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THE House Committee on Public Buildings and Grounds has reported favorably on the pending bill "for the securing of plans and for the erection of the public buildings of the United States," the substance of which is already familiar to our readers, with some amendments relating to the details of the conduct of the public building business, and the way in which the records shall be kept, and one providing that a civil engineer shall be substituted for an army engineer in the Commission provided for by the bill. With these amendments, the Committee recommends the passage of the bill. Whether Congress will follow this recommendation remains to be seen; but it is understood that the members generally favor it, and, unless it is made to give way to more important business, there seems to be a reasonable prospect that it may become a law at this session.

A CURIOUS case, involving the authority of an architect's certificate, was decided the other day in England. We have often warned our readers that the certificate has simply and solely the virtue that the contracting parties agree to give it, and nothing more; and this case furnishes an instructive confirmation of this principle. A building-committee contracted with certain builders for the erection of a chapel. The contract provided that "any question which might arise as to the materials, workmanship, delay, mode of executing the work, interpretation of drawings, quantities, specifications, etc., should be submitted to the architect," "whose certificate given on any point in accordance with the provisions herein shall be final and binding on the contractor without appeal." Another clause of the agreement provided that if any extras were required, the order must be signed by the treasurer and secretary, and countersigned by the architect. Some seven hundred dollars' worth of extra work was done by the contractors, without the formalities specified in the contract. The architect, however, gave his certificate that payment for them was due. When the contractors presented their bill, the church committee refused to pay for these items, on the ground that they had not been ordered as agreed. The builders brought suit, claiming that the certificate, in the absence of fraud, was binding on both parties. It is strange that a lawyer should have set up such a theory, which would have to be passed upon by the judge, and was plainly at variance with the contract, when a claim of waiver of the stipulation for extra work on the part of the committee would not only have a more reasonable basis of probability, but would, in this country, at least, have placed the decision in the hands of the jury; and it is hardly necessary to say that it was demolished at once by the court. The judge, Baron Pollock, said that the parties had clearly defined in their contract the powers of the architect. The contract made the architect's certificate final in questions of materials, workmanship, delay, mode of executing the

work, interpretation of drawings, quantities, specifications, etc., but said nothing to indicate that it was to be final in regard to orders for extra work, and payment for such work. On the contrary, the subsequent clause defined as plainly as possible the way in which extras should be ordered, and it was perfectly clear that the architect had no power whatever, either by way of direction, or by way of consent or waiver, to get rid of this clause. "To hold that he could do so would be to say that he could make a new contract for the parties, and set aside the contract already entered into."

M. ANTONY WABLE, in *La Semaine du Bâtiment*, makes some interesting comments on the Prize of Rome, and on the prospects of architectural education in France. M. Wable says, as has been said before, but with more force than usual, that the Prize of Rome, as an element in architectural training, has become practically a travelling-scholarship. In the time of Colbert, the Italian Renaissance, with the Roman antique on which it was founded, was considered throughout Europe to be the only style worthy the attention of the student of architecture; and the most promising pupils of the School of Fine-Arts were sent to Rome to study it, as to the fountain-head of true art. Even now, we cannot say that the founders of the great Paris School were wrong; but our horizon has widened in artistic matters, or rather, perhaps, our sympathies have become more catholic, and every one now admits the existence of qualities in Greek and mediæval architecture, at least, which should be studied. For this reason, the authorities of the School, some thirty or forty years ago, gave permission to certain holders of the Prize of Rome to leave the Villa Medici, and study the monuments of Greece. The brilliant development of the Neo-Grec movement, led by Labrousse and others, who had derived inspiration from this Grecian study, showed its artistic value, and, since then, the men of the Villa Medici have been almost as familiar with Athens as with Rome. M. Wable truly says, that the permission given to Labrousse and his colleagues to seek new principles of art in Athens was, virtually, an admission that the pupils of the School of Fine-Arts ought to study beautiful architecture wherever it was to be found; and, although French officialism does not move rapidly, it is evident that, before long, the pilgrims from the Villa Medici will be found among the Ionic ruins of Asia Minor, if not in Persia and Egypt.

BUT the extension of the field of study of the young architects under the patronage of the French Government has another aspect. So long as the Villa Medici was a sort of architectural Vatican, the palace of the annual Pontifex Maximus of all French architectural students, a four years' residence in it was the object of every student's ambition, and a curriculum which led to it was the only one that an ambitious student was willing to follow. Within the last generation, however, its lustre in this respect has diminished. A peripatetic dignitary has not half the grandeur of one who never leaves his palace; and when the chosen luminaries of the Villa Medici began to leave the hill from which they overlooked Rome, and compare notes at Athens, and Corinth, and Sunium and Pæstum with German and English tourists, the idea suggested itself that other French students, not crowned with the Grand Prize, might do the same. Under the Second Empire, centralization was carried out so vigorously that no one ventured to question the supremacy of the Paris School of Fine-Arts; but, since the Prussian War, a movement of decentralization has set in, which is increasing in importance; and the people of the provinces, who have already begun to clamor rather loudly for local schools of art, think that, at the worst, it is within their power to establish provincial travelling-scholarships, which would not differ much, in the advantages offered to students, from the Prize of Rome itself. In M. Wable's opinion, the establishment of provincial art-schools must very soon come. In fact, the inhabitants of several districts, impatient of official delay, have already put such schools in operation on their own account, and it cannot be long before they are recognized by the Government, and permitted to share in the advantages incident to official existence. With the establishment of provincial art-schools of a high class will naturally come the development of local styles, and in this M. Wable finds the best possible prospect for the future of

French art. As we have often ourselves said, nothing tends more to originality and freshness of inspiration than the endeavor to make beautiful architecture out of local materials; and nothing stimulates an artist more strongly than the desire to see his home work famous. For these reasons, while the Prize of Rome has by no means outlived its usefulness, or become a monument of fossilized pedantry, every lover of art will welcome the decentralization of French architecture as a step in advance. For two hundred and fifty years, the people whose progenitors built the castles of Chenonceaux and Chambord, and the churches of Rouen, and Amiens, and Paris and Dijon, of Arles, and Albi and Issoire, have been trying to learn architecture in the same school, and practise it after the same set of patterns, all over France. The success which has attended their efforts shows that their ancestral capacity has by no means deserted them, and that a local flavor is only lacking to give their work much of the charm of the old buildings.

THE Maharajah of Jeypore, one of the most important native kingdoms of India, who has long been known for his enlightened public spirit, has made a generous offer to public institutions for the education of the young, in proposing to furnish to any such institution, which applies for it in good faith for public use, a set of six portfolios, containing in all three hundred and seventy-four plates, many of them in color, representing the native architecture of the district, which, as the seat of the old Mogul Empire, contains the richest and most beautiful work in India. The plates, which measure fifteen by twenty-two inches, are made from drawings prepared under the direction of Colonel S. S. Jacob, Engineer to the Jeypore State, and an earnest student of Indian architecture, by native pupils in the art-schools of the kingdom. They are intended for practical use, and are drawn with great accuracy to a given scale. In the case of sculptured ornament, rubbings were first made, by beating soft, wet paper into the sculptured surface with a brush, then the outlines were traced with a soft pencil, transferred to a flat sheet, inked and shaded, and the whole finally photolithographed at a reduced scale. Many of the plates represent inlaid work, in marble and ivory, and these are colored after the original. Taken altogether, the six portfolios contain six hundred and fifty-four examples. No such work on the best Indian architecture has ever before been published, and we earnestly advise schools of architecture and decorative art to lose no time in availing themselves of the offer. The recipient will, naturally, be expected to pay the cost of packing and transporting the books, which amounts to one rupee, eight annas, or about forty-two cents, for the total expense from India to London, to which something more would be added for forwarding to this country. Messrs. W. Griggs & Sons, Elm House, Hanover Street, Rye Lane, Peckham, London, who are the lithographers of the plates, are authorized to receive applications from public institutions, and to sell copies to private individuals, at the price of five pounds for the six portfolios. A second series, with somewhat smaller plates, is already in preparation, devoted principally to decorative detail, and one volume of this series, forming Part VII of the complete set, has been published, at one pound, ten shillings, to which cost of packing and transportation from India must be added, and can be had from Messrs. Griggs & Sons, or, if more convenient, directly from the Superintending Engineer, Jeypore State, Rajputana, India.

EVERY day brings an account of some new application of the Röntgen rays. It was observed, some weeks ago, in photographing a hand, on a finger of which was a diamond ring, that the diamond was transparent to these rays, only the setting of the stone being visible in the negative. This discovery has been utilized by jewellers, who can easily separate true diamonds from silica, or glass of any kind, by placing them together on a tray, and directing X-rays through them, upon a photographic or fluorescent plate. All kinds of glass or silica are very opaque to such rays, and the diamonds are readily distinguished by having no shadow. As complete sets of apparatus for the production of the rays are sold in England for about a hundred and fifteen dollars, this test can be easily applied. Another curious application of the X-rays has been made in the Municipal Laboratory of Paris, where they are used to detect concealed explosives. A book, in the interior of which was concealed a tin box, containing nearly half a pound of fulminate of mercury, with a fuse, after the pattern of the explosive bonbons made to amuse children, attached at one end to the bottom of the box, and at the other to the cover

of the book, so that the opening of the book would fire it, was submitted to the rays from a Crookes tube, and a photograph taken of the shadow. The photograph showed clearly the box concealed in the book. In another case, where a book had been hollowed out, and the hollow filled with a wooden box, containing gun-powder, with old nails, a pistol cartridge, and so on, the shadow photograph showed plainly the box and its contents.

LA SEMAINE DU BATIMENT gives a very interesting history of the colossal Statue of Charlemagne which stands in the square in front of Notre Dame in Paris. The guide-books mention briefly that it is the work of one Rochet, but few people know that, although it was begun almost fifty years ago, and has excited the admiration of two generations of Parisians, it was private property until within a short time, the municipality having just completed the purchase of the statue, after it had been exhibited on probation for eighteen years. Two sculptors, brothers, were concerned in its production. One of them, Louis Rochet, was the pupil of Dantan, Ramey and David d'Angers, and fifty or sixty years ago, enjoyed a high reputation as a sculptor of monumental statues. He made a statue of Madame de Sevigné, at Grignan, and one of General Daumesnil, at Vincennes, and an equestrian figure of William the Conqueror, for the town of Falaise. His favorite hero, however, was Charlemagne. He had read in some old chronicle about the entry of Charlemagne into Saragossa, and the picture of the hero, mounted on his charger, with his hand on the hilt of his sword, and two knights walking at his horse's head, impressed him so vividly that the desire to realize it in bronze became almost a passion. In 1853, two years after the first World's Fair at London, the City of Paris began to talk of an exhibition of the same sort, and the idea occurred to Rochet to try to get a model of his Charlemagne ready to show in it. With the help of his brother Charles he began the model, but the great size of the figure, which is twenty-three feet high, made the work very difficult. Large masses of clay, which were apparently secured in-place, fell off, and, after two years' labor, the model was still unfinished. In 1856, a commission arrived for a statue of Don Pedro I, to be set up in Rio Janeiro, and the brothers had to forsake the Charlemagne, and work for five years on the new undertaking. Before this was finished, there was talk of another Exposition, that of 1867, and the Rochets decided to try again to show their statue. This time, taught by experience, they managed to get the model completed, and cast in plaster. Then came a new difficulty. The Fine-Arts Department of the Exposition had prepared a set of rules, limiting the size of objects to be admitted, and the Charlemagne was much larger than the limit. The officers of the Department would not change their rules, and Rochet appealed to the Directors-General of the Exposition, who gave orders that the statue should be admitted to the Exposition Grounds, but must be placed out of doors, at one of the gates. Rochet was quite happy, but when the moment came for setting up the statue, the Directors-General took alarm. "This will never do," they cried. "If we put the Charlemagne on one side of the entrance, without anything on the other, it will look one-sided." Fortunately, the brothers had the means of meeting this objection. Their plaster model of the Don Pedro was still intact, and they offered it as a pendant to the Charlemagne. The offer was accepted, and both statues figured among the out-door ornaments of the Exposition. The Charlemagne received plenty of praise, but no one offered to pay for having it cast in bronze, and the plaster was carried back to the studio. There it stood for ten years more, until preparations were begun for the Exposition of 1878. Then the brothers Thiebaud proposed to Rochet to cast it in bronze at their own expense, hoping to reimburse themselves and the artists by selling it in its complete form. Louis Rochet, although in very feeble health, accepted the offer with joy. He worked day and night in wet plaster, putting the last touches on his work, until paralysis compelled him to leave it. He lived, however, two months longer, and was enabled to see the realization of the dream of his life. The statue was exhibited, as one of the productions of the Thiebaud Foundry, Charles Rochet taking charge of the finishing of the bronze. At the close of the Exposition, the municipality of Paris consented to allow it to be set up provisionally in some public place to undergo a sort of probation. The square in front of Notre Dame was chosen. Viollet-le-Duc designed a pedestal for it, and here it has remained until now.

HISTORY OF THE UNITED STATES CAPITOL.—I.

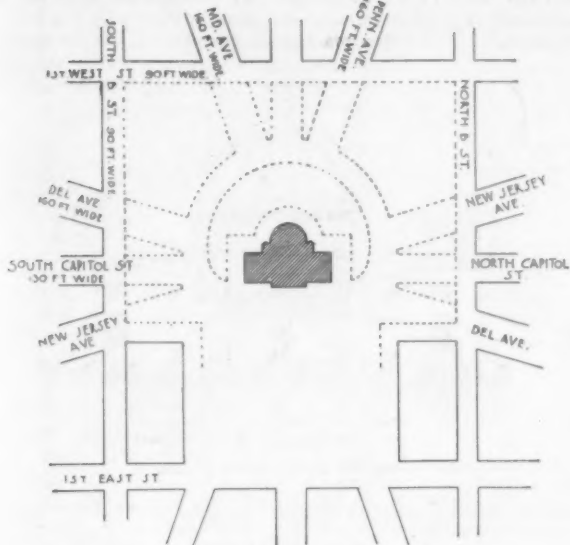


Fig. 1. Site of Capitol, King's Plat, 1802.

THE history of what has transpired in the Capitol would be the history of the country from 1800 to the present day. All matters of import to our nation have been considered, weighed and acted upon in this building, whether they related to war, finance, commerce, the making or the interpretation of law. All the Presidents and most prominent statesmen, warriors and jurists of the country, since the adoption of the Constitution, have been intimately associated with this building.

The histories of the distinguished men who have frequented its halls have been written by many able hands. In the following pages I propose to give a history of the structure in which the history of the country has been made.

By Act of Congress, 1789, the Federal City was located on the Potomac. President Washington and Major L'Enfant made a careful personal study of the ground and selected the sites for the principal buildings, monuments and public squares before the preparation of the first map of Washington City.

The wisdom displayed in the selection of a site for the "Congress House," as the Capitol is designated on L'Enfant's first map, drawn in 1791, has been abundantly proved when we consider the never-failing pleasure produced by the finished result.

Thomas Johnson, D. Stuart and D. Carroll, the commissioners in charge of laying out the Federal City, in a letter to President Washington, October 21, 1791, says: "We have requested him [L'Enfant] to prepare a draught of the Public Buildings for our inspection and he has promised to enter on it as soon as he finds himself disengaged. He can have recourse to books in Philadelphia and can not have it here."

L'Enfant made studies for the buildings in connection with the preparation of his map, but Washington and Jefferson do not seem to have at any time contemplated making use of his architectural ideas.

Several years later L'Enfant made a claim for compensation for planning and conducting the erection of public buildings. This claim was evidently made with reference to work which he thought he was entitled to do in the future. L'Enfant was discharged February 27, 1792, before the public competitions for the Capitol and

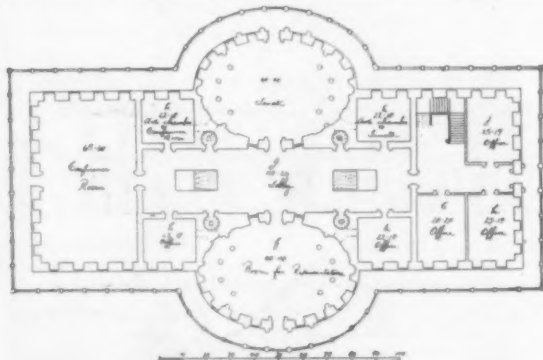


Fig. 2. Lamphiere's Competitive Plan.

White House, and had nothing to do with any work in the city after that date.

The Capitol building crowns a hill, where it is the most prominent feature of the landscape when seen from all portions of the city, as

well as from the hills of the District, Virginia and Maryland. The views of the city and the surrounding country from the Capitol are the most pleasing to be found in Washington; although the most prominent feature in the landscape, the hill on which the Capitol is

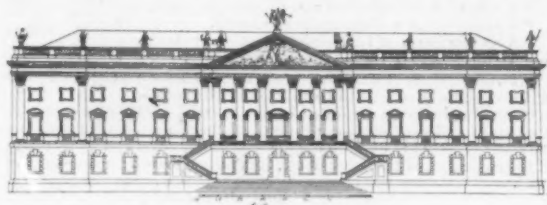


Fig. 3. S. B. McIntire's Elevation.

built, is not of sufficient height to lift the building entirely above its surroundings. This gives the background of hills which, in connection with the sky and the changing colors which the foliage undergoes with the seasons, adds to the charm of this white pile. The site of the Capitol was selected as a centre from which twelve streets radiated (Fig. 1). In this way the building ends the vista of the principal avenues from all portions of the city: it is rarely that you lose sight of this pleasing object during more than a few minutes in riding or walking in any section of Washington or the surrounding country.

The Act of Congress which established the city upon its present site also required that buildings should be erected to accommodate the several branches of the Government, which were to be ready for occupancy by the year 1800.

Commissioners Thomas Johnson, David Stuart and Daniel Carroll were appointed to see that the laws of Congress in reference to the Federal City were properly executed and one of their earliest duties was to obtain plans for the new buildings.

As there were no buildings of magnitude equal to the contemplated ones in this country, it was difficult to select an architect by judging of the work he had already accomplished, without selecting

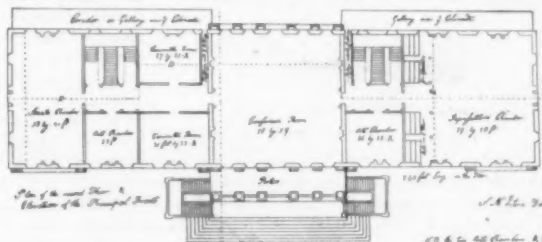


Fig. 4. S. B. McIntire's Plan.

one from the Old World. So, after mature deliberation, the Commissioners, acting on the recommendation of President Washington and Secretary of State Thomas Jefferson, decided to have a public competition for the Capitol and the President's House.

March 6, 1792, Thomas Jefferson wrote to the Commissioners, "It is necessary to advertise immediately for plans for the Capitol and President's House." At the same time he returned the draught of an advertisement which the Commissioners had sent him, revised

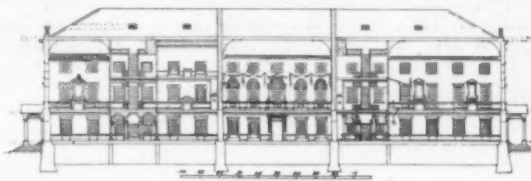


Fig. 5. S. B. McIntire's Section.

by Washington and himself. The Commissioners were directed to send the advertisement, when finally correct, for insertion in Philadelphia and other papers. Probably this was the first architectural competition inaugurated in this country: certainly the first Government competition soliciting plans was made by advertisement. At the present day we would in no way consider the conditions of this competition model ones, and it is a matter of surprise that they should have produced such successful results.

The following is the form of the advertisement as it appeared in the papers of the period:

"A PREMIUM"

"of a lot in the City to be designated by impartial judges and \$500 or a medal of that value at the option of the party will be given by the commissioners of Federal Buildings to persons, who before the 15th day of July, 1792, shall produce them the most approved plan,

¹Letters. Com. P. B. and G. Vol. I, p. 75.

if adopted by them, for a Capitol to be erected in the City, and \$250 or a medal for the plan deemed next in merit to the one they shall adopt. The building to be of brick and to contain the following compartments, to wit:

"A conference room.	} To contain 300 persons each.	} These rooms to be of full elevation.
"A room for Representatives.		
"A lobby or ante-chamber to the latter.		
"A Senate room of 1,200 square feet of area.		
"An ante-chamber and lobby to the latter.		

"Twelve rooms of 600 square feet area each for committee rooms and clerks, to be of half the elevation of the former.

"Drawings will be expected of the ground plans, elevations of each front and sections through the building in such directions as may be necessary to explain the material, structure, and an estimate of the cubic feet of the brick work, composing the whole mass of the wall.

"THOS. JOHNSON,
DD. STUART,
DANL. CARROLL, } Commissioners.

"March 14, 1792."

Jefferson sent the Commissioners clippings of this advertisement on March 21, 1792, from several Philadelphia papers, at the same time advising them to advertise in other newspapers and to procure a superintendent.

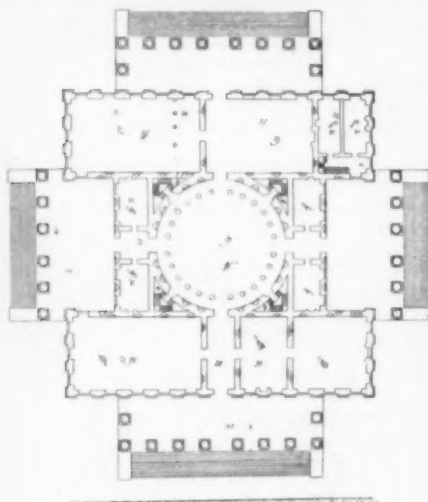


Fig. 6. Samuel Dobie's Plan.

plans submitted were, with few exceptions, peculiarly indifferent. The larger number were made by amateurs or contractors who did not have the first idea as to what constituted either good draughtsmanship, or design, or what were the necessary requisites of a Congressional Hall or a President's mansion. Quite a number of these rejected plans are in possession of the Maryland Historical Society. (See Figs. 2 to 13.) I have selected some of the poorest as well as the best for illustration.

President Washington went to the new Federal City on July 15, 1792. The competition was closed on this date and the Commissioners had been duly notified by Thomas Jefferson, July 5th, to hold all the drawings for the President's inspection. James Hoban's design for the "President's Palace" was selected without hesitation. No one sent in drawings for the Capitol that were satisfactory.

The only plans that appear to have received consideration were those of Lamphiere (Fig. 2), Hallet and Turner. Turner's plan was not received, judging by letter of notice, until July the 19th.

On July 17, 1792, the Commissioners wrote to Stephen Hallet, stating that his plan had been submitted to the President, and



Fig. 7. Samuel Dobie's Elevation.

further saying, "Style of architecture of yours has attracted; the distribution of parts is not thought sufficiently convenient." The Commissioners suggest additional rooms and recommend Hallet to come to Washington City and examine the site. "We wish you

to visit us as soon as you can and have a free and full communication of ideas with us. Your design may perhaps be improved into approbation; in all events, we will liberally indemnify you for your expenses." This letter was sent in the care of the Secretary of

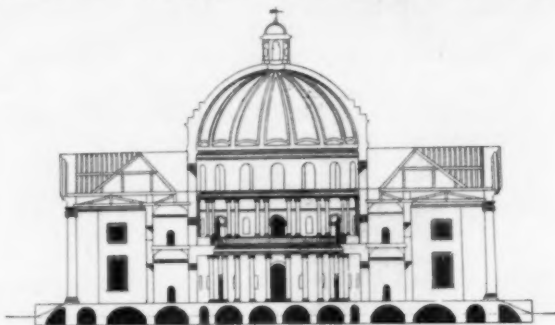


Fig. 7d. Samuel Dobie's Section.

State in Philadelphia, showing that Hallet was at the time a resident of the Quaker City.

July 19th, the Commissioners wrote to President Washington, saying they had determined to give Lamphiere's plan no further consideration, at the same time forwarding the drawings of Judge Turner, and telling the President of their invitation to Hallet. Their letter ends in these words: "Still hope a little time may give you an opportunity of making a choice to your satisfaction." It is well

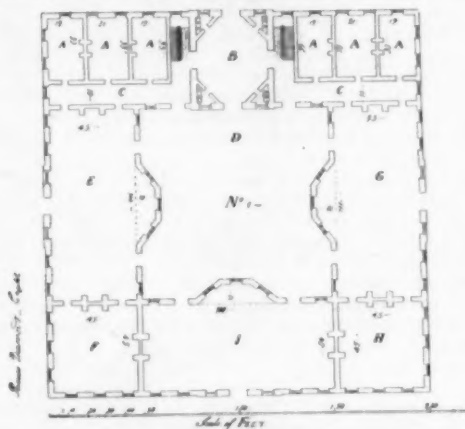


Fig. 8. James Diamond's Plan.

to note the personal interest which President Washington took in the selection of the design. In fact, the decision seems to have rested almost entirely with him.

On July 23, 1792, Washington wrote to the Commissioners and commended Turner's plans as pleasing him better than any that had been so far submitted, but noting the same defects that existed in the other designs, the want of Executive Departments. Washington



Fig. 9. James Diamond's Elevation.

seems to have been particularly struck with the beauty and grandeur of the dome in the centre. He thinks that if this plan should be adopted, that the "Pilastrade" ought to be carried around the semi-circular projections at the ends. He suggests a location for the

library, and queries if Turner's plan could be surrounded by a colonnade like Hallet's. ("The roof of Hallet's, I must confess, is not to my taste.") "If it were not too expensive, it would, in my judgment, be a noble and desirable structure, but I would have it understood, in this instance and always when I am hazarding a sentiment on these buildings, that I profess to have no knowledge of architecture and think we should (to avoid criticism) be governed by the established rules which are laid down by the Professors of the art."

As late as August 29, 1792, by communication of the Commissioners, it is shown that Mr. Samuel Blodgett and Hasbrough submitted drawings. Although there were points to be commended in



Fig. 10. James Diamond's Section.

Blodgett's, Turner's and Hallet's, none was found suitable for adoption. So they submitted to the last-named competitors a revised schedule, in which they say, "Though limited in means, we want a plan a credit to the age in design and taste."

The Commissioners of the District show throughout the correspondence a decided preference for Hallet and his plans. On September 1, 1792, they write to him, praising the drawings, and stating that they have "strong expectations that they may, with mutual satisfaction, form lasting engagements, but present views may be crossed and nothing can be done until a plan of the Capitol is fixed."

November 2d, Turner's drawings, probably those of the revised or second competition, were returned as not answering the purpose.

October, 1792, Dr. Wm. Thornton, of the Island of Tortola, West Indies, wrote to the Commissioners, requesting permission to submit drawings according to the first advertisement. November 15th, the Commissioners wrote to him stating that they would be pleased to look at his plans of the Capitol, and at the same time informing him of the fact that the premium for the architectural work on the President's house had been awarded to James Hoban. On December 4th of the same year, they wrote Dr. Thornton another letter saying, "Your letter of the 9th is before us. Have to inform you that as none of the plans for the Capitol met with our entire approbation, Mr. Hallet, a French architect, was engaged to prepare one which he tells us will be ready by the first of next month. As we shall then forward it immediately to the President, we think it will be best for you to lodge your plan with the Secretary of State for the President's inspection, who, when he returns Mr. Hallet's plans, will also send us yours."

Thornton had not presented his plan on December 13, 1792. On January 5, 1793, Hallet requested three more weeks in which to complete his drawings. The Commissioners make a note of the fact that Hallet loses nothing in their estimation by failing to have his drawings completed in the time which he had specified.

February 7, 1793, the fact was duly recorded that the Commissioners and others were generally satisfied with Thornton's plans for the Capitol, and note the sorrow they feel for Hallet, but think they will be able to employ him usefully, notwithstanding.

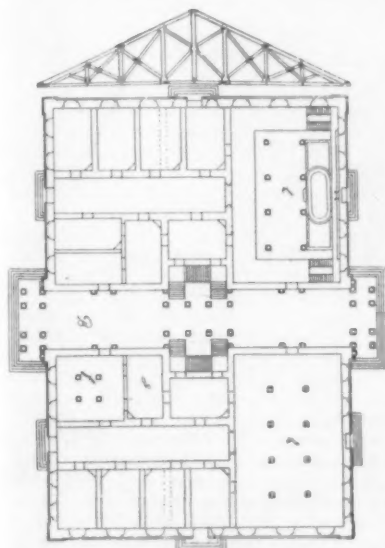


Fig. 11. Phil. Hart's Plan.

March 3d, Thornton came to Washington with an introduction from President Washington to the Commissioners. In this letter Washington says of Thornton's plan —

"Grandeur, simplicity and convenience appear to be so well combined in this plan of Dr. Thornton's." Washington felt sure that it would meet with the approbation of the Commissioners as it had been approved by all the best judges. As to the funds, "It should be considered that the external of the building will be the only immediate expense to be incurred, the internal work and many of the ornamental [parts] without may be finished gradually."

Thomas Jefferson, Secretary of State, about this period says of this plan —

"The grandeur, simplicity and beauty of the exterior, the propriety with which the apartments are distributed, and the economy in the mass of the whole structure recommends this plan." A short time after, he says, "Thornton's plan had captivated the eyes and the judgment of all. It is simple, noble, beautiful, excellently arranged and moderate in size, . . . among its admirers none are more decided than he whose decision is most important."

The Commissioners wrote to Washington, March 11, after a thorough examination of Thornton's plan, that "The rooms for the different branches of Congress and the conference room are much to our satisfaction, and its outward appearance will be striking and pleasing." They criticize the unnecessary number of small rooms, fear lack of light and advocate reducing the number of rooms. They commend a grand scale for the building, but fear expense and debt will affect their standing before the world, at the same time are willing to leave it to the President's ideas of propriety.

The merits of the plans were practically settled March 13th, for on this date the Commissioners express their regrets to Hallet and, as his plan was the most meritorious in the first competition, state that it was "our hope and wishes that you would carry the prize in second competition. Our opinion has preferred Dr. Thornton's and expect the President will confirm our choice." [Judging from letter of March 3d, they might have felt assured of the fact.] "Neither could demand the prize under the terms of the competition."

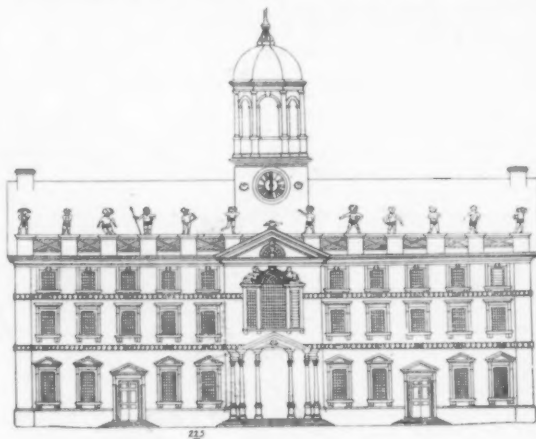


Fig. 12. Phil. Hart's Front Elevation.

"We determine to give Thornton \$500 and a lot worth £100. You certainly rank next."

The following letter explains itself.

GEORGETOWN, 5th April, 1793.

"Sir: — The President has given his formal approbation of your plan."

"You will therefore be pleased to grant powers or put the business in a way to be closed on the acknowledgments your success entitles you."

"As soon as the nature of the work and your convenience will permit, we wish to be in possession of your explanations with the plan, for we wish to mark out the ground, make preparations and even lay out the foundations this fall."

We are, etc.,

Signed { T. JOHNSON.
D. STUART.
DAN'L CARROLL.

Dr. Wm. Thornton, Philadelphia.

One fact is to be noted in connection with the competitions for the Capitol, the evident desire of the Commissioners to employ Hallet in some way so they could remunerate him for the time spent on the plans at their request. In the second competition he was practically working under the Commissioners' personal instruction and supervision for six months, from July, 1792 to February, 1793, with a guaranty of expenses and liberal indemnity [July 17, 1792].

Nothing gives stronger evidence of the exceptional merit of Thornton's plan than its power to overcome the personal equation and interest of the Commissioners in the plan of Hallet. Unfortunately, neither Thornton's nor Hallet's first plan, so far as I have been able to discover, is in existence, so we cannot pass judgment upon their merits or demerits.

By one of Thornton's letters we learn that he was offered the position of Superintendent of this work, but declined. The Commissioners expected the Superintendent to devote his entire time to this object.

The Commissioners at this point, April 10, 1793, in the history of

the building made the serious error of appointing Hallet (as payment to him for the time and trouble he had given to working on the Capitol) to make an estimate of the cost and study of Thornton's plan of the Capitol. We can easily imagine the avidity with which

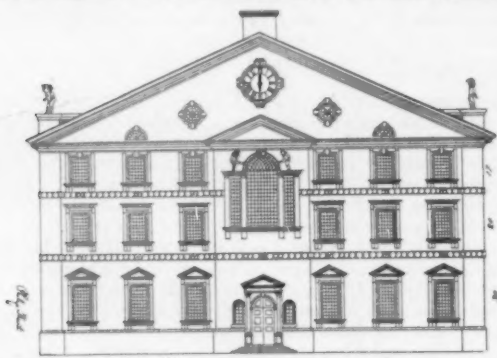


Fig. 13. Phil. Hart's Side Elevation.

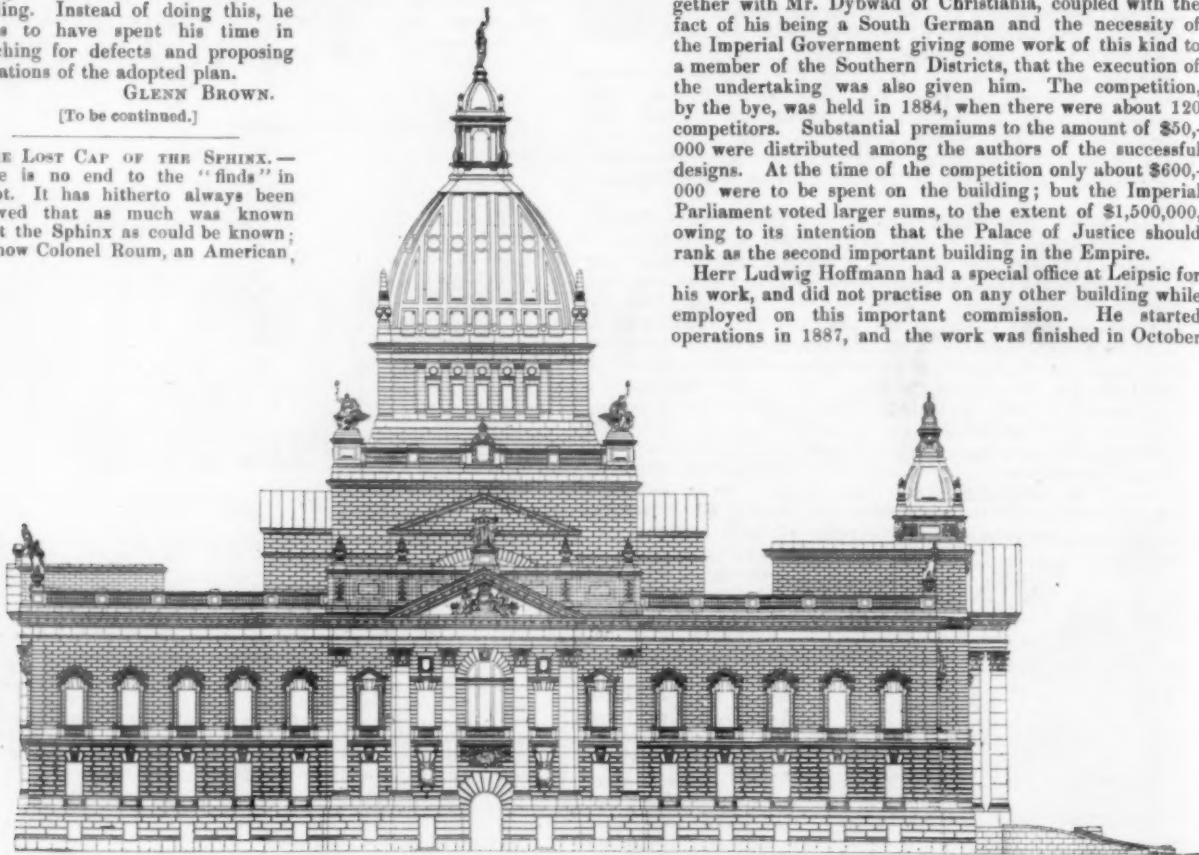
Thornton's principal competitor studied the drawings to find the minutest defects, and he, as was probably expected, made out a list of insuperable objections to its execution.

Hallet, Blodgett, Williamson and Carstairs, all competitors, seem to have combined, being on the spot, and urged the rejection of Thornton's plan. Soon after the above date, Hallet was employed to superintend the erection of the building. Instead of doing this, he seems to have spent his time in searching for defects and proposing alterations of the adopted plan.

GLENN BROWN.

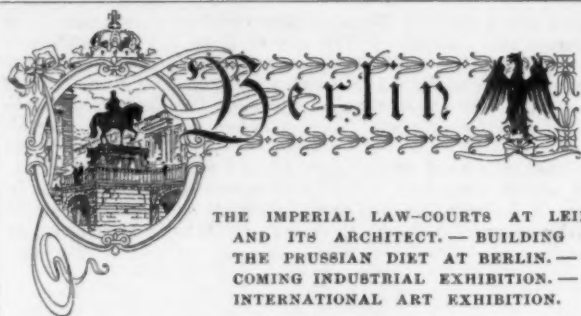
[To be continued.]

THE LOST CAP OF THE SPHINX.—There is no end to the "finds" in Egypt. It has hitherto always been believed that as much was known about the Sphinx as could be known; but now Colonel Roum, an American,



Imperial Law Courts, Leipzig, Saxony. Herr Ludwig Hoffmann, Architect.

by digging round the base, has brought some very curious facts to light. At the back of the figure was found a shaft twenty-five feet deep, with two passages running out of it at the bottom. More important was the discovery of the long-lost cap of the Sphinx, which was found fifteen feet below the surface of the little temple or shrine, between the paws. The cap is painted red, and is adorned with the three lotus columns and the serpent. As the hole in the top of the head of the Sphinx, into which the cap was fastened, is still undamaged, the cap should be restored to its place. We hope that Colonel Roum's next find will be the fragments of the nose, broken off by an Arab iconoclast some 500 years ago. If these could be recovered, and the nose restored, the Sphinx would be "the father of terrors" no longer, and we might see that look of benign calm which delighted the ancient world, and made the Greek poet speak of the Sphinx as "great Latona's servant, mild and bland."—*The Spectator*.



THE IMPERIAL LAW-COURTS AT LEIPSIK AND ITS ARCHITECT.—BUILDING FOR THE PRUSSIAN DIET AT BERLIN.—THE COMING INDUSTRIAL EXHIBITION.—THE INTERNATIONAL ART EXHIBITION.

A FEW weeks back the *American Architect*¹ published a view of the exterior of the new Imperial Law Courts at Leipzig together with two views of the interior. As will be seen from the larger view, two plans were shown on the plate. I now take the opportunity of supplementing these illustrations with a geometrical drawing of one of the façades of this highly interesting building. By comparing this diagram with the view, it will be seen how the architect obtained the effect he desired, and, read together, the two illustrations will form a most valuable study.

The architect of the building, I would note, is Herr Ludwig Hoffmann, who is now one of the candidates for the office of City Architect at Berlin, where a competition for filling this highly important post has just been opened. Herr Ludwig Hoffmann was quite a young man when he gained the commission for the Law Courts, his age being about thirty-five. And it was due to his having won a competition for the original design of this building, together with Mr. Dybwad of Christiania, coupled with the fact of his being a South German and the necessity of the Imperial Government giving some work of this kind to a member of the Southern Districts, that the execution of the undertaking was also given him. The competition, by the bye, was held in 1884, when there were about 120 competitors. Substantial premiums to the amount of \$50,000 were distributed among the authors of the successful designs. At the time of the competition only about \$600,000 were to be spent on the building; but the Imperial Parliament voted larger sums, to the extent of \$1,500,000, owing to its intention that the Palace of Justice should rank as the second important building in the Empire.

Herr Ludwig Hoffmann had a special office at Leipzig for his work, and did not practise on any other building while employed on this important commission. He started operations in 1887, and the work was finished in October

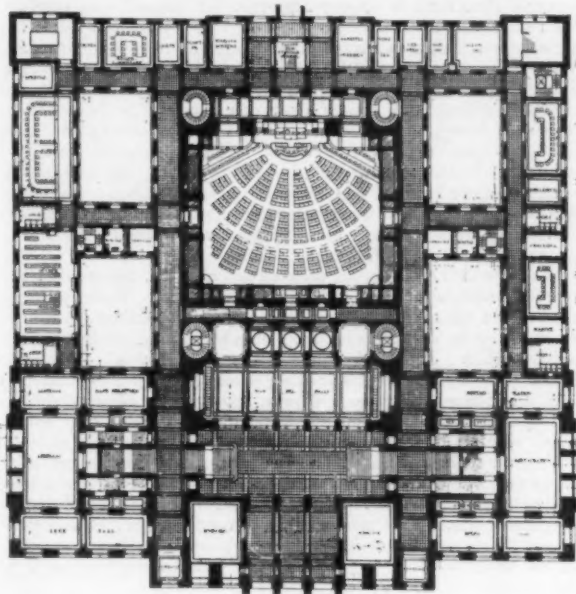
last year, when the block was formally opened by the Emperor. The building-office, however, still remains in existence, finishing off accounts and preparing a large publication on the building. I should notice that the office was divided into a technical and architectural department, and that Herr Sharenberg was in charge of the former. It is perhaps also interesting to note that among the juniors of the staff there was a Dutchman and an Englishman, and that, as Mr. Dybwad, who was a Norwegian, remained as manager of the architectural department the office had a somewhat international feeling.

As regards the plan of the building, there are four floors altogether, of which the lower floor is a kind of half-basement, and the upper floor a kind of half-attic. The former is used for printing-offices,

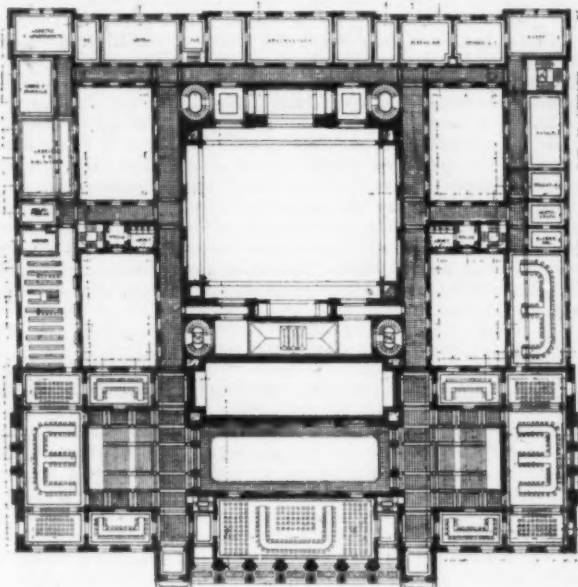
¹ Issue for December 28, 1895.

stores, tenements, minor officials, etc., while the latter is used for storage purposes, for which considerable space had to be found, owing to the tendency of the judicial authorities to accumulate reports and correspondence to quite an abnormal extent. The two other floors are principal floors of equal value, and the lower, which

the Council Chamber itself shows no new feature. Passing along the aforesaid long corridors, which are lighted by inner courts, we find, first of all, on one side spacious library accommodation with the necessary reading-rooms and a writing-room, while on the other there is a suite of refreshment-rooms with a tea-room and very good



Ground Floor Plan.



First Floor Plan.

Building for the Prussian Diet, Berlin.

is called the principal lower floor, is approached by the main entrance, up to which there is a carriage-drive. Passing through a grand vestibule, one enters the Salle des Pas Perdus to find two rows of corridors on either hand, with the various offices and chambers and the three criminal courts with their retiring-rooms straight ahead. In one wing considerable space is given to a large library of 200,000 books, and the necessary reading-rooms and loan-office; while in the other wing a large amount of room is devoted to the entrances of the official residence of the President of the Supreme Court. The Salle des Pas Perdus rises through two floors and has a cupola above it; there is one grand staircase by which a gallery surrounding this cupola is reached. Exactly over the two criminal courts below there are three civil courts, while immediately over the vestibule is the Grand Treason Court. There are, again, the corridors with long rows of chambers and offices, and while again one wing is used for library purposes, the other wing is devoted entirely to the reception and living rooms of the President, whose ball-room, for instance, is a most spacious hall. It would lead too far to say much about the material, the construction, or the architectural rendering in this letter; but I should add that everything gives great satisfaction, and that the Emperor himself, who is hard to please, informed the architect that he would keep his eye on him and see that he was not forgotten when any other large building for the Imperial Government had to be put up.

In an earlier letter I have referred at some length to the Imperial Houses of Parliament. These, of course, are solely for the purposes of the Empire of Germany which, as is well known, is a conglomeration of minor States, Prussia being the principal one. Each State has its own Diet and its own Upper House besides; and Prussia is at present building a new home for these legislative authorities in one of the main streets of Berlin. The plan of this building is somewhat quaint. There are two absolutely distinct square blocks, one for the House of Representatives and one for the Upper House, which are joined together by a long arcade, or passage, in the middle of which there is a minor block, reserved for the chambers of the ministers who attend at both councils. The House of Representatives is now well in hand, and the new Upper House will soon be started. Among the illustrations will be found two plans of the House of Representatives, and a perspective view of the staircase hall of this block. On a future occasion I shall speak of the Upper House and send the necessary diagrams. On looking at the plan in this instance, we find a spacious vestibule and a large outer hall, with ample cloak-room accommodation straight ahead. On either side of the hall a short flight of stairs takes one to the level of the principal ground-floor and into two long passages, off which the principal offices are placed. A central position between these two passages has been given to the main lobby of the Council Chamber, its position being over the aforesaid cloak-rooms, which are on the lower level or, rather, hall and entrance level. The main approach to the Council Chamber is from this principal lobby, while on the farther side of it there is a second or minor lobby. The arrangement of

service arrangements. Then ranged along the corridor there are suites of committee-rooms with all necessary lavatory accommodation, press-rooms, etc. At the back of the building there is a suite of minor offices or studies for the principal officials in the building. Two grand staircases and several minor staircases lead to the upper floor which, as will be seen from the plan, is almost entirely devoted to committee-rooms, and has been so arranged that it is very easy to throw several committee-rooms into one, or cut a large committee-room into several sections, as the case may require. At this level there are only a few offices for the secretarial department, and a few private studies for individual members of the House. As regards



Grand Staircase, Prussian Diet, Berlin.

the architecture, it is plain and severe, but very dignified, and the exterior can be considered exceptionally successful. Good materials are being used throughout, and no pains spared in technical details of ventilation, warming, etc.

With regard to current events at Berlin, everybody's attention is at present engrossed by the two great exhibitions to be held in May. The one is a National and Industrial Exhibition, covering an area quite as large as the last Paris Exhibition of 1889. Great pains have been taken to make this show a success: a large number of competent architects have been employed some time in erecting the buildings, which, by the bye, are to show a distinctly temporary character in contrast to the monumental imitations which have generally been produced at other exhibitions. The situation of the new exhibition is outside the town on the banks of the River Spree, and much money is being spent on the grounds. There is ample communication by rail, by electric tram and by steamboat; the State railways are putting up new stations for the occasion. The other exhibition is essentially an art exhibition, and will go by the name of the International Art Exhibition, with the Empress Frederic as a patron, the Emperor opening it in state on the 3d of May. A large number of pictures have been collected from all parts of the world, and we are glad to say due attention is being given to the architectural room, which is in the hands of one of the architectural societies. A special German show is being arranged in these rooms, besides the collections from other countries. Special invitations have been issued to a large number of distinguished architects to send their work.

FAILURE OF BUILDINGS.¹—II.

ANOTHER case, illustrating a mode of construction, the effect of which was to throw the burden that ought to rest on an entire pier on part of it, may be mentioned. I allude to the granite piers supporting the fine Holborn Viaduct Bridge. These are constructed in three pieces, and the Viaduct had not been many weeks open for traffic when cracks began to show themselves in the granite, and a great deal of cracking took place. There can be little doubt that this was to a great extent due to the piers having lead introduced at the beds, and to this lead not covering the entire surface of the stone. Of course, if part of each pier does not bear on the bed prepared to receive it, the burden intended to be borne by the whole is concentrated on the part that does so bear, and adds to its proper share of work.

Lead in the beds of columns is not a bad thing, but it must not be too thin, and it must cover the entire surface. In the case of the Holborn Viaduct, of course, the effect upon the granite was increased by the fact that the load was a moving one, and so there was constant vibration.

A great many partial failures of old London floors are due to the mode of construction adopted in the early part of this century for the sake of saving height. In Tredgold's "Carpentry" you will see drawings of floors where a large timber girder is deeply mortised to receive the tenons at the ends of a number of smaller girders, termed "binders," and these again are doubly mortised to receive the tenons at the end of floor-joists and ceiling-joists. The timbers thus wounded are so weakened that they commonly have sagged, and the joists and binders shrinking as they dry have drawn out of the tenons, so that the whole structure, if it be old, is often extremely insecure. I have never actually known one of these to fall, but I have no doubt they have fallen, and I have taken them down wonderfully out of level, and in such a condition of general disorganization that it was really a marvel that they had remained up.

Badly-constructed roofs from time to time fail, and I can describe one such failure which was attended with fatal consequences. It was the roof of the end house of a row of poor houses which were roofed, as hundreds in London have been, with a series of V roofs, the top ends of the V resting against the party-walls, and the point of the V being a trough-gutter, which ran from back to front of each house. The side wall of the end house of this row was carried up to receive the highest parts of its V roof just as if it had been a party-wall, but there was no sort of tie or support to retain the sloping piece of roof, which merely leaned against the wall, till one tempestuous day some poor men had sheltered from the wind and the rain under the lee of this house, when, unhappily for them, a keener blast than the rest pressing upon this roof overthrew the wall against which it was propped, and bricks, rafters, slates and everything crashed down upon their heads.

High roofs without sufficient tie often have been forced by wind, or even by simply the weight of their covering, to spread at the feet and thrust the wall outward, and these are only two out of many possible forms of failure traceable to defects of carpentry in floors and roofs.

One of the worst, and certainly one of the most extensive, examples of failure that I have personally inspected was due to a fault in construction which was at one time very prevalent, namely, the use of bond timber in walls. It was formerly customary to build timbers into the heart of a brick wall, for the same purposes which hoop-iron laid in cement is now sometimes employed to serve. This had been done extensively in the Adelphi Terrace, a fine row of extremely lofty brick-built dwelling-houses. This timber eventually failed, and failed apparently in many houses at the same time. It became, at any rate in the basement of the houses, as soft as pulp, and the brick walls, heavily weighted by a high superstruc-

ture, began to crack and settle in all directions. A perfect forest of needling and shoring was required to keep the buildings from collapsing, and the timber bond, after the superstructure had been made secure, was cut out and replaced by brickwork in cement, and the buildings thus attained a new lease of life.

Bad building is also in most cases, if not in all, responsible for the attacks of that terrible scourge, dry-rot. It seems to appear to a certain extent capriciously, but you will, I believe, always find that it arises when timber is built-in so as to get no air, or is damp, and, generally speaking, when the builders have used badly-seasoned timber. Knowing this, every prudent builder puts seasoned stuff into his building, and makes provision for a circulation of air between his floor-joists and round the end of his timber girders, and the principals and rafters of his roofs; and the neglect of these precautions it is which, when the seeds of the disease happen to be in the timber, cause it to germinate.

An attack of dry-rot is one of the most alarming forms of failure, for it completely destroys all strength and substance in the timber, and it spreads with frightful rapidity.

In a case which came under my own observation, the pewing of a very old Nonconformist chapel had been attacked. The dry-rot had broken out in the range of seats next one of the side walls. These were executed in old-fashioned framing and painted, and they stood on a brick floor. The whole range of seats had lost all their material strength. I could pass a drawing pencil through the panels anywhere, and indeed they seemed most like masses of woolly fibres kept in place by the two films of paint with which they were coated on each side. Long filaments of fungus were spreading over the floor in every direction, and had they been allowed to reach the pews across the paved gangway, these in a short time would have rotted in the same manner. Masses of flat, irregular-shaped fungus, sometimes white, sometimes a dirty lavender color, lurked everywhere and there, and an acrid smell, which once smelt is unmistakable, rose from the decaying woodwork. Whatever was tainted was taken out.

Bad construction is also often responsible for another disastrous mode by which partial or total failure overtakes many a building. I allude to fire.

In the reports of the fire-brigade which we daily see in the newspapers, how often occurs the phrase, "cause of fire, overheated flue." This in many cases really signifies the consequence of some defect or carelessness in the construction of the flue, rather than in the use made of it; such a defect as, for example, the joiner driving plugs wherewith to secure skirtings right through the with into the flues; or the bricklayer attending on a smith who is setting a kitchen cutting discs for flues almost through the thin back of the fire-opening.

There are some practices which are convenient, and, unfortunately, are not always everywhere illegal, as the two alluded to are in London, but which tend very much to accelerate the spread of a fire when once started. Matchboarding the walls is one of these, and one that has contributed to make many a fire on shop premises twice as disastrous as it would have been had they been plastered. All this we must look upon as one phase of bad building.

There is one other sort of bad building to which I shall not do more than allude in very general terms. I allude to fraudulent building. On contracts where it was possible either to bribe or to elude the person who ought to have seen that the specification was carried out, work about to be soon covered up has been left undone, or done badly, or without the proper materials, and failures more or less disastrous have been the consequence. This is quite as much robbery as putting your hand into the till and pocketing the cash—quite as dishonest, not a bit less disgraceful; and yet I have no doubt that there is many a foreman who would be indignant at being suspected of thieving, and who, as a matter of fact, could not steal money if he had the chance, who would without much scruple put zinc flushings for lead, or use plain bricks for stocks, if he had reason to be pretty sure the substitution would pass unnoticed.

Perhaps the worst thing is the bad sort of jerry-builder, whose only idea is to do whatever is cheap and nasty, and to put a specious appearance upon it. The small dwelling-houses which make up so large a portion of London are possibly the worst served in this respect; but it is not frequently the case that London houses of much higher pretensions turn out, if one has to examine them closely, to be ill-built, ill-drained, specious outside, but not sound at the core; and that they should bulge and crack, and sag and settle—in short, that they should fail as time goes on—is only a natural consequence.

Bad treatment is often responsible for the partial, sometimes for the total, failure of a building. By bad treatment is meant sometimes neglect, but more often injudicious alterations. A capital specimen of ruining a building by ignorant alteration came under my notice in Southwark. An old, but strongly-framed timber building was reported to be in a dangerous condition, and I was sent to see it. I found a large and bare two-storied structure framed of strong timbers and boarded. A large room occupied the lower story. This was surmounted by a high roof of the Mansard type, forming a second story, and the ties of the trusses of this roof, which were massive beams, had carried the joists of the floor. It probably had been built for some sort of manufacturing work, but at the time when I saw it it had passed into the possession of a scene-painter who, requiring a lofty room for his work, coolly cut away almost the

¹ A lecture, by Prof. Roger Smith, delivered in Carpenters' Hall, March, 1896. Continued from No. 1061, page 39.

whole of the one intermediate floor at the level of the springing of the roof, including of course all the tie-beams. The rafters at once exerted a side pressure on the plate from which they sprung, and when I saw the building, its wooden walls were all of them sloping outwards at the top several inches, and parting company at the corners. I hoped that shoring promptly and extensively done might possibly prevent the further spreading, and that if this could be secured the roof might be tied by iron ties, but things had gone too far, and the structure collapsed. It is almost inconceivable that if a carpenter had been employed to cut out this floor, he should not have seen that he was destroying what held the whole thing together; but it becomes more credible, but not more creditable, when one sees the way in which the important timbers of floors and roofs are pierced with great augur-holes by men engaged fixing electric-light wires and gas-pipes.

Interference with a building which has, to use the common phrase, taken its bearings, always involves some risk. Foundations which are steadily bearing what they have carried for thirty or forty years behave as if they had a right to resent the weight of an additional story or two being added, and even brickwork that has apparently stood well sometimes shows signs of yielding under the weight of an added load. All this is especially and very naturally apt to occur when the addition is over part of the fabric only. The part of the building that receives an extra load will frequently settle away from that which is not loaded, or may bulge. Perhaps these movements seldom go so far as to endanger the stability of the building, but sometimes they do, and they often cause annoyance.

Tampering with a party-wall is a frequent occasion of damage, and occasionally the building comes to grief. Some of my hearers may remember the lamentable collapse of a building in course of construction in the Haymarket and of the house next door. This accident was attended with loss of life, and accordingly became the subject of an inquiry before the coroner. That inquiry was not searching. I was present and witnessed the striking and suggestive incident of the most celebrated specialist of the day, who had been for a week engaged in an investigation of the ruin, being called as a witness, and when he had been sworn and asked his name, was told that counsel had nothing to ask him. Still it was made abundantly clear that what gave the finishing blow to the structure was the cutting of openings through an old and worn-out party-wall, because it was intended to throw two houses into one. After a great opening had been cut, the usual warnings conveyed by the appearance of cracks, falls of plaster, doors binding and so on, were noticed, but the inmates of the old house disregarded them, and suddenly their own worn-out tenement and the partly-built warehouse adjoining were involved in one common crash and reduced to a heap of disjointed ruins.

Using a dwelling-house for business or manufacture without making such alterations as the case required, has over and over again resulted in disaster. Flues which are fairly sufficient for common fireplaces do not answer for furnace flues. The staircase that is sufficient for an ordinary family is not an adequate fire-escape for a room full of terrified workwomen when there is an alarm of fire; and the floors prove too weak, the walls and partitions too slight, and the whole structure unequal to the service demanded of it.

A form of bad treatment every now and then occurs, owing to the zeal of drain-inspectors not always being tempered with discretion, and many a new drain is carried perilously below shallow foundations, from which it is only separated by a narrow space. I have seen one case where this was done in a clay soil to a newly-built house, and where the weight of the flank wall alongside of which a drain was intended to be carried too near and too deep, simply squeezed the clay into the trench cut to receive the drain, and in a few hours the house collapsed.

Decay.—Few of us realize that all buildings are built to fall. We think we build them to stand. They do stand for a time—and some of them for a long time—but with even the most solid structures it is only a question of time. The enemies of a building are innumerable. Change of ideas, change of fashion, fire, violence, war, plunder, earthquakes are among the obvious causes which have swept away fabrics innumerable, and of a solidity, extent and value that would astound us could we count them up. But there are quieter natural enemies—the rain, the frost, the dust, even the dew; sunshine and cold, wind and weather, the action of the atmosphere, chemical changes, insects, rats, mice and other small animals' mischief, and the mere fact that the materials grow old. All these, and possibly other less obvious, but not on that account less potent forces, may be summed up under the convenient phrase, "The tooth of time."

Yes, the tooth of time is gnawing, gnawing, constantly, ceaselessly, imperceptibly, and if a great building is to endure, constant vigilance is required in order to keep it sound and safe.

In an ordinary brick-built dwelling-house the life of the structure may be often measured by a few scores of years. The life of more solid buildings may be perhaps measured by centuries, even many centuries. But yet, sooner or later—and if the building be a common sort of building, sooner rather than later—the inevitable decay sets in and gets its way.

When it is practicable to keep a sufficient staff constantly watching and repairing each defect as it makes its appearance, it may be possible to put off the evil day a very long time. Indeed, I do not see why it might not be put off indefinitely. But it never yet has

been; either money fails or interest flags, as a rule. Even after a long amount of neglect a building may be, to a certain extent, recovered and started on a new lease of life by restoration, a process of partly reconstruction, partly repair. This is far inferior to the careful maintenance of a fabric, but it is better than ruin. All our cathedrals and very many parish churches have been during three centuries so neglected that, as interest in them revived in the fourth, a vast amount of restoration became necessary if they were to stand much longer, and the burden of an enormous outlay has been borne during the last fifty years which would have been imperceptible had it been spread over four hundred years. But, worse than this, the restored building, however closely it resembles the original, is not the same. And in such a case as, for example, St. Albans Abbey, it is not even like the same; so that even when there is money and goodwill it is too often the case that a decayed building is lost forever, and perhaps it is natural for it to be so.

I should like for one moment to direct your attention to the Colosseum at Rome as a typical instance of the inevitable decay of a building. It has been built more than eighteen hundred years. It is the strongest, the most sagaciously engineered, and the most solidly-constructed fabric that has come down to us from those magnificent builders, the ancient Romans. The structure was of stone; it was built regardless of expense; there was no timber roof, and what other timberwork there was might disappear by fire or decay and leave the fabric as good as ever. Yet looking at a good photograph of it, you see that it is only a ruin. Built for receiving enormous audiences to view games and contests, it was used till the time came when the vast city whose populace used to fill the eighty thousand seats on its stone benches was sacked and plundered. Rome recovered after centuries, but it was another Rome, and this vast amphitheatre could serve no public purpose in the new kind of life; so, neglected and abandoned, it came to be looked upon as a vast quarry whence stone ready squared and wrought could be hewn, and the action of the weather, of course, helped what human hands began. This decay is stopped now, and the Colosseum—what is left of it—is under careful protection; but suppose a day to come—as come it possibly may—when public opinion in Rome shall cease to think that a ruin testifying to the greatness of ancient Rome is of more importance than the price of some millions of cubic yards of good building-materials, then the Colosseum will disappear with rapidity. Or should public taste simply turn to other things, and without allowing this ruin to be demolished, simply leave off caring for it, and fall back into the temper of mind which prevailed two hundred years ago, then the Colosseum, not so rapidly, but not less surely, would perish bit by bit of natural decay.

Be this as it may, failure through natural decay is the only thoroughly respectable way for a building to fail. Under every other circumstance there is a flavor of misfortune, if not of discredit, attaching to such a calamity. We have this evening glanced at a few cases of failure, and tried to find out the reasons. If our doing this should result in putting some of us on our guard against the risks which buildings run, and the hostile forces which lead to their failure, our evening's occupation will not have been thrown away.

THE ADVERTISING FAKE SCANDAL.

APROPOS of the communication published in our last issue, we have received from another dealer in building supplies—one who believes implicitly in the merits of judicious advertising and spends large sums yearly with legitimate advertising mediums—who shows up this scandal in even darker colors than our original correspondent used. He shows plainly that material-men are subjected by the publishers of these "souvenirs" to black-mailing attacks of the most shameless kind.

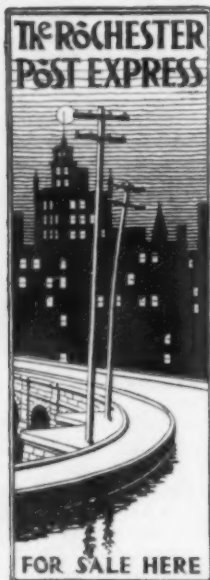
It affords some gratification to note that each of our correspondents declares his belief that the publisher of the "souvenir" is the real offending party and that, practically, all that accrues to the architect, who is so astutely used as a stool-pigeon, is the very doubtful benefit of having his name printed in conjunction with his designs. We trust that this is really the case, but it would be obviously so difficult to prove that the architect did not share in the income extorted from dealers in building-supplies, that no architect who has a proper regard for his own reputation or standing, either in the profession or before the public, can afford to have his name associated with one of these ill-conditioned enterprises, and we trust that by means of such notoriety as we can give to them, they and their like will have but a short existence.

Our correspondent, for whose disinterestedness and trustworthiness we willingly vouch, writes thus:

"Since January 1st, I have had between thirty and forty letters from architects requesting me to take spaces for \$25 to \$100 per page, which I have positively refused to do in every case, as it would be impossible to do so on the profits of the business in specialties, and yet, if you take one, you must take all. In some cases they simply say they are using and will continue to use your goods if you take the space, and in others they tell you they will not use your goods unless you do. When in the past we have been told our goods were used exclusively, we found this party had told three other people the same thing in our line. These schemes are worked by publishers as a rule, the architects signing the letters and getting the advertisements only. I hope all material-men will stop this imposition, as the architect who promises to use your goods will use

others if a larger space is taken. It certainly is a very bad condition of affairs, but I believe very few first-class architects ever want to put themselves in such a position. I hope to see this kind of business discontinued."

BOOKS AND PAPERS



A Poster by Claude F. Bragdon.

AMONG the many posters reproduced in the attractive pages of Mr. Charles Hiatt's excellent book on "Picture Posters"¹ is one whose object is surely unique—it advertises an architect! This practitioner, Paul Hankar by name, is a Belgian, and his effective poster, designed by one A. Crespin, shows a bearded man (not improbably a portrait of the architect himself) at work at the drawing-table against a background sprinkled with the industry-typifying bee, while triangle, measure and plumb-line are cleverly introduced in decorative manner.

The text of the book, after a glance at the historic beginnings of the poster, gives a full and carefully written account of the chief poster-designers and their work in France, England and America, with a short chapter on those in other countries, and ends with some hints on collecting. At once temperate, appreciative and judicious, the author writes in a way not only calculated to satisfy those already devotees of the pictorial poster, but to win new admirers and students. His book is sufficiently enthusiastic and written with a fine sense of proportion,

is comprehensive, well arranged and remarkably free from inaccuracies. While giving, as is right, the greatest space to Frenchmen and their work, the important and rapidly growing achievements of the English are done justice to, and the chapter on American posters is very well done.

As for the scores of illustrations, they are both well selected and excellent reproductions of their originals, allowing, of course, for the unavoidable loss of color. Not only is the work of such men as Cheret, Grasset and Lautrec in France, Dudley Hardy and the Beggarstuffs in England, and Penfield, Rhead and Bradley with us, admirably set forth, but there are many cuts of placards by lesser lights among the poster-producers of Europe and America, including specimens of show-bills by painters—Manet, Fred Walker, Marks, Poynter and Sir James Linton—whose incursions into the field of poster-designing may be called accidental.

The paper, type and printing of the volume are worthy of praise, and the book is altogether by far the best yet issued for the large and rapidly increasing number of people who are interested in posters.

A CERTAIN limited acquaintance with chemistry forms an essential part of the education of an architect or engineer, but the scope of the special knowledge required is so limited that any work which is restricted to the necessities of these two professions is pretty dry reading, and is of a character which not many would care to wade through except as a matter of reference. In this latter respect the recently-published volume on the subject² has a very decided value. Volume I includes a summary discussion of the chemistry of the chief materials of construction, as well as of the sources of energy and of steam raising, with an additional chapter on lubricants and lubrication. The second part of the same volume treats entirely of metallurgy and is of less value to the constructor. As a work of reference, it is clear, concise, well-arranged and entirely free from unnecessary technicalities, and can be safely commended as a valuable addition to the limited special literature bearing upon the subject.

THE intelligent study of stone-cutting as a science is at present chiefly confined to the technical schools, few architects ever giving any special thought to masonry construction, except in an æsthetic or purely constructive sense. A handy volume,³ just published, gives in

the scope of fifty pages a concise summary of the processes of stone-cutting, together with an analysis of the more commonly adopted forms, and a few clear, well-selected illustrations of masonry work. The aim of the volume has been to collect and make available for the students' use only such material as finds a direct application in engineering and architectural practice in this country.

THERE is many an owner of a good and fairly large private library who is quite unfamiliar with the actual nature of his literary possessions. He knows which are the shelves assigned to books on history, which those where poetry sleeps, and where on the high shelves are kept the books which he would not like to have his children read. He knows the books he owns by their correct titles, and connects the proper author with the titles that belong to his literary output, but he does not really know what, in concrete shape, are the facts that are stored within his easy reach. He seldom takes down a book and runs his eye over index or chapter-headings so as to refresh his memory as to what the author can really tell him. The greater number of the books are on his shelves because every educated man ought to have within his reach just these books—the standard works of English literature at least. Besides, he wants them to "refer to." Yet, when some question comes up which requires him to consult his books, how often is it that he goes unerringly to the proper authority? How many know even such a simple thing as the dates between whose limits Macauley's "History of England" is included? The simple fact is that books are so numberless that none but a specialist can keep up with them, and when a man has to look up something, his ordinary course is to consult some hand-book or encyclopædia, and be content with the sketchy information he finds in it, or else seek therein a clue to the direction in which he should prosecute a deeper research.

But there are depths even in an encyclopædia, and it is quite possible for a misdirected use of one to leave only disappointing results as the reward of the searcher, and a seeming ground of complaint against the compiler, which is only turned to a sheepish anger when some friend, who really "knows" the work, readily turns to the statement sought under a cognate but unsuspected heading.

There is so vast an amount of information stored in the large volumes of the "Encyclopædia Britannica," that any given man is quite unlikely to know definitely that the explanation he seeks is really included in it; he feels that it ought to be there and considers it a hardship not to be able to find it. So good a tool as a good encyclopædia should be made in as simplified a form as possible, and should be made easy of access by the fullest index, cross-referenced in every direction. Even when this is done, there is still something lacking, and Mr. Baldwin has had a most useful idea in preparing his "guide" to the "Encyclopædia Britannica" and has carried it out with success and ingenuity.

Considering the manner in which this great work is likely to be consulted, he has perceived that it is likely to be turned to by the young as well as by the old, and by people whose interests are as varied as their ordinary daily pursuits, and so he has examined the entire work from each of these several standpoints, and has classified all the information that is to be found on each of these topics.

In this way he has made it possible for a person to pursue a course of systematic reading covering the matters which have the most practical value to him, although the several articles treating of these matters are scattered through several or all of the volumes of the work.

Suppose a parent to be confronted by that common question put by an intelligent boy, "What is there in the house I can read," and that on examination he is found to have read pretty much all the books in the house that are suited to his age, then the parent can turn to Mr. Baldwin's "Guide"⁴ and can at once direct him to a series of articles dealing with, say, sports and games, with naval or military matters, with history, chemistry, electricity or whatnot and feel that he has made safe provision for the lad's unoccupied time and avoided the necessity of buying another "boy's book."

As for the special usefulness of this "Guide" to architects, Mr. Baldwin says: "The 'Encyclopædia Britannica' is a mine of valuable information for the architect. There is hardly any question connected with the practical application of his art which does not receive notice and discussion somewhere within its pages"—the italics are ours. This assertion he supports with the statement that there is a leading article which in bulk of matter is equivalent to a 400-page 12mo book, a glossary of terms and a special article on American architecture. Moreover, there are special articles devoted to prehistoric architecture as well as to the styles of various countries, both ancient and modern, with cognate articles treating of individual features connected with them. In each case reference is made to volume and page of the "Encyclopædia." Then a list of articles is given descriptive of two or three dozen architectural terms, and a similar list of descriptive and historical articles dealing with a dozen or two of world-famous buildings.

The lists in this chapter are supplemented by similar lists under the captions: "The Builder," "The Engineer," "The Electrician," "The Mechanic," "The Machinist," and so on.

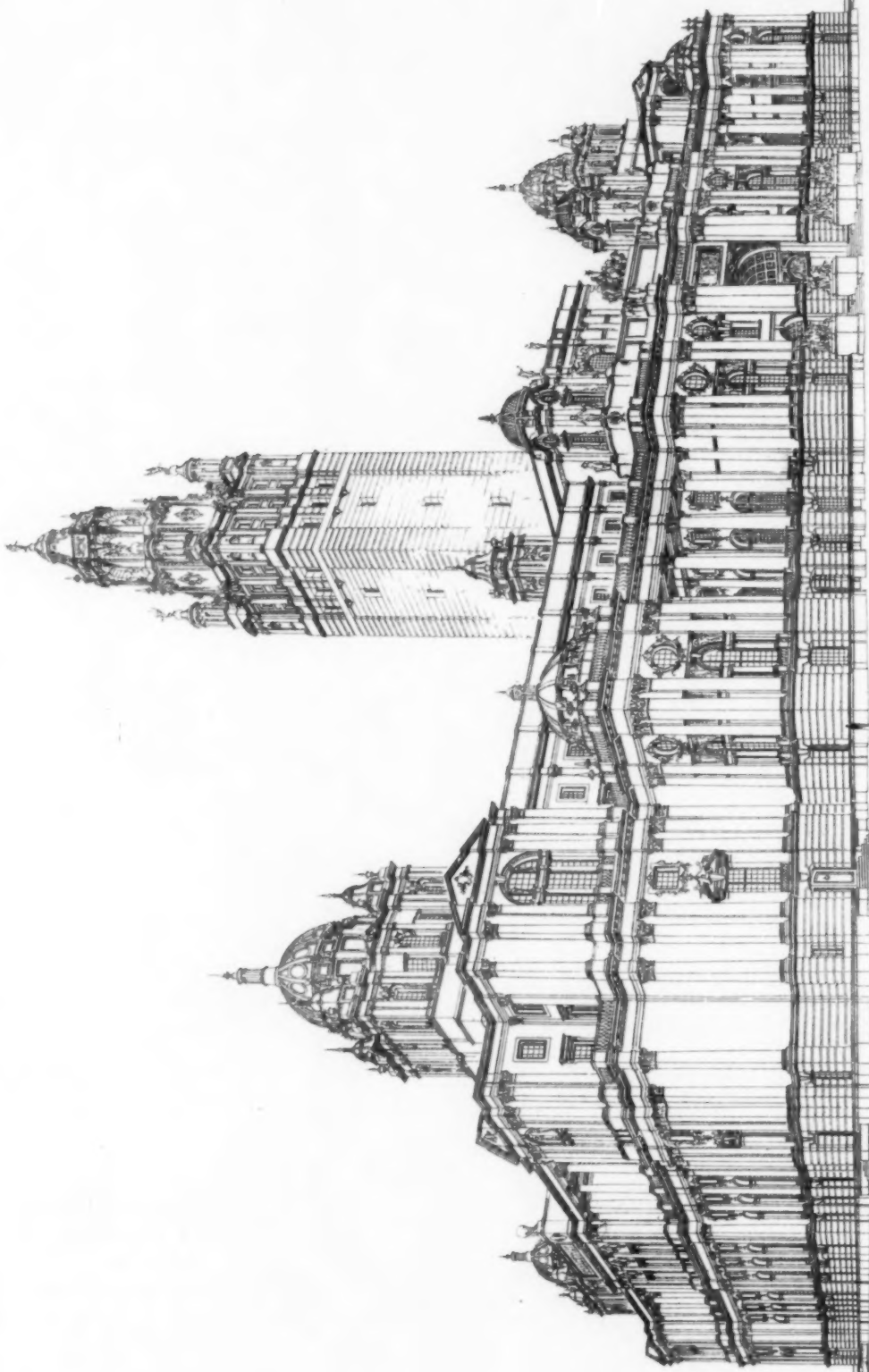
The consequence is that the "Guide" is a most useful adjunct of one of the most valuable publications that man has yet produced, and

¹ "Picture Posters: a short History of the illustrated Placard." By Charles Hiatt. London: George Bell & Sons. New York: Macmillan & Co. 1895. Price \$4.00.

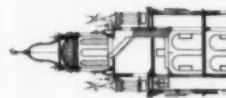
² "Chemistry for Engineers and Manufacturers." A practical Text-book. By Bertram Blount and A. G. Bloxam. With illustrations. Volume I.—Chemistry of Engineering, Building and Metallurgy. London: Charles Griffin & Company, Limited. Philadelphia: J. B. Lippincott Company. 1896. \$3.50.

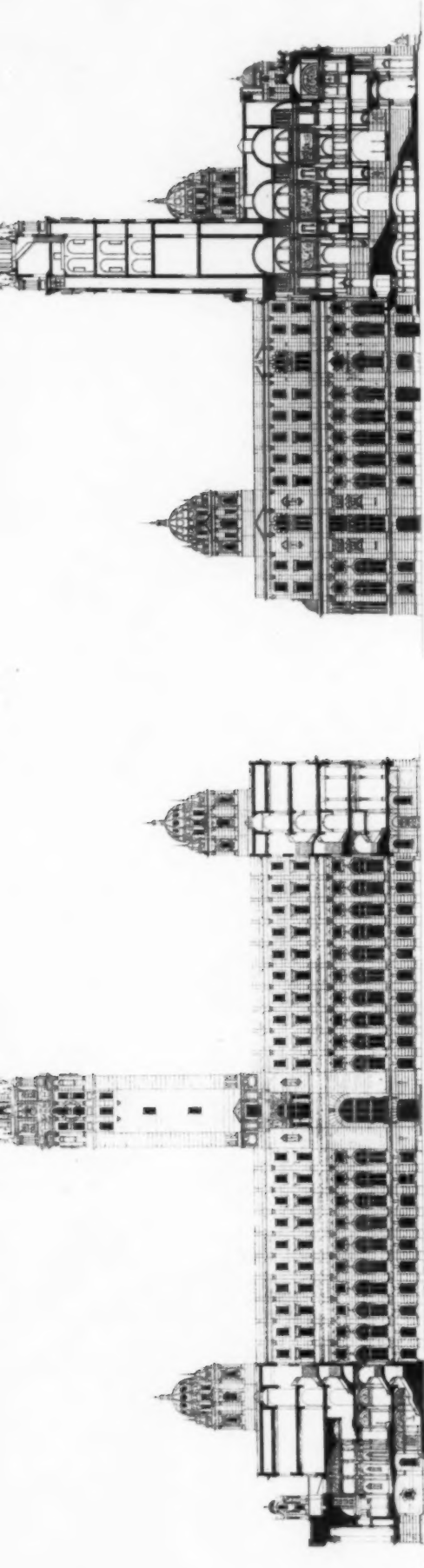
³ "Modern Stone-Cutting and Masonry." With Special Reference to the Making of Working Drawings. By John S. Siebert, C. E., and Frederic Child Biggin, B. S., Instructor in Architecture, Lehigh University. New York: John Wiley & Sons. London: Chapman & Hall, Limited. 1896.

⁴ "A Guide to Systematic Readings in the Encyclopædia Britannica." By Jas. Baldwin, Ph. D. Chicago: The Werner Company. 1895.



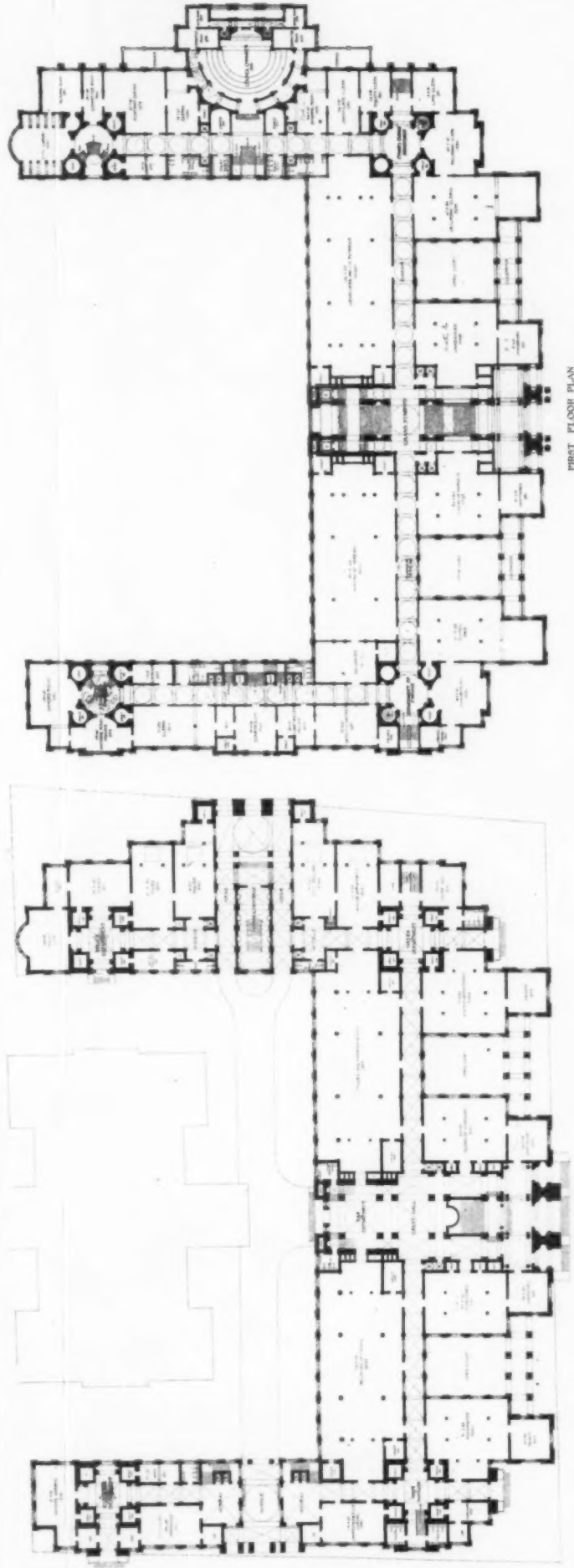
PERSPECTIVE





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TRANSVERSE SECTION

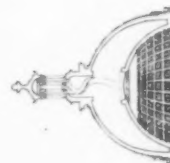
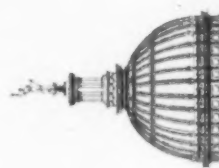
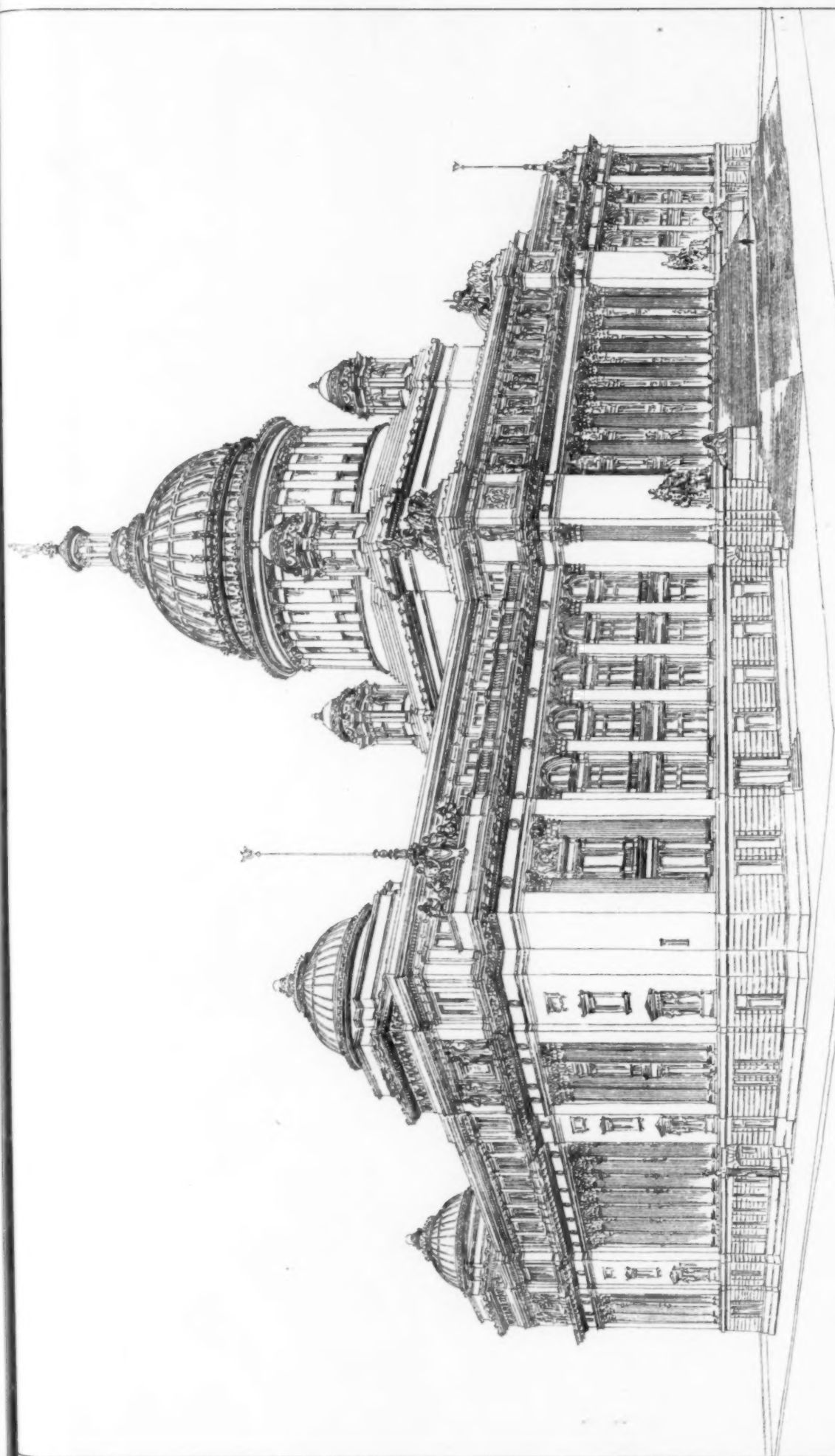


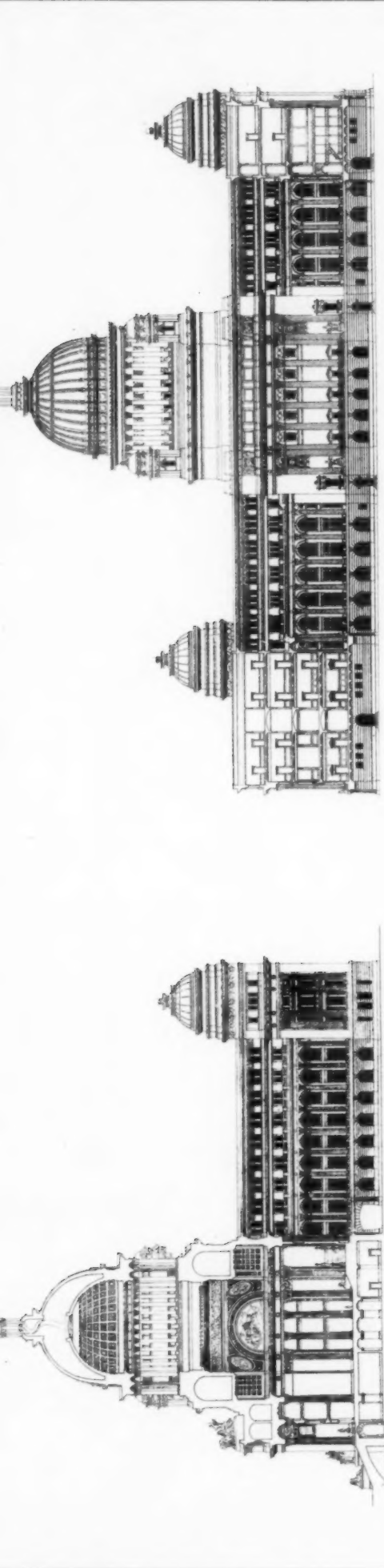
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BASEMENT PLAN

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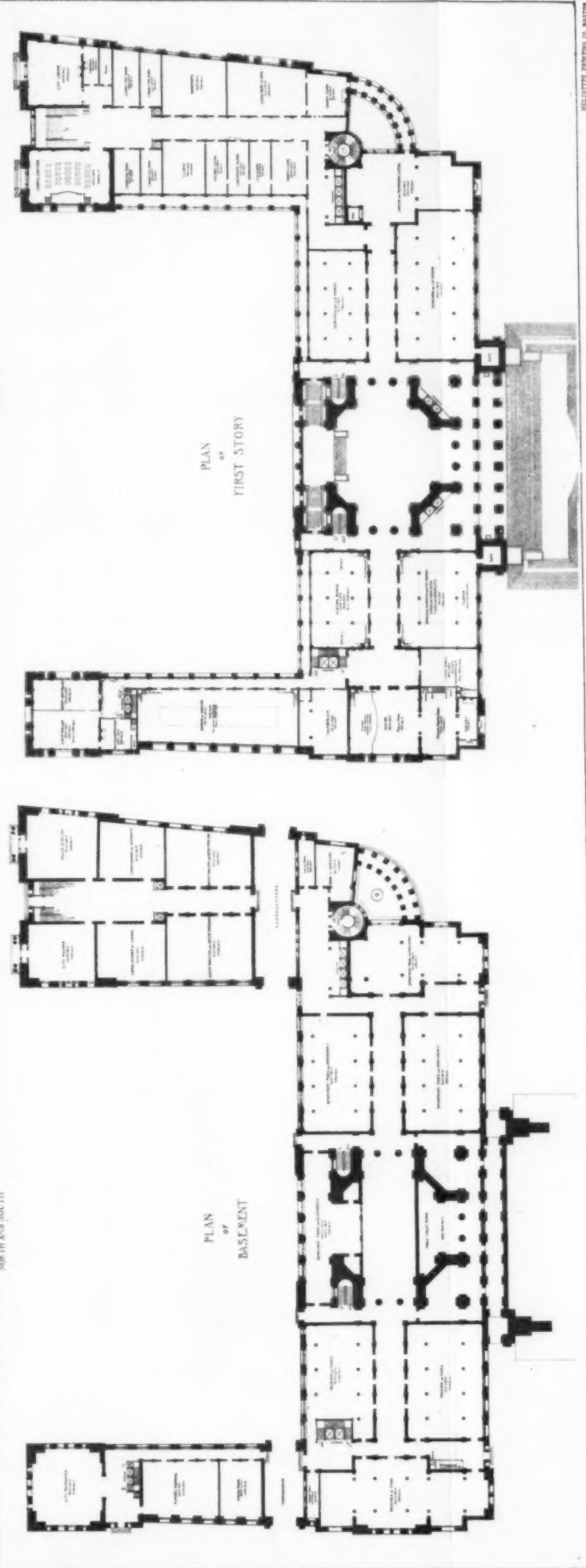
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 CRAM, WENTWORTH & GOODHUE, ARCHITECTS.





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NORTH AND SOUTH

SECTION
EAST AND WEST



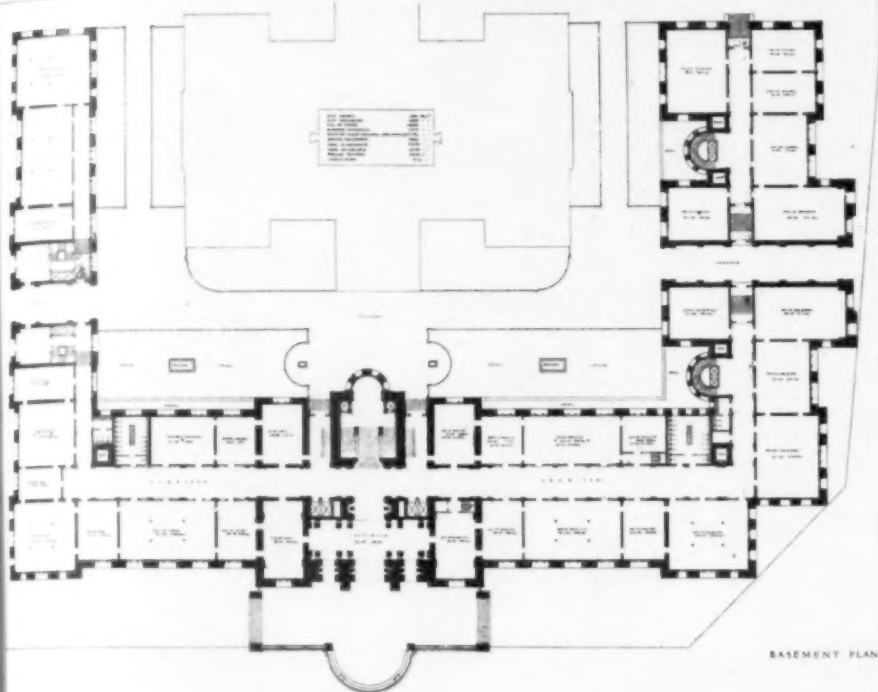
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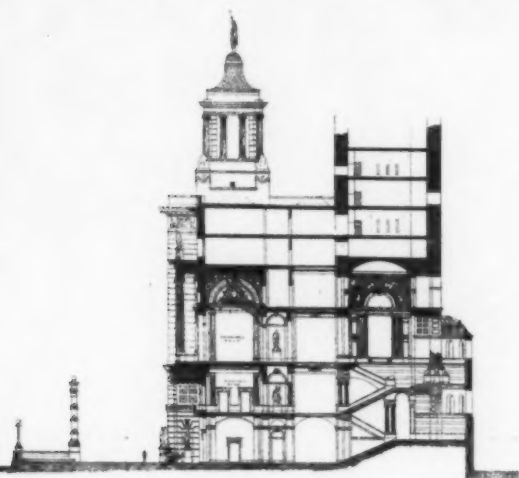
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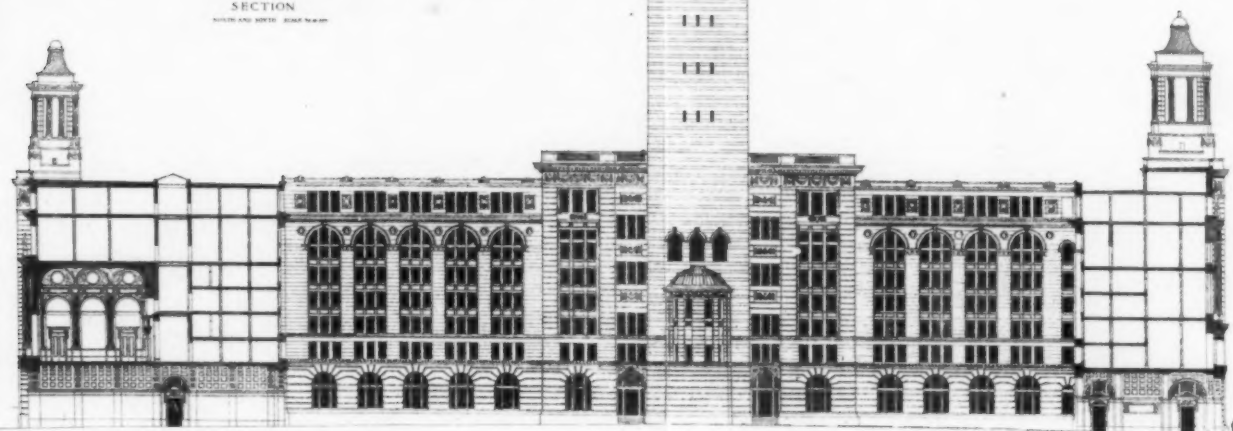
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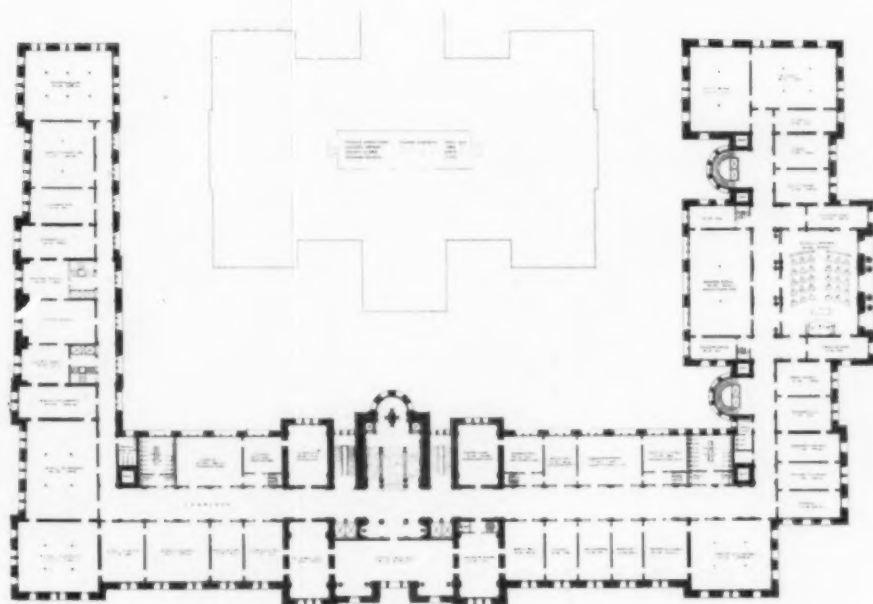
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SECTION
SOUTH AND NORTH - ROAD NORTH



SECTION
EAST AND WEST - ROAD NORTH



FIRST FLOOR PLAN

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whenever any one has anything to "look up," he will find that he can save both time and trouble by first running over the classified entries in this little book before undertaking to make an unguided search through the vast store of information contained in the bulky volume of the "Britannica" itself.



DETROIT ARCHITECTURAL SKETCH-CLUB.

AT the last regular meeting of the Detroit Architectural Sketch-Club, April 20th, Mr. John Robert Dillon, formerly of Chicago, addressed the Club, outlining the work accomplished by the Chicago Architectural Club, of which he is a prominent member. At the meeting previous to this, Mr. Zachariah Rice addressed the Club, using as his subject, "The History of Ornament." The Club's Directors are now making arrangements for a series of papers to be read at the regular Monday evening meetings, and are corresponding with many well-known architectural authorities for the desired materials. The Club, having brought about the Saturday-afternoon holiday, will soon inaugurate a series of sketching-tours to alternate with the regular Saturday-afternoon classes. The regular semi-annual election was also held at the last meeting, to fill the offices of Secretary and Directors. Edward A. Schilling was re-elected Secretary, and Alexander Blumberg and M. S. Wilcox, Directors.



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

THREE COMPETITIVE DESIGNS FOR THE PROPOSED MUNICIPAL BUILDING, NEW YORK, N. Y. SUBMITTED BY:—

MESSRS. DODGE & BRAUN, ARCHITECTS, NEW YORK, N. Y.
MR. H. LANGFORD WARREN, ARCHITECT, BOSTON, MASS.
MR. O. VON NERTA, ARCHITECT, WASHINGTON, D. C.

[Issued with the International and Imperial Editions only.]

THREE COMPETITIVE DESIGNS FOR THE PROPOSED MUNICIPAL BUILDING, NEW YORK, N. Y. SUBMITTED BY:—

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MESSRS. BRUNNER & TRYON, ARCHITECTS, NEW YORK, N. Y.
MESSRS. EAMES & YOUNG, ARCHITECTS, ST. LOUIS, MO.

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

ACCESSORIES OF LANDSCAPE ARCHITECTURE, NO. XIII: THE TUILERIES GARDEN, PARIS, FRANCE, FROM THE PAVILLON DE FLORE.

ACCESSORIES OF LANDSCAPE ARCHITECTURE, NO. XIV: ALLÉE DES ORANGERS, TUILERIES GARDEN, PARIS, FRANCE.

ENAMELLED ROUNDELS, FROM E. D. CHAMBERLIN'S BUILDING, ST. PAUL, MINN.

A GROUP OF VILLAGE CHURCHES.

[Additional Illustrations in the International Edition.]

INTERIOR OF PARLOR, KELLOGG TERRACE, GREAT BARRINGTON, MASS.

[Copper-plate Etching.]

NEW PREMISES, PRINCES STREET, EDINBURGH, SCOTLAND. MR. W. HAMILTON BEATTIE, ARCHITECT.

COMPETITIVE DESIGN FOR PUBLIC BATHS, WASH-HOUSES, ETC., SHOREDITCH, LONDON, ENG. MR. W. CHURCH HOWGATE, ARCHITECT.



BOSTON, MASS.—Paintings recently purchased; the Martin Brimmer and R. Hall McCormick Pictures; Japanese Paintings; Etchings—by Seymour Haden: at the Museum of Fine Arts.

Paintings by New England Artists: at the Jordan Art Gallery, 450 Washington St., until June 1.

Pictures by Theodore Wendel: at Williams & Everett's Gallery, 190 Boylston St.

CHICAGO, ILL.—Eighth Annual Exhibition of American Water-colors: at the Art Institute, April 16 to June 7.

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.

Seventy-first Annual Exhibition of the National Academy of Design: March 30 to May 16.

Exhibition of Students' Work and of the Artist-Artisan Society: at 140 West 23d St., May 9.



THE PRICES EARNED BY THE GREEK MASTERS.—Is it known generally that works of art were well paid for in ancient times? A German review furnished recently some particulars about that question. Polygnotus, of Thasos, who lived about 450 B. C., refused, it is true, any payment for his works, and declared that he was sufficiently rewarded with the title of "citizen of Athens," which had been conferred on him. But such disinterestedness was seldom imitated. Thirty years later the painter Zeuxis of Heracleum was called to the Court of Archelaus I, King of Macedonia. He received for his frescos in the Palace of Pella 400 "minas," about \$8,000. Mnaso, of Elatha, paid \$20,000 for a "Battle with the Persians," which he had ordered from Aristides, the leader of the Theban school. Pamphilus, of Sycone, gave a course of lectures on painting; each pupil paid for attendance one "talent," or \$1,200 a year. Apelles received twenty gold "talents," about \$24,000, for a portrait of Alexander I, ordered by the City of Ephesus.—*Exchange.*

RESTORING ROLLO'S OAK.—A remarkable and, indeed, unique process of restoration has been carried on in the interior of a tree. The tree is the famous "Rollo's Oak," which is to be seen within an easy distance of Rouen. It is declared to be the identical oak upon a branch of which the first Duke of Normandy used to hang his gold chain to see if any of his subjects would like to hang there instead. If it isn't, it is, at any rate, so old that it has completely lost its inside, and was liable to collapse at any moment. It has now been relieved of this liability. An arboricultural genius has fitted it with a solid new inside of masonry. The masonry is made to follow and fit every turn and twist and gnarl of the patient, and there is the veteran solid as a rock again. Then the fissures and cracks on his exterior have been neatly filled up with cement, and the cement has been artistically colored, so that you would never know it from the natural bark. It is expected and believed that the tree will not know the difference, either, and take to flourishing again as it did a few centuries ago. Still, as no tree has ever been thus rejuvenated before, its behavior is being watched with some anxiety.—*Churchman.*

METHODS OF CLOSING CRACKS IN CAST-IRON.—Many methods for closing cracks or pores in cast-iron have been devised, according to *Industries and Iron*. Chemical or other products, such as salamoniac or urine, are often used to cause the formation of an iron salt, easily oxidizable, which in a short time gives a certain quantity of hydrated oxide of iron. This is made use of very often to stop up leaks which develop in metallic cylinders. This method is, however, a somewhat lengthy one, several days being oftentimes necessary to obtain satisfactory results, that is to say, entire absence from leakage. A method of closing cracks or pores in a more rapid and certain manner has lately been devised by M. A. Demalight, of Brussels. The method is described as follows: The cylinder is filled with a certain quantity of perchloride of iron. The liquid is then compressed until globules appear on the external surface. The cylinder is thus impregnated with perchloride of iron right through, as regards its thickness. Any perchloride in the cylinder is then emptied out, the cylinder being then wiped until the polished surface is again made brilliant. It is then filled with ammonia at 22° Baume, this also being subjected to compression. The effect of this operation is soon noticeable; the perchloride of iron in the metal becomes transformed under the influence of the ammonia into hydrated oxide of iron, at first somewhat frothy in character, and afterward under the influence of the external pressure, rough and compact. Some hydrochlorate of ammonia also remains, which will soon afterward react on the iron, which will eventually be converted into an oxide compound, adding itself to the first. The leaks marked at the commencement of the operation will be entirely stopped as soon as the ammonia commences to move out externally, the whole operation not occupying more than a couple of hours. One advantage of the new process is that leaks are stopped by an independent injection of hydrate of iron, while in the many processes at present in use the result is obtained at the expense of the iron in the cylinder, that is to say, one part has to lose that which another portion gains.—*Railway Review.*

THE BORGHESSE PALACE.—Prince Scipione Borghese, having married a rich wife last year, is about to buy back, for 1,700,000 francs, the Palazzo Borghese in Rome, which his father was obliged to sell a few years ago in consequence of the failure of his speculations in Roman real estate. The palace is now the headquarters of the Grand Orient of Italian Free Masons, whose lease of it expires in 1899.—*Boston Transcript.*

THE RUINS OF OLBIA.—By order of the Russian Imperial Archaeological Committee an examination was made during the past summer along the banks of the Rivers Dneiper and Bug—known to the ancient Greeks, respectively, as the Borysthenes and Hypanis, with the object of exploring the ruins of the City Olbia, of which Herodotus gives a description. Olbia, according to the Father of History, was surrounded by a wall with many towers, and was distinguished for its extensive trade and the civilization of its inhabitants. The ramparts and inner structures of this ancient city are still, it is found, well preserved. The ruins of the dwellings of its people are still filled with the debris of their building-materials, terra-cotta figures, pottery, coins, etc. Villagers living near are continually discovering objects of the greatest interest and value. Not long since, the peasants unearthed a splendid ancient Greek statue, but, being ignorant of its value, destroyed it. It lay on a stone slab with extended arms. About the neck were four finely-worked gold and amber necklaces, and about the wrist a bracelet of pure gold. At the hip bone was a knife, or sword. Near the skull was found a bow-case, with thirty bone arrows in a quiver. These sites of old cities have this in common—that they are all on the steep bank of the river, which forms a natural defence against surprise attacks on one side and on the other three sides are surrounded by ramparts in a good state of preservation. Various ages are represented. In some cases the ruins belong to a period already ancient in Herodotus's day. Others are of the time of the Greek emperors, who had Constantinople for their capital, and others still belong to the period when the Genoese had flourishing colonies on the shores of the Black Sea. In the coming year the Russian Government will, it is said, have the various ancient sites in the provinces of Kherston and Taurida more fully examined, and it is hoped that some solid facts will be obtained in respect to a favorite mythland of the Greek writers.—*The Churchman.*

THE HIGH BUILDINGS OF ANCIENT ROME.—People of the present day seem to have a very erroneous idea of the life in the large cities of antiquity. It is generally believed that there were no large cities of our modern type in antiquity, but this is a great mistake. For if there have at all existed in the cultivated life of the ancients certain features in which, following our historic researches, we recognize prototypes of our modern life, we must notice first of all the temporary accumulation of beings in large cities, which, in point of size and population, of contrasts between splendor and squalor, of wealth and unmitigated misery, differ but little from the large cities of our time. What we know of the structure, the general aspect and the life in the large cities of the Roman Empire counts among the most interesting examples of ancient culture. Prominent in this respect is the height of the houses. We are inclined to imagine that the ancient houses, as a rule, had only one or at most two stories, while in the Middle Ages the narrow, high-gabled structures in the commercial cities and in recent years the ridiculous ten and twenty-story tower-like buildings, raised by American speculation, are a type of the time. We are, however, strongly reminded of the inevitable and vicious circle, when we read that the Roman Empire had its sky-scraper or tower-houses just as we find them now in New York and Chicago. Babylon contained a number of four-story houses; some cities in East India carried many of their houses to a height of seven stories. In Carthage there were many buildings six stories high; while in Rome the police authorities, under the Emperor Augustus, limited the maximum of houses to a height not exceeding twenty metres, which, considering the low-studded rooms of the Romans, was equal to six or nearly seven stories. In or about 500 A. D. Constantinople allowed the construction of houses to a height of thirty metres, wholly indifferent to their depriving the neighbors of both light and air—in fact, there were at that time quite a number of ten and twelve-story houses, such as we see in New York in our day. There were then, moreover, two points which made these high buildings far more remarkable and more dangerous than in our day—the manner of construction and the narrowness of the streets. Private houses in ancient Rome were in many instances so badly built that their collapse was a matter of frequent occurrence, rendered all the more dangerous from the fact that they were chiefly built of wood, which would easily produce a conflagration, and be all the more destructive of life and limb, as there were few regular staircases, the communication between the different stories being kept up by simple ladders. For this reason the Roman fire-brigade was constantly inspecting the kitchens, as the most vulnerable parts of the houses and most likely to cause fires, which, once broken out, it was almost impossible to put out. The streets in Rome and in nearly all the large cities of antiquity were so narrow that no vehicles could pass through them. The largest streets in Rome had a width of seven metres, most of the others barely four or five metres—the width of the sidewalks in many of the large cities of the present day. Two of the great arteries in Rome were the Vicus Tuscus and the Vicus Ingarius—the former was $4\frac{1}{2}$ metres, and the latter $5\frac{1}{2}$ metres wide. If we contrast these with some of our modern streets of from twenty to fifty metres in width, with houses of a height of ten metres on each side, an idea may be formed of the appearance of the narrow lanes in ancient Rome with their three and four-story houses, which at times must have looked like a hive of swarming bees. If we furthermore take into consideration the irregular mode of construction of the ancients, who had no idea or care of a proper alignment of their houses, which either receded from or projected beyond that of their neighbor; and finally the indifferent pavements of the streets, if any pavement at all—it will readily be seen that the large cities of antiquity must have appeared as picturesque as they were unclean and disorderly.—*Stuttgart Antiquitäten Zeitung.*

A LIGHTHOUSE WITHOUT A LIGHT.—The most extraordinary of all lighthouses is to be found on Arnish Rock, Stornoway Bay—a rock which is separated from the Island of Lewis by a channel over five hundred feet wide. It is in the Hebrides, Scotland. On this rock a conical beacon is erected and on its summit a lantern is fixed, from which, night after night, shines a light which is seen by the fishermen far and wide. Yet there is no burning lamp in the lantern and no attendant ever goes to it, for the simple reason that there is no lamp to attend to, no wick to trim, and no oil-well to replenish. The way in which this peculiar lighthouse is illuminated is this: On the Island of Lewis, 500 feet or so away, is a lighthouse, and from a window in the tower a stream of light is projected onto a mirror in the lantern on the summit of Arnish Rock. These rays are reflected to an arrangement of prisms, and by their action are converged to a focus outside the lantern, from whence they diverge in the necessary direction. The consequence is that, to all intents and purposes, a lighthouse exists which has neither lamp nor lighthouse-keeper, and yet which gives as serviceable a light—taking into account the requirements of this locality—as if an elaborate and costly lighthouse, with lamps, service-room, bedroom, living-room, store-room, oil-room, watertanks and all other accessories were erected on the summit of the rock.—*Tit Bits.*

HOW A GERMAN ARCHITECT GAVE HIS NAME TO A FRIEND.—A pretty little romance of friendship was brought to light the other day when Frederick Jacob Schleicher, an architect, who lives at Tenth Street and Park Avenue, felt constrained to go before Frederick Meier, the German Consul in this city, and make affidavit that he is alive. Another Frederick Jacob Schleicher died early this year away off in the Island of Java, in the Pacific Ocean, and it is this fact that causes the necessity for the affidavit. For the officials in Germany, from the nature of things, have rightly concluded that Frederick Jacob Schleicher is really dead, and it devolves upon him to prove otherwise. The man who died in Java was Adam Deckelmann, who had borne Schleicher's name for eighteen years. In this lies the romance. Mr. Schleicher was born at Islofen, Germany, forty years ago, and at an early age was sent to school at Mittenburg. While there he met a youth named Adam Deckelmann, from a town of Obenburg, in Bavaria. They became fast friends, and in school-days were as Damon and Pythias. For three years this friendship continued, and then the young men concluded to strike for India to gain fortune and fame. At that time Mr. Schleicher was twenty-two years of age and Deckelmann was eighteen. Together they journeyed to Holland, whence they determined to go to Sumatra. Upon their arrival at the port in Holland from which they were to sail, an unforeseen difficulty presented itself. Deckelmann was under age and was unable to produce papers showing his exemption from military service in Germany. Mr. Schleicher, having attained his majority and served his allotted period, had full papers. Without them Deckelmann could not go to the East Indies. He had set his heart upon the project, and the outlook almost broke his heart. He did not care to go back to his old home, from which he had departed surreptitiously, and acknowledge his inability to carry out every design he had planned to execute. Then the friendship of Mr. Schleicher came into play. He voluntarily relinquished the idea of going to the East Indies, and turned all his papers and passports over to Deckelmann. On the day that the latter sailed for Sumatra, enrolled in the service of the Dutch Government as Frederick Jacob Schleicher, the real Frederick Jacob Schleicher set sail for the United States. Mr. Schleicher found his way to St. Louis and prospered. He married, and his children know he is alive. Deckelmann also prospered from a worldly point of view. He was placed in the service of the Dutch at Java, and was promoted in time to the position of Sergeant. He was thrifty, saved his money, and made profitable investments, all in the name of Frederick Jacob Schleicher. Meritorious services earned him the respect of his superiors, and when he died, a few months ago, the heirs of Frederick Jacob Schleicher were awarded a substantial pension. When the Frederick Jacob Schleicher of Java died, the Dutch authorities notified the parents of the real Frederick Jacob Schleicher, who still live at Islofen, Germany, that their son was dead. Inclosed in the letter was a schedule of his property and instructions as to how to realize upon it. The Schleichers knew their son was in St. Louis, and they knew also the circumstances surrounding the parting of the two young friends in Holland eighteen years ago. They communicated with the heirs of Deckelmann, who made a claim upon the Dutch Government for the estate in Java. The claim was not allowed, the Government holding that the man who died was Frederick Jacob Schleicher. Mr. Schleicher was notified of the condition of affairs some time ago, and took steps to straighten matters out. He wrote to the Dutch authorities, explaining the matter, but they were not satisfied. They answered that his allegations would have to be supported by affidavits. Accordingly he made affidavit before Albert Baum, a notary, that he was and is the real Frederick Jacob Schleicher, and that the man who died in Java was Adam Deckelmann. His affidavit was further supported by affidavits of Mr. and Mrs. Charles Regel. Mrs. Regel knew Mr. Schleicher when he was a boy in Germany, and Mr. Regel had known him well for years. The most convincing evidence, however, were letters from Deckelmann to Mr. Schleicher, and Deckelmann's picture. It seems the two friends had kept up a correspondence for the last seventeen years, or from the time they succeeded in locating each other after they left Holland. This correspondence was peculiar. Frederick Jacob Schleicher of St. Louis would sit down and write a letter to Frederick Jacob Schleicher in Java. Deckelmann, under the name of Schleicher, would reply. Deckelmann, being enlisted under the name of Schleicher, was unable to change it during life, and died known as Schleicher. His letters to the real Schleicher and his photograph, which were sent to the Dutch Government with the affidavits, will, Mr. Schleicher and Mr. Baum think, furnish positive proof that the Frederick Jacob Schleicher who died in Java was Adam Deckelmann, of Obenburg, Bavaria.—*St. Louis Republic.*