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terial-men, or, probably, certain active ones among them, persist in their attempts to secure this sort of legislation, usually screening their purpose by bringing forward their bills under the guise of enactments for improving the mechanics' lien laws.

WHERE is at present, for example, before the Massachusetts Legislature a bill of the sort, which, after the customary provision in favor of mechanics, who are already well provided for, proposes to repeal the existing law, under which no lien for materials furnished can be enforced unless notice of intention to claim such lien is given to the owner of the estate where the materials are to be used, before they are delivered, and substitute an enactment by which liens can be laid both for materials and labor, but only to an amount not exceeding in all the contract price of the building. The clause describing the provision is so obscurely and carelessly worded as to leave it uncertain whether the lien for materials alone cannot be enforced to the extent of the entire contract price; but it is not likely that this was intended, and the bill seems to be an imitation of the New York statute, which is not in itself particularly commendable, but contains, more clearly expressed, an explicit provision that the owner shall be credited with payments made on the contract, before notice of liens, as payments on the liens, and that he shall not, after notice, be obliged to pay, in all, more than the balance remaining to be paid of the contract price. Of course, this provision protects owners to a certain extent, but there is no reason why their property should be subjected to any liens for materials, and the present Massachusetts law, under which notice of such liens must be given before the materials are delivered, is all that the dealers ought to ask for.

EVERY few years an attempt is made in our State Legislatures to secure the passage of laws giving dealers in building-materials a lien on the estate on which such materials are used, for payment for them, similar to that enjoyed by mechanics who furnish labor, the result of which would be, and is intended to be, that the owner of real-estate, who has contracted with a builder for the construction of a house, guarantees payment of the builder's debts for materials used in that house, and is liable, after he has paid the builder the contract price for the building, to be called upon to pay over again, not only for the labor put into the building, but for all the materials. It is hardly necessary to say that the dealers in building-materials have no right whatever to any such security. They have ample facilities for judging of the honesty of their customers, and there is no more reason why they should be permitted to collect the amount of their bills from the innocent parties who buy the goods from their customers, and pay for them, than there is for granting to the people who supply mechanics with groceries the privilege of demanding payment from those for whom the mechanics work. As every one agrees, the mechanics' lien laws themselves are theoretically unjust and unconstitutional, in giving to a certain favored class of people facilities for collecting debts due them which other people, equally deserving, do not enjoy; but as, under the conditions which at present affect the ownership and hypothecation of real estate, building workmen are peculiarly liable to suffer from fraud, it has seemed wise to compensate them for this special liability to fraud by giving them special security. In the case of the material-men, no such reason exists for giving special security. While it is desirable and fair to secure a mechanic, who does work for a man who professes to be the owner of a building, against being cheated out of his pay through pretended mortgages, or fictitious transfers, by giving him a lien on the structure to which his work has given value, the material-man is under no such risk. He simply sells his goods, just as every merchant sells goods, on the personal security of his customer. He runs no risk of loss through mortgages or fictitious transfers, and to protect him by making innocent parties, by force of law, and without their knowledge or consent, responsible for the debts to him of customers about whose honesty they know much less, in most cases, than he does, would simply be to encourage collusion between him and dishonest contractors, and to throw the building business into the hands of the worst class of mechanics, who could easily underbid the honest ones, if they knew that their dealers would furnish them unlimited supplies of materials, without asking any pay, trusting to their liens against the owners for reimbursement. It is strange that any Legislature should even consider such schemes; but the ma-

NOW that the school vacations are near at hand, and superintendents and school committees are beginning to think of their plans for the next year, we would like to make, very modestly, a suggestion which, so far as we know, has not been made before, but which seems to us to be supported by the experience of teachers. Every one understands that the most serious physical evil incident to school life is the morbid condition of the eyes, which is induced, in the great majority of children, by school work, and all architects are aware that the point most insisted upon in school architecture is the disposition of the windows in such a way as to give the best and softest light on the desks of the pupils. Undoubtedly, a well-arranged and ample illumination of the school-room is of great value in preventing the straining of the eyes which works such havoc in rooms insufficiently lighted, but children can soon induce upon themselves a myopic condition, even in a good light, by looking too closely at their work, and thus compelling the eye to protrude, in order to bring the image on the retina into focus; and, for some reason, school-children almost invariably read and write with their eyes close to their books. Dr. Lincoln says that he once saw a roomful of children writing, with their eyes at an average distance of less than three inches from the paper; and we should say, from our own observation, that the average distance from their noses at which classes of grammar-school children hold their books, when reading, is not much over six inches. Now, in most cases, these children are not at all near-sighted. Their eyes have all the youthful power of accommodation, and they can see objects at a distance as well as any one, and the unanimity with which they adopt a practice which soon deforms the eyes permanently must have some reason.

