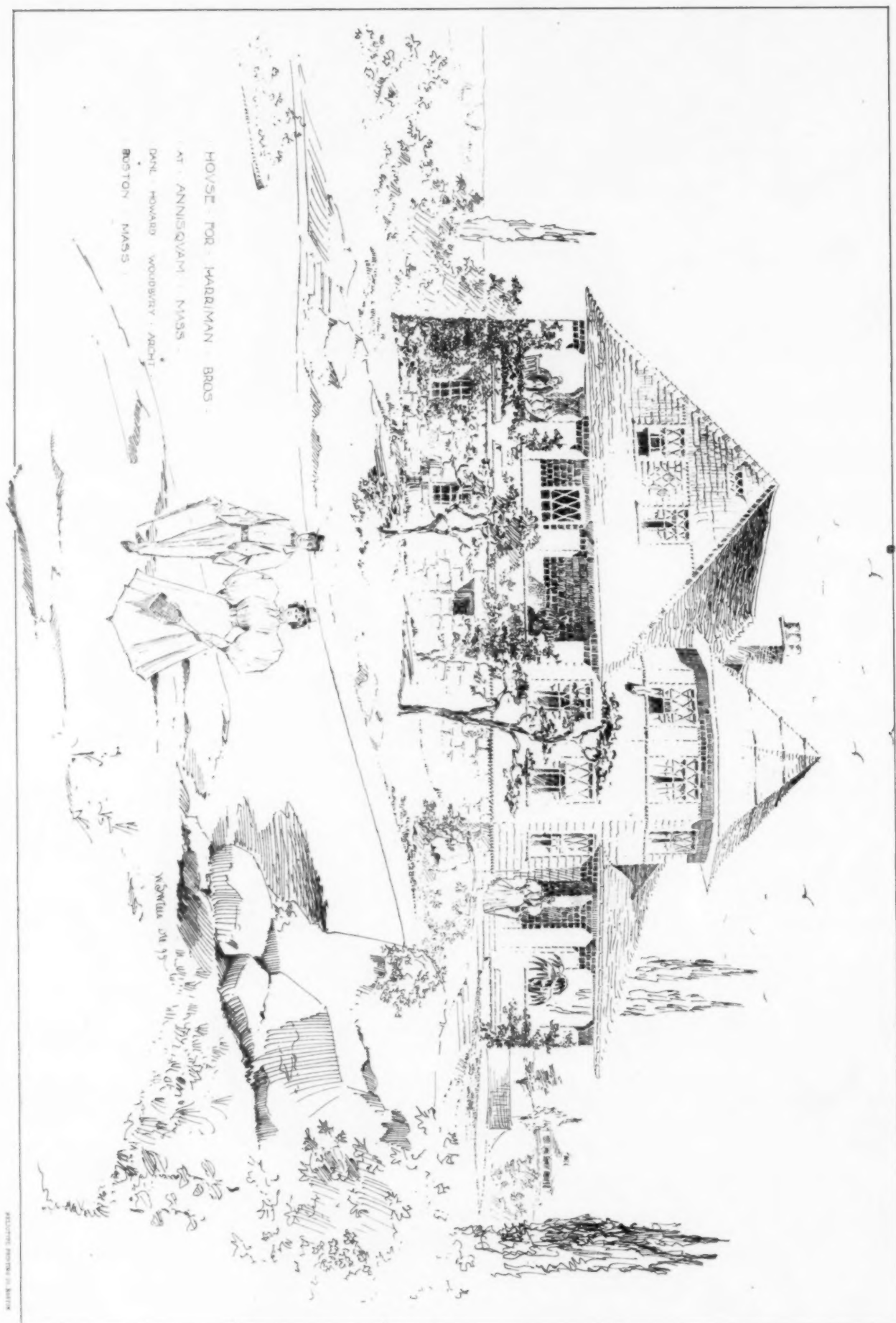
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HOUSE-AT-JAMAICA-PLAIN--FOR--MR.-M.-K.-GREEN--
 BY--DANIEL--TAYLOR--KENDALL--&--STEVENSON--ARCHITECTS--

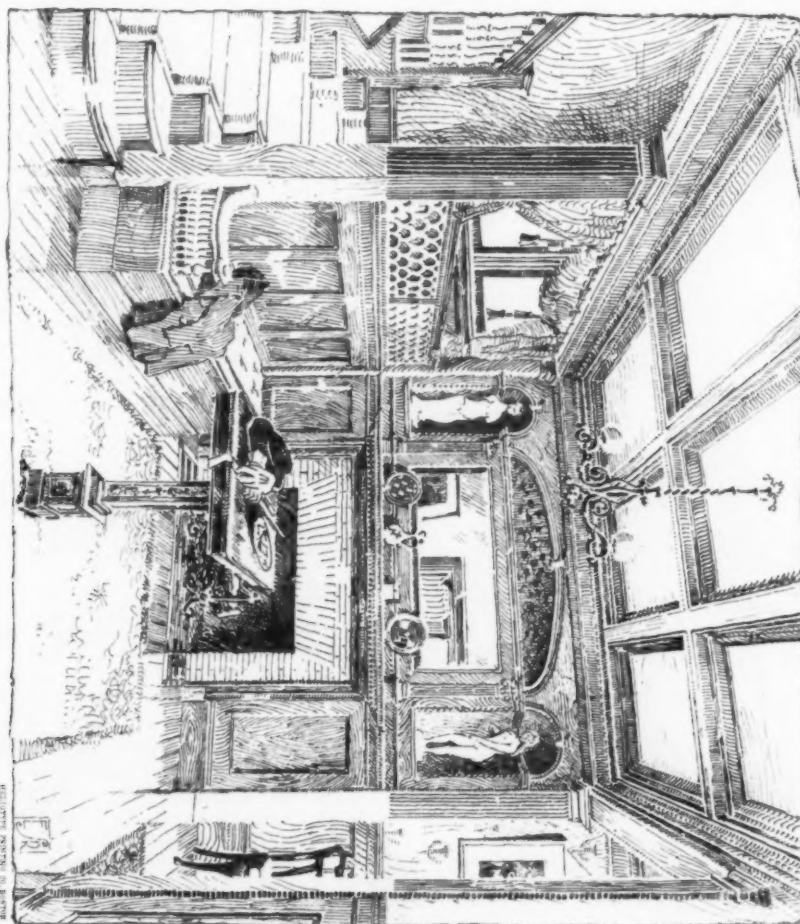


ILLUSTRATION BY J. B. BROWN

placed in charge, with directions to complete the building according to the drawings of Smithmeyer & Pelz, omitting four of the stack-rooms in the interior courts.

When Paul J. Pelz was discharged, March 29, 1892, Gen'l T. L. Casey, U. S. A., wrote him that "as you have entirely completed the designs for the architectural characteristics and features of the building for the Library of Congress, both of the exterior and interior, . . . I have to state that your services will be no longer required by the Government." The alleged architect, Edward P. Casey, was not employed in any capacity on the building before this date.

We desire, in justice to two members of our profession, that the press of the country will publish this protest, and we further recommend the American Institute of Architects to take official action in reference to the matter.

(Signed) ROBERT STEAD, *President.*
GLENN BROWN, *Secretary.*



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

HOUSE OF GEORGE B. CARPENTER, ESQ., DEARBORN AVE., CHICAGO, ILL. MESSRS. TREAT & FOLTZ, ARCHITECTS, CHICAGO, ILL.

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

A PORTE COCHÈRE AT VERSAILLES, FRANCE.

WAYNE COUNTY JAIL AND SHERIFF'S RESIDENCE, DETROIT, MICH. MESSRS. JOHN SCOTT & CO., ARCHITECTS, DETROIT, MICH.

PASSENGER-STATION OF THE BALTIMORE & HARRISBURG R. R., YORK, PA. MR. J. A. DEMPWOLF, ARCHITECT, YORK, PA.

HOUSE OF M. K. GREEN, ESQ., JAMAICA PLAIN, MASS. MESSRS. RAND & TAYLOR, KENDALL & STEVENS, ARCHITECTS, BOSTON, MASS.

STAIRCASE HALL IN SAME HOUSE.

HOUSE FOR MESSRS. HARRIMAN BROS., ANNISQUAM, MASS. MR. D. H. WOODBURY, ARCHITECT, BOSTON, MASS.

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

ACCESSORIES OF LANDSCAPE ARCHITECTURE, NO. III: THE FARMHOUSE OF THE PETIT TRIANON, VERSAILLES, FRANCE.

ACCESSORIES OF LANDSCAPE ARCHITECTURE, NO. IV: PARK ENTRANCE GATE, CHÂTEAU DE MUSSAIN, SAINTES, NEAR BRUSSELS, BELGIUM.

A GROUP OF AZTEC AND HEBREW DWELLINGS.

A GROUP OF FIREPLACES.

[Additional Illustrations in the International Edition.]

STUDY FOR THE RESTORATION OF THE PORTA PALLIO, VERONA, ITALY. M. FONTREMOLI, ARCHITECT.

[Copper-plate Photogravure.]

CHRIST, FROM THE NORTH PORCH OF THE CATHEDRAL AT RHEIMS, FRANCE.

[Copper-plate Etching.]

HILLS LIBRARY BUILDING FOR THE NEWTON THEOLOGICAL INSTITUTION, NEWTON CENTRE, MASS. MESSRS. RAND & TAYLOR, KENDALL & STEVENS, ARCHITECTS, BOSTON, MASS.

The building stands at the summit of the high hill known for many years as Institution Hill and fronts to the north, commanding a wide view, overlooking the surrounding country. The building is Greek in general style and has a handsome entrance portico of the Ionic order with pediment roof, and is constructed of yellow brick with stone and terra-cotta trimmings, upon a basement of Milford granite. Internally, it is divided into a stack-room, which is a fire-proof apartment three stories in height, only two of which are completed at the present time, and ample reading and study rooms.

The main reading-room is on the entrance floor and will be called the Hatshorn Memorial Hall. Between this and the stack-room are the librarian's offices and delivery-room. The entrance is through a central domed hall which leads, on the right to the reading-room, on the left to staircase and parlor, and opposite the entrance, to the delivery-room, offices and stack. In the basement



story are study-rooms, an unpacking-room, a large newspaper reading-room and the heating and ventilating apparatus. A mezzanine story contains ladies' toilet and parlors above the librarian's offices. The interior finish is in quartered oak, with hardwood floors throughout. The library is planned to accommodate 50,000 books now, with an ultimate capacity of 75,000, and cost about \$45,000.

THE CHANCEL: ST. PETER'S, EATON SQUARE, LONDON, ENG. SIR A. W. BLOMFIELD, ARCHITECT.

THE church of St. Peter was erected seventy years ago, at a time when orthodox people believed it was necessary to pass to their devotion under a portico with Classic columns, and to be surrounded by chilling walls when they desired to have some fervid moments. So acceptable was a second-hand paganism of form to the early Belgravians, that when the church in Eaton Square was destroyed by fire about ten years after its erection it was rebuilt without the introduction of any change in its appearance. It was supposed to suit the *genius loci* by its extreme respectability. There was accordingly extraordinary courage shown by Sir Arthur Blomfield when he proposed to transform the interior of the church, and while leaving the exterior in its dignified coldness, to employ mosaics, stained-glass, gilding and color in order to endeavor to impart some warmth within. The architect was restricted in many ways. Semicircular-headed windows had to be respected and, worse still, the cumbrous galleries. The illustration shows some of the changes, but to produce their full effect it is necessary that the reader should be acquainted with the church in its original state, or should spend a little time considering the outside of the building before coming on Sir Arthur Blomfield's needful innovations.

PUBLIC RECORD OFFICE, LONDON, ENG. MR. JOHN TAYLOR, ARCHITECT.

This new building in Chancery Lane, which was completed in the autumn of last year, forms an important part of the whole scheme for the extension and enlargement of the Record Office.

It stands clear from and rises well up above all buildings in the immediate neighborhood, and in its general treatment follows the design of the portion erected by Sir James Pennethorne about forty-five years ago, and with which it will eventually be connected, the floors and ranges of windows being kept at a corresponding level, with that object in view.

The entrance gateway, which is placed in the centre of the façade, is both wide and lofty, having a groined ceiling. On the east face above the inner arch of the entrance are niches containing statues, the lower one representing Henry III, the founder of the original house called *Domus Conversorum*, an asylum for converted Jews, and the upper one that of Edward III, who granted the keepership of it to the Master of the Rolls. Just beyond the inner gateway on the north side are the dilapidated and greatly mutilated remains of the Rolls Chapels. When the next block is added, connecting the present new building with the older portion erected by Sir James Pennethorne, the site of the chapel will be occupied by a building specially treated and of similar proportions to the chapel, in which the monuments will retain their present position and be attached to the present walls, having been carefully cased-in to preserve them until they are once more under the shelter of a roof. The stained-glass which has been removed from the present window-openings of the chapel will be replaced in the windows of that portion of the new building.

The whole of the north wing is arranged as repositories for the storage of public records, each room being specially constructed, provided with iron doors and fitted with iron racks and slate shelves, two stories in height, on each floor.

The south wing accommodates the staff, and contains a library and librarian's room, specially fitted with a combination of steel and wood cases and shelves.

Great care has been taken to make the building as fireproof as is possible, the floors being constructed of steel joints and concrete, the staircases of stone and iron, iron doors to the repositories, windows having stone mullions and steel lights, and the roof being entirely of iron, with cast-iron cover-plates having rolled lap-joints. The only woodwork in the structure of the building is the oak block floors, which are embedded on concrete, and the necessary doors, screens and cases in the south wing occupied by the staff.

The cost of the new building and fittings has been about 85,000*l*.



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.

Paintings by John and Bancel La Farge: at Doll & Richards Gallery, 2 Park St., February 14 to 26.

Pastels by J. Wells Champney: February 10 to 22, at Williams & Everett's Gallery, 190 Boylston St.

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 21, *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, opened 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.

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 9.

Paintings by Philip Zilcken: at the Macbeth Gallery, 237 Fifth Ave., February 17 to 29.

Symbolistic Paintings by P. Marcius-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 15 to 29.

SPRINGFIELD, MASS.—*Nineteenth Annual Exhibition of Paintings*: at James D. Gill's Gallery, until February 29.

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



THE SPANISH CHURRIGUERA STYLE.—In the reign of Charles II, when taste was vile and morals corrupt, when the golden bribes and gilded rocco of Louis XIV tyrannized over England and Spain, when Italy with her Guarinis and Borrominis, Naples with her "guglias"

and gaudy extravagances furnished a new infection of conceit and the absurd—"le dégoût du beau amène le goût du singulier"—and Spain, sated with Herrera, turned to prey on foreign garbage, then license succeeded to rule and everything became a lie. The age was one of gold in metal, but of lead in art, and never was religion more crusted over with tinsel ceremonials or more stripped of realities; never was the temple more prostituted by pagans than by bunglers who, calling themselves artists, made up with barbaric ornament their want of sentiment and design. The terms by which Spaniards denounce this degraded style are derived from José Churriguera, of Salamanca. The master was out-Heroded by his disciples, Narciso Tomé, Geronimo Barbas, Simon Gavilan and others—"non ragioniam di lor." The Churriguierists were cursed with a depraved invention, which seldom succeeds in an art so fixed as is architecture. Stone and iron, wood and solid substances were now tortured, in defiance of material and propriety, into sculptured pictures of spirits of the air, sunbeams and ethereal transparencies; forests of Sorian pine were carved into fricasees of flying angels and daubed with gold-leaf. Madrid, although deficient in fine Roman, Moorish, Gothic and cinque-cento art, is rich in this rococo, which came well devised for a fungus town that sprouted out of the decay of the older capitals. A pet specimen is the façade of the Hospital de San Fernando, at Madrid, erected by Ribera in 1726, which certainly entitles both inventor and admirer to an admission into Bedlam. Another gem is the Traspasante in the Toledan cathedral, constructed by Tomé, in 1723, and then considered the eighth wonder of the world. As the Court set the fashion, scarcely an edifice in Spain escaped these harpies, who were worthily succeeded by Royal Academicians. These, with their chairs, chains and centralization, were the inventions of Philip V, who came, according to Cean-Bermudez, himself an R. A., to crush ignorance and false taste with a strong arm. He created an artistical inquisition, which watched over architectural heresies, and whose approval was requisite before any new edifice could be erected. Thus the intellect of the nation was fettered by conventionalities, and every opening closed against private judgment and individual mind. Coldly correct and classically dull, these retrospective censors endeavored to resuscitate an alien artificial style, which neither affected the Spaniard at large by associations with the past, nor by intrinsic excellence, nor by conformance with existing wants, creeds and social habits; hence the soulless, savorless piles of commonplace, the feeble veneerings of the ideas of other ages and men, that weigh upon the Peninsula and bear the mark of the beast. The apostle of this learned eclectic mediocrity was Ventura Rodriguez, the Mengs of brick and mortar. To him, the "restorer of Spanish art," succeeded Juan de Villanueva, who fixed, says his friend, Cean-Bermudez, "its most brilliant epoch." Few, however, who glance at the heavy Museo of Madrid will agree in this eulogium, "*Tous les genres sont bons, hors le genre ennuyeux*." If these bores in building be right, then your Berrugate, your Herrera was a blockhead—"rien, pas même académicien." These pedants not only prevented the restoration of the Gothic and national styles, as occurred with us, where Anglo-Saxon energy has shaken off the foreign incubus, as the lion does a reptile from his mane, but encouraged the mutilation of many of the grandest works of better men and periods. Churches and cathedrals, wherever the clergy were rich and tasteless, were remodelled and "beautified." Grecian façades were stuck on to Gothic fronts, until insides and outsides were alike shorn of unity and propriety—witness the incongruities which disfigure the ancient cathedrals of Lugo, Pamplona, Gerona, Badajoz, Valencia. The first modern building in Spain is the royal palace at Madrid, which was erected for Philip V by Sachetti, an architect of Turin. It is altogether Italian in its merits and demerits, and as perfectly un-Spanish as are the two summer residences of the Bourbons—that at Le Granja being the work of Juvara, a Sicilian; the other at Aranjuez, done by Bonavia, a Lombard. Philip V presided at both, and there is no mistaking their ultra-French character.—*The Architect*.

NEW STATUES AT ROME.—Six statues were unveiled in Rome between September 20 and October 2, 1895. It has evidently been a very good year for statues in the Eternal City. One is to Garibaldi on the Janiculum Hill; one to Cavour in front of the Law Courts in the Prati di Castello; one to Marco Minghetti in the Piazza San Pantaleo, nearly in the centre of the city; one to the dramatist Pietro Cosca at the opening out of Via Arenula, near the Argentine Theatre; another is the column of Porta Pia which has been placed in front of that stretch of the Aurelian wall in which the historical breach was made by the Italian soldiers, September 20, 1870. The last is the monument of Villa Gloria outside the Porta del Popolo; it is erected on the spot where the Cairoli brothers fell, martyrs to the Italian cause, in 1867, near the historical almond tree. The monuments are all of great beauty, and constitute a real glory for modern Italian art.—*Invention*.

"FLATS," FROM THE UNDERTAKER'S STANDPOINT.—"There are flats," said an undertaker, "that appear to have been built with a view of getting people in, but not with a view of getting them out. It is a work of difficulty to take a casket down the stairs, and great care is required. If there is an elevator, the casket is carried down on that if it is large enough; if there is not room for the casket directly across, it may be placed in the elevator cornerwise; but it is not taken down in an elevator unless there is room for it to rest entirely upon the floor; if otherwise, it is carried down the stairs. If a funeral is held upstairs, it is better not to let the casket be carried down by honorary pall-bearers, but to have it carried by professional pall-bearers, who know best how to handle a casket under such circumstances."—*Philadelphia Telegraph*.

BYZANTINE REMAINS NEAR SEBASTOPOL.—Recent investigations not far from Sebastopol have yielded some new and interesting finds. Near what is known as the French Cemetery the discovery was made of what must have been the site of a very large Byzantine city, and objects of Classical Greek art of great beauty have been brought to light.—*N. Y. Times*.