TO our mind, the explanation of the phenomenon is to be found in the colossal alphabets which are used in the primary grades. Of course, in teaching classes of young children, it is necessary to use charts which all can see, and, in fact, alphabets are often furnished, to be used at ten feet distance, which could be read, in a good light, a hundred feet away. The letters on these charts are elaborately formed, with dots and hair-lines after the most approved type-founders' fashions, all of these being, of course, at this gigantic scale, perfectly visible. When the children leave the primary classes for the grammar grades, they are given books to study, printed in ordinary type. In these books the dots and hair-lines of the letters, although now of microscopic dimensions, are still visible, and the children, accustomed to seeing them as an

essential part of the letters, naturally make microscopes of their eyes, by holding their books near enough to give an image on the retina of the necessary size for distinguishing these details. It is needless to say that myopia is the inevitable result of the prolonged and forcible lengthening of the eye-ball for this purpose; and the best eyes, which have seen most clearly the details of the chart letters, are those which suffer the most, through their endeavors to see with equal clearness the hair-lines of the small type in their new text-books. The Germans, who have noticed the effect, though not apparently the cause, apply an heroic remedy to the trouble by fastening to the desk, or, sometimes, to the pupil's neck, a frame, which, renders it impossible for him to get his eyes within sixteen inches of his book or paper; and the excellent results of this treatment are undoubtedly due to the fact that it compels the child at once to adopt the grown person's habit of reading or writing by the general forms of the letters, without trying to see the hair-lines, which, of course, are no longer distinctly visible at sixteen inches distance. Of late years, a style of type has come into fashion in Germany composed of very simple forms, and almost devoid of the little hair-line bristles which were once thought indispensable to elegant German print. Whether the new style has been generally adopted in school charts and text-books, we do not know, but, if it has, the statistics of the effect, if any, which has been produced upon the eyes of school-children by its substitution for what is considered, by the Germans themselves, the worst type for the eyes in use in Europe would be of great interest. Meanwhile, there would not be much difficulty in trying the experiment of teaching little children to read, by means of charts and primary text-books, printed in letters of the simplest possible form, without hair-lines or dots, using only slight modifications in width in the various portions of the letter, in place of these ornaments, and giving, as far as possible, the same effect as that produced on the eye by ordinary book type at a distance of fifteen or sixteen inches. If it should be found, as we think it would, that the transition from these charts and alphabets to grammar-school text-books could be made without the usual season of ruinous attempts to use the eyes as microscopes, a great gain would have been secured in school hygiene, and the attempt is well worth making.

A NEW sort of fireproof floor construction is described in the *Deutsche Bauzeitung*. It is a patented affair, applied only by the firm of Müller, Marx & Co., of Berlin, but it has some interesting features. After a floor has been laid with iron beams, which may be spaced two feet from centres, or even more, if the floor between them is given a curved intrados, parallel slips of sheet-iron, on edge, are laid on them, four or five inches apart. The intervals between the slips are then filled with similar slips, bent to a zig-zag shape, so that the angles will just touch the longitudinal slips on each side, and the points of contact are secured together by wire rings. This skeleton is then filled-in with concrete, and the floor so made is found to have great resistance, so that, as the patentees claim, it will support safely a load of one thousand to twelve hundred pounds per square foot.

A CASE of restrictions on land came up the other day in New York, which has a certain interest for real-estate owners. Many years ago, the Jones property, on Seventy-second Street, was sold in lots, every deed containing the restriction that nothing but private dwellings should be erected on the land. Quite recently, Mrs. McNiece, whose husband is a builder, bought three of these lots, and now proposes to erect tenement-houses upon them, and has gone so far as to submit the plans of the tenement-houses to the Building-Department for approval. The owner of a neighboring lot, Mrs. Popper, applied for an injunction to prevent the erection of the tenement-houses, as being contrary to the restriction in the deed, and injurious to neighboring property, and the petition was heard in the Supreme Court a few days ago. The counsel for Mrs. McNiece opposed the petition, substantially on two grounds, the first being that, as the surrounding region had now become mainly a tenement-house district, the circumstances had changed so essentially since the original restriction was imposed as to make it no longer applicable; while the second was that, under the law, instead of asking for an injunction, Mrs. Popper's course should be to wait until the tenement-houses were built, and then claim damages, if she suffered any.

THE first of these arguments is undoubtedly founded on a case decided several years ago. In this case a man bought a lot subject to an old restriction, forbidding the erection of anything but private dwellings on it. The elevated railway was built past the front of the house, and the new owner remodelled his building, and put a store in the first story. His neighbors sued him in the same way, for violation of the restriction in his deed, but were defeated, the courts holding that the construction of an elevated railway past the lot was a contingency which the original owner and author of the restriction could never have contemplated, and which changed the circumstances affecting the virtual contract between the original owner and his grantees so materially as under this contract to be inapplicable. Whether the mere erection of a large number of tenement-houses in the neighborhood of the Jones lots would have a similar effect on the restrictions connected with them remains to be seen, the decision having not yet been announced; but, as tenement-houses were very familiar objects in the time of the late Mr. Jones, and as his restriction was, in all probability, intended expressly to exclude them from the land conveyed by his deeds, it seems hardly likely that Mrs. McNiece's contention will be sustained; and, in the matter of claiming damages, instead of praying for an injunction, the judge said at once that he should issue the injunction if it seemed to him the proper course.

ACCORDING to the *Deutsche Bauzeitung*, the excavations at Pompeii last season brought to light one of the most interesting and perfect houses yet discovered. The house, which is near the intersection of the Street of the Labyrinth with the Street of Mercury, and thus in the neighborhood of the famous House of the Faun, is known from the inscriptions to have belonged to a member of the distinguished Pompeian family of Vettii. The inner court is surrounded by a colonnade of eighteen Corinthian columns, whose capitals are mostly destroyed. Between the columns stand nine large marble vases, in excellent condition, some round tables, and several well-preserved statuettes, of about one-fourth life size. The painted decorations are extremely fresh and well-preserved, and are said to surpass in beauty anything of the kind yet discovered in Pompeii.

FROM a special despatch to the *Boston Herald* we learn that Mr. Daniel Chester French has been commissioned to model a statue of Washington, to be given to the City of Paris by the ladies forming the Washington Memorial Association, which is an interesting piece of information; but the ordinary amount of misinformation on matters pertaining to monumental art, common to most journalists, is shown by the additional assertion that this statue will be the "only outdoor monument of an American in Europe." It is not remarkable, perhaps, that the writer of the despatch was ignorant of the existence of the statues of George Peabody (by Story), in London, and of Count Rumford (by Zumbusch), in Munich, where they have been for some twenty-five years, but one would think he must have heard of the erection of a statue to Lincoln (by Bissell), in Edinburgh, only two or three years ago. Strangest of all, though, in view of the persistent praise of newspaper men and their doings, in any capacity, which so many journals print, it is, that this purveyor of news could forget the fact that a monument to Washington and Lafayette (by Bartholdi), the gift of Mr. Joseph Pulitzer of the *New York World*, was unveiled in Paris, itself, as lately as last December.

THE Messrs. Roberts, of the Pencoyd Iron Works, have long been noted among architects for the ingenious peculiarities of the section of their structural steel and iron. Quite recently, they have shown their thoughtfulness in providing for the requirements of constructors by introducing an I-beam of eighteen inches depth. Such a beam has long been needed, for there are many cases, especially in architectural work, where fifteen-inch beams are not strong enough, while twenty-inch beams, the next available size, having nearly double the resistance of the fifteen-inch, are unnecessarily large. The eighteen-inch beams will fill the interval very conveniently, and, as they can be rolled very light, the minimum weight being only fifty-five pounds to the foot, they are likely to find extensive application for floor and wall girders, needles and the like.

HISTORY OF THE UNITED STATES CAPITOL.¹—II.

HALLET'S PLAN OF THE CAPITOL.

Fig. 14. Hallet's Competitive Design: after G. A. Townsend's Book.

GEORGE ALFRED TOWNSEND, in his book "*Washington Inside and Out*," published in 1873, takes decided grounds, giving Hallet the credit for designing the old Capitol. He mentions several drawings of Hallet's which were in the possession of the Congressional Library in 1872 but have now disappeared.

A great number, if not all, of these drawings were made when Hallet was employed, after the selection of Thornton's plan, in a persistent effort to induce Washington and the Commissioners to accept some of Hallet's ideas. Because a note on one of the drawings says Thornton sent for the elevation (Fig. 14 is a reproduction of this front after Townsend) and plan, according to Townsend, Edward Clark, the present architect of Capitol, assumed that Thornton copied this drawing and turned it out as his own. They seem to have overlooked the fact that Thornton prepared his drawings in the West Indies, and at the period that this drawing was made Thornton's design was the accepted one and he was most anxious to prevent its being modified.

Hallet in a foot-note says, "The President having seen this [Fig. 14] accidentally in September, 1793, agreed with the Commissioners to have the Capitol planned in imitation thereof." All the documentary evidence is contradictory of this assertion and proves that Washington was always in favor of the Thornton plan, a modification of which will be shown later (Figs. 18 to 21).

Townsend copies from other drawings of Hallet's the following notes: "A plan of the ground and principal floor sent from Philadelphia to the Board July, 1793." "Sketch ground-work part of the foundation were laid by sometime in August, 1793, now useless on account of alterations since introduced. S. Hallet." [All these drawings have disappeared.] This probably was the plan in which he insisted on modifying the accepted design and for which he was finally discharged by Washington. (Figs. 15, 16, 17.) The Commissioners gave an open ear to these criticisms.

The following letter from President Washington gives a very clear account of the condition of affairs at this date. The Commissioners on June 22d were awaiting this letter from Washington, showing that they were aware of the importunity of Hallet and others.

MT. VERNON, June 30, 1793.

Dear Sir,—You will find by enclosed letter from the Commissioners that Mr. Hallet reports unfavorably of Dr. Thornton's plan "on the great points of practicability, time and expense," and that I am referred to Mr. Blodgett, Hoban and Hallet, whose verbal information will be better than any we can give you, on which to form ultimate instructions.

Mr. Blodgett I met at Baltimore at the moment I was about to leave it, consequently I had little conversation with him on the subject referred to; but Mr. Hallet is of opinion that the execution of Thornton's plan (independent of the cost, which would far exceed our means and the time allowed for the accomplishment of the building) is impracticable, would not in some parts answer the ends proposed. Mr. Hoban seemed to concur in this, and Mr. Blodgett as far as I could come at his sentiments in the short time I was with him, approved the alterations in it which have been proposed by Mr. Hallet.

It is unlucky that this investigation of Dr. Thornton's plan and estimate of the cost had not preceded the adoption of it, but knowing the impatience of the Carrollsburg interest and the anxiety of the public to see both buildings progressing, and supposing the plan to be correct, it was adjudged best to avoid delay. It is better however to correct the error, though late, than to proceed in a ruinous measure, in the adoption of which I do not hesitate to confess that I was governed by the beauty of the exterior and the distribution of the apartments, declaring then, as I do now, that I had no knowledge in the rules or of principals of architecture, and was equally unable to count the cost. But if there be such material defects as are represented and such immense time and cost to complete the building, it would be folly in the extreme to proceed on the plan which has been adopted.

It has appeared to me proper, however, before it is laid aside, and justice and respect to Dr. Thornton requires, that the objections should be made known to him, and an opportunity afforded to explain and obviate them if he can.

For this reason, and because Mr. Blodgett is in Philadelphia, and it might



Fig. 15. Hallet's Unauthorized Change of Thornton's East Elevation.

not be convenient for Dr. Thornton to leave it, I have requested Mr. Hallet and Mr. Hoban to repair without delay to Philadelphia with all the plans and documents which are necessary to elucidate the subject, and do pray you to get all the parties herein named together and after hearing the objections and explanations report your opinion on the case and the plan



Fig. 16. Hallet's Unauthorized Change of Thornton's West Elevation.

which ought to have been executed. Nothing can be done to the foundation until a final decision is had, and this decision ought not to be delayed one moment that can be avoided, because time is wasting fast, because the public expectation is alive, and because the *Demon of Jealousy* may be at work in the lower town, when one building is seen to progress rapidly and a plan for the other not yet decided on. Whether it be practicable (even at an expense) to call in the aid of any other scientific character in Philadelphia to assist in deciding this point, or whether there be any there is more than I can tell. Your own knowledge of this and judgment will decide.

The case is important. A plan must be adopted and, good or bad, it must be entered upon. With great regard, I am, dear sir,

Your affectionate and obedient servant,

GEORGE WASHINGTON.

To Secretary of State, Thomas Jefferson.

By order of the Commissioners acting on President Washington's letter a Commission was appointed July 17, 1793, to examine and report upon objections to the adopted plans.

In the meantime, Hallet had drawn what he considered proper modifications of Thornton's design. The following are the objections which he raised:—

1. Inter-columniation of western and central peristyle too wide for supports of stone; so are those of door and wing.
2. Colonnade in middle of conference-room objectionable; if taken away, room too large for roof span.
3. The floor of central peristyle too wide to support itself.
4. Stairways on each side of conference-room want head-room.
5. Windows in some important instances masked by the galleries.
6. Many parts of the building want light and air.

On this Board were Thornton, Hoban, Hallet, Williamson and Carstairs (the latter three were competitors of Thornton's).

Thomas Jefferson writes to Washington that the Board reported that they considered the objections insurmountable without alteration of the plans. The necessary alterations were shown in the drawings made by Mr. Hallet [presumably between April 10th and July 17th] "wherein he has preserved the most valuable ideas of the original and rendered them acceptable of execution, so that it is considered Dr. Thornton's plan rendered into practical form. Those persons consulted agreed that in the reformed plan the objections were entirely remedied and it was a work of great merit," and would cost about half of the first one.

In remedying Objection 6, Hallet suppressed the portico on the eastern front. Commissioners thought this should be restored as in the original plan and overruled Hallet's change. Hallet's remedy for Objection 5, i. e., placing windows on different levels, overruled.

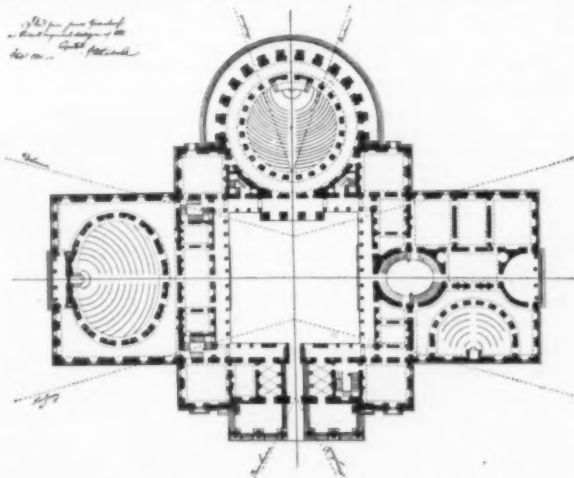


Fig. 17. Hallet's Effort to Change Thornton's Plan. [C. L. S.]

Colonel Williamson, undertaker [i. e., builder] after thorough consideration agreed with Thornton that all objections were removable without altering plans.

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July 25th Washington agrees with the action of the Commissioners, but insists strenuously on retaining the eastern portico.

Washington on same date says, "The recess which Mr. Hallet proposes in that front strikes every one that has viewed the plan unpleasantly . . . and it has been intimated that the reason of his proposing the recess, instead of a portico, is to make it in one essential feature different from Dr. Thornton's plan."

Only four of the original objections remained; three of these had reference to size and would probably have been easily surmountable by an engineer of that or this day, as Thornton asserted. The judges were two biased builders and two biased architects. Objection 4 could certainly have been remedied without material alteration of plans.

Hallet's so-called "modification" of this plan seems to have ended simply in a proportionate reduction of the size of the building.

Nowhere is it even hinted that the changes were made on the lines of Hallet's original or second plan, which he was unable to make satisfactory, with all the assistance he had from the Commissioners.

The work must have begun immediately after the letter of Washington, July 25th, as on September 2d the Commissioners write that the Capitol was progressing favorably, and say, "The southeast is yet kept vacant for the corner-stone which is to be laid on the 18th instant."

At this period the building was under the superintendence of James Hoban. The contract allowed the Commissioners to employ him in superintending any work on which they needed his services and on September 23, 1793, he was officially appointed superintendent.

During Hoban's rule as superintendent with Hallet as assistant-superintendent and draughtsman, the corner-stone was laid, September 18, 1793.

This was done with considerable ceremony, as described in the "History of the Alexandria Washington Lodge of Masons,"¹ from which I take the following quotation:

"The next important event of this kind was the laying of the corner-stone of the United States Capitol, at the City of Washington, on the eighteenth day of September, 1793. The Masonic ceremonies were conducted by His Excellency, General Washington, President of the United States, a Past Master of this Lodge, which was present and holding the post of honor. Dr. Dick, elected Worshipful Master in 1789, still in office, invited Washington to act as Master on this occasion, in accordance with his own wishes and those of the public. The stone was deposited in the southeast corner of the building, instead of the northeast, as is now the custom. The inscription on the plate stated that Alexandria Lodge, No. 22, of Virginia, was present and participated in the ceremonies. The apron and sash worn by Washington on this occasion were the handiwork of Mrs. General La Fayette, and are now the property of this Lodge."

The following account of the ceremonies was published in the newspapers of that day:

"On Wednesday, one of the grandest Masonic processions took place, for the purpose of laying the corner-stone of the Capitol of the United States, which, perhaps, was ever exhibited on the like important occasion. About ten o'clock Lodge No. 9 was visited by that congregation so graceful to the craft, Lodge No. 22, of Virginia, with all their officers and regalia; and directly afterward appeared on the southern bank of the Grand River Potomack one of the finest companies of volunteer artillery that has been lately seen, parading to receive the President of the United States, who shortly came in sight with his suite, to whom the artillery paid their military honors; and His Excellency and suite crossed the Potomack, and was received in Maryland by the officers and brethren of No. 22, Virginia, and No. 9, Maryland, whom the President headed, preceded by a band of music; the rear brought up by the Alexandria Volunteer Artillery, with grand solemnity of march, proceeded to the President's Square, in the City of Washington, where they were met and saluted by No. 15, of the City of Washington, in all their elegant badges and clothing, headed by Bro. Joseph Clarke, R. W. Grand Master, *pro tem.*, and conducted to a large lodge, prepared for the purpose of their reception. After a short space of time, by the vigilance of Bro. Clotworthy Stephenson, Grand Marshal, *pro tem.*, the brotherhood and other bodies were disposed in a second order of procession, which took place amid a brilliant crowd of spectators of both sexes, according to the following arrangement, viz.:

- "The Surveying Department of the City of Washington.
 - "Mayor and Corporation of Georgetown.
 - "Virginia Artillery.
 - "Commissioners of the City of Washington, and their attendants.
 - "Stone-cutters, mechanics.
 - "The Sword-bearers.
 - "Masons of the First Degree.
 - "Bible, etc., on grand cushions.
 - "Deacons, with staffs of office.
 - "Masons of the Second Degree.
 - "Stewards, with wands.
 - "Masons of the Third Degree.
 - "Wardens, with truncheons.
 - "Secretaries, with tools of office.
 - "Past Masters, with their regalia.
 - "Treasurers, with their jewels.
 - "Band of music.
 - "Lodge No. 22, of Virginia, disposed in their own order.
 - "Corn, wine and oil.
 - "Grand Master, *pro tem.*, Brother George Washington, and Worshipful Master of No. 22, of Virginia.
 - "Grand Sword-bearer.
- "The procession marched two abreast, in the greatest solemn dignity, with music playing, drums beating, colors flying and spectators rejoicing, from the President's Square to the Capitol, in the City of Washington, where the Grand Master ordered a halt, and directed each file in the procession to incline two steps, one to the right and one to the left, and face each other, which formed a hollow, oblong square through which the Grand Sword-bearer led the van, followed by the Grand Master, *pro tem.*, on the left, the President of the United States in the centre, and the Worshipful

Master of No. 22, Virginia, on the right; all the other orders that composed the procession advanced in the reverse of their order of march from the President's Square to the southeast corner of the Capitol, and the artillery filed off to a destined ground to display their manœuvres and discharge their cannon. The President of the United States, the Grand Master, *pro tem.*, and the Worshipful Master of No. 22, taking their stand to the east of a large stone, and all the craft forming a circle westward, stood a short time in solemn order. The artillery discharged a volley. The Grand Marshal delivered the Commissioners a large silver plate with an inscription thereon, which the Commissioners ordered to be read, and was as follows:

"This southeast corner-stone of the Capitol of the United States of America, in the City of Washington, was laid on the eighteenth day of September, 1793, in the thirteenth year of American Independence, in the first year of the second term of the presidency of George Washington, whose virtues in the civil administration of his country have been as conspicuous and beneficial as his military valor and prudence have been useful in establishing her liberties, and in the year of Masonry, 5793, by the President of the United States, in concert with the Grand Lodge of Maryland, several lodges under its jurisdiction, and Lodge No. 22, from Alexandria, Va., Thomas Johnson, David Steuart and Daniel Carroll, Commissioners; Joseph Clark, R. W. Grand Master, *pro tem.*; Joseph Hoban and Stephen Hallate,² architects; Collin Williamson, master mason."

"The artillery discharged a volley. The plate was then delivered to the President, who, attended by the Grand Master, *pro tem.*, and three Most Worshipful Masters, descended to the cavazion trench and deposited the plate and laid it on the corner-stone of the Capitol of the United States of America, on which were deposited corn, wine and oil, when the whole congregation joined in reverential prayer, which was succeeded by Masonic chanting honors and a volley from the artillery.

"The President of the United States and his attendant brethren ascended from the cavazion to the east of the corner-stone and there the Grand Master, *pro tem.*, elevated on a triple rostrum, delivered an oration fitting the occasion, which was received with brotherly love and commendation. At intervals during the delivery of the oration several volleys were discharged by the artillery. The ceremony ended in prayer, Masonic chanting honors, and a fifteen-volley from the artillery.

"The whole company retired to an extensive booth, where an ox of 500 pounds' weight was barbecued, of which the company generally partook, with every abundance of other recreation. The festival concluded with fifteen successive volleys from the artillery, whose military discipline and manœuvres merit every commendation. Before dark the whole company departed with joyful hopes of the production of their labor."

From the above description, as well as from the records, it is clear that the corner-stone was laid in the southeast corner of the portion of the building now occupied by the Supreme Court, as this was the old north wing.

The inference has been drawn from newspaper description that Hoban and Hallet were architects of the Capitol; as already stated the records show that Hoban was appointed superintendent, on November 21, 1793. Stephen Hallet was appointed a superintendent as assistant to Hoban at the Capitol with a salary of £400 a year, to be paid quarterly, payments to date from June, 1792. His services were supposed to have begun when he was put to work to dissect Thornton's plan.

During this period Colin Williamson, another competitor, was made superintendent of stone-cutters at a salary of £400, Maryland money, per annum. Thus, apparently, Williamson's services were rated as equal to those of Hallet.

The walls could not have been at any point above the ground on September 23, 1793, for on that date the Commissioners resolved that the inner walls must be of hard brick and the facings of free-stone. The foundation-work did not progress very rapidly, for Washington did not agree to this change until the latter part of June, 1794. All the work done during the fall, winter and spring was below the surface of the ground.

Although Hoban was nominally in charge of the Capitol at this period he seems, as a matter of fact, to have devoted his whole time to the work on the White House, of which he was both designer and superintendent. Hence, Hallet appears to have been left to manage the laying of the foundations according to his own will, and he had the boldness or foolishness to change the plans as accepted by the Commissioners and the President, and lay the foundations according to his own ideas (Fig. 17).

Several times in June, 1794, the Commissioners urge Hallet to complete working-drawings, and reprimand him for carelessness and changes (Figs. 15, 16, 17) in Thornton's plans. The tone of their letters shows decided dissatisfaction.

On June 26th, the Commissioners wrote a letter to Hallet which aptly describes the case at this period. This letter was in answer to a statement of Hallet's that he thought they had given him power to do as he saw fit. The Commissioners say

"In general, nothing has gone from us by which we intended or we believe you could infer that you had the chief direction of executing the work of the Capitol, or that you or anybody else were to introduce into the building any departures from Dr. Thornton's plan, without the President's or the Commissioners' approbation.

"Mr. Hoban was employed here before our acquaintance began with you, more especially as chief over the President's house, of which he was fortunate enough to produce a plan which met with general, I may say almost universal favor, and to extend his superintendence to any other public building we might require. We claimed his services as superior at the Capitol, and this was explained so fully last fall on the spot, with the addition that you were to communicate with him and be governed by his directions, that we flattered ourselves that the line of each was perfectly understood.

"It is painful to have these things to reiterate and we do request that you will signify by letter your understanding of our agreement to this line, for

¹ It will be noted that the names of both James Hoban and Stephen Hallet are misspelled.

² The Lodge of Washington, No. 22, A. F. and A. M., of Alexandria, Va., 1896.

we cannot trust the same piece of business to the direction of two heads capable of pursuing different wills. We shall soon separate. Hence a speedy answer will oblige."

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

Hallet sent in his resignation because the Commissioners insisted on his carrying out the adopted plans. This resignation was not accepted, although he seems to have ceased to perform his duties. Hallet refused to give up the drawings in his possession. November 15, 1794, Hallet was discharged, without the Commissioners being able to get possession of the drawings. The last we hear of Hallet is the allowance of a small claim for services against the Government, June 10, 1795.¹

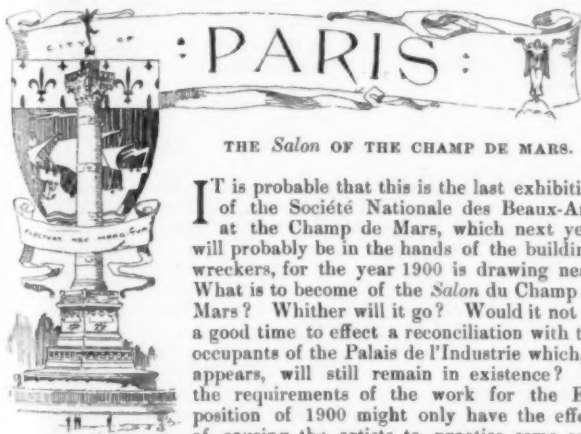
There seems to have been in recent years a persistent reiteration of the statement that Hallet, and not Thornton, was architect of the old Capitol. This statement can be traced to G. A. Townsend's book and to an article in the *International Review* by J. Q. Howard, published 1874.²

The foregoing history taken directly from the official records prove: First, that Hallet after exceptional opportunities could not produce a satisfactory design. That the alterations he was allowed to make in Thornton's work consisted in reducing the scale. That he was employed only as an assistant-superintendent and draughtsman, and because he attempted to overstep these bounds he was discharged. Thornton, in a letter, gives Hallet the credit of offering some "judicious suggestions," which is more than the records show, "but in most of his attempts he did an injury."

"He diminished the Senate Chamber, which is now too small. He laid square the foundation of the centre building (see Fig. 17) excluding the Dome, and when General Washington saw the extent of the alterations, he expressed his disapproval in a style of such warmth as his dignity seldom permitted."

GLENN BROWN.

(To be continued.)



THE Salon OF THE CHAMP DE MARS.

IT is probable that this is the last exhibition of the Société Nationale des Beaux-Arts at the Champ de Mars, which next year will probably be in the hands of the building-wreckers, for the year 1900 is drawing near. What is to become of the Salon du Champ de Mars? Whither will it go? Would it not be a good time to effect a reconciliation with the occupants of the Palais de l'Industrie which, it appears, will still remain in existence? If the requirements of the work for the Exposition of 1900 might only have the effect of causing the artists to practise some self-restraint, if they might have at command only a reasonable amount of space, I, for my part, believe that art would not be a loser — quite the reverse. We ought to have a care; the number of artist augments every year, each one seeking to make himself noticeable, each racking his brain to discover some original *manière*, which, in most cases, ends only in sheer incoherence. The result is that all this simply distracts the public mind and vitiates its taste and power of judgment.

The Salon of the Champ de Mars this year gives flagrant proof of the unquiet spirit that haunts and tortures our artists, and to tell the truth, it disquiets us no less. After having seen this mass of unequal work, without style, rudely and brutally brushed in, or scarcely summoned from the mists of pale dreams, one asks, Whither are we tending or wherein lies the feeling for art? After listening to the admiring exclamations of a certain school — altogether too pervasive — called out by the tormented lucubrations of especially pretentious artists, one asks whether the Louvre is not a chamber of horrors, and if it would not be well to destroy it. I know very well that we must take into account the inevitable exaggerations of a period of transition, such as ours is. Everything may end by calming down, and the French school includes a sufficient number of serious and industrious artists to triumph at length over those who are only pretentious and obstreperous. The proof of this is that at the Champ de Mars, where there is good chance to discern the public taste, we find that it is still held in thrall by talent which contents itself with moving rather than with astonishing the beholder.

M. Dagnan-Bouveret has sent in only a single canvas, but it is a grand piece of work which rests one after beholding all the farcical work in the other rooms: it is long since we have had a religious

painting of such worth as this. It represents the "Last Supper": in a hall, bare and plain, Christ presides over the repast, surrounded by his Apostles. He stands, full face, and raises a cup filled with wine, which typifies his own blood. The Apostles show trouble and anxiety, for he has just declared that he was to be betrayed by one of them. Some gaze anxiously upon him, others sit thoughtful, with downcast gaze. But these feelings are expressed with simplicity, without artifice or theatrical posturing. Christ, divinely beautiful, and his countenance expressing superhuman qualities, illuminates the scene with a peculiar light, which seems to radiate from him upon his disciples. This light, warm and reddish-yellow, gives the painting a supernatural aspect, which moves the soul of the onlooker. One would like to be all alone with this painting. One feels the seductiveness without being able to analyze the cause; contemplation is imposed against the will; feeling exhales from it; art reveals its beauty and its power. It may be said that the countenance of Christ is enigmatical; it is not severe, neither is it sorrowful nor melancholy. But ought it not to be just so, if it is to represent a divinity which must reveal itself in spite of the human form which it has assumed? This calmness of physiognomy, on the other hand, endows him with an unapproachable grandeur, which makes contrast with the human feelings of anxiety and uncertainty expressed by the Apostles. The painting is a large one, the figures being of life-size, which adds to the impression it creates. What museum is it that is to be enriched with this work, which the passage of time will elevate to the rank of a *chef d'œuvre*? If it shall remain in France, we will exhibit it with pride; if it is to leave us, it will, in a foreign home, represent one of the fairest pages of our modern French school.

What, now, are we going to find that will bear association with such a painting as this? Very little, in truth.

For that *artiste convaincu*, M. Puvis de Chavannes, there must always be made a special reservation. This year he exhibits further portions of the decoration for the Boston Public Library. These are five panels representing: "Bucolic Poetry," in the guise of Virgil; "Dramatic Poetry," for which Æschylus stands; "Homer," crowned by the Iliad and the Odyssey; "History evoking the Past"; and "Astronomy," figured by a group of Chaldean shepherds watching the movement of the planets. These five compositions form an ensemble that is finely harmonious, though the tonality is, as always, a little gray, but this is warmed here and there with glimpses of blue sky. This time the symbolism is not obscurely expressed, and the figures suggest a meaning at once clear and precise. There always exhales from the work of M. Puvis de Chavannes a species of charming melancholy, it is the art of dreamland lending its charms to grand decoration. I call it grand decoration, for his art needs the support of the great architectural lines, and the possibility of the observer being able to withdraw far enough from them so that the real attractiveness of the composition may not be marred by imperfection of detail. For a long time the opponents of M. Puvis de Chavannes have asserted that he did not know how to draw, but the superb drawings now at the Luxembourg are proof to the contrary. Doubt upon this head is no longer possible in view of the large collection of sketches, drawings and studies now shown at the Salon of the Champ de Mars. These clearly show that what his opponents style imperfections are really the result of efforts to secure a greater simplification of line. One can now understand the experiments of the artist, his desires, his volitions, his method of procedure, in a word. They will not reconcile his detractors with him, but these will no longer be able to accuse him of not knowing how to draw. Whenever M. Puvis de Chavannes seems maladroit and incorrect in his drawing, we can now understand that he wishes his work to have that air.

Drawings, properly so-called, are not lacking at the Champ de Mars, for an entire room is devoted to those made by M. Renouard for the London *Graphic* and the Parisian journals. This is as much as to say that they are already well known, but one is always willing to see again these sketches so full of wit, irony or pathos. They give the impression that M. Renouard must spend all his time, day and night, in making sketches.

In a neighboring room are shown 132 drawings by Mr. E. A. Abbey, made to illustrate fourteen of Shakespeare's comedies, and belonging to Messrs. Harper & Bros. They are interesting and indicate much ingenuity and knowledge; but, really, these special exhibits are so numerous that they suggest the idea that without them there would be but a meagre show at the Champ de Mars. Remember that several members of the association send a ridiculous number of canvases, ten each in many cases, and sometimes more, even, than this. The result is that it is no longer a Salon, but rather a series of private exhibitions, which are augmented by numerous water-color sketches.

Sculpture, too, maintains its place in these private shows, for M. Dubois exhibits thirty-four numbers! This is, really, a little too much. M. Dubois has plenty of talent, but he employs it upon such awful subjects! Upon entering, the eye is caught by a life-size group, which shows a poor wretch in mortal terror because Death has appeared to answer his own summons. This skinny Death, with its time-gnawed flesh, is frightful. As a work of art it may be admirable, but it puts the climax to horror. If one turns away from this, he is confronted with the naked figure of a poor old woman, quite as fleshless as the Death, a wrinkled, heart-rending figure: this represents "Misery." But could not M. Dubois evoke feelings of pity and compassion with a little less display of brutality? Is this really

¹ Stephen Hallet: — According to J. Q. Howard, Hallet was born in France, and received his architectural education in Paris. He established himself in Philadelphia just before the Revolution, where he had considerable reputation. His employment on the Capitol is clearly given from the records in the above article. After leaving Washington in 1794, I can find no further record of him.

² Perhaps our own record under date of December 21, 1878, may have something to do with promoting the growth of this belief. — EDS. AMERICAN ARCHITECT.

Misery that he shows us? I am far from sure. His old woman can as well stand for some old drunken crone fallen in the gutter, who has reached the lowest depth of misery, to be sure, but yet does not typify Misery. There is, to my mind, a very material shade of difference: such a subject ought to inspire pity rather than horror.

At the close of this century, so sceptical, so realistic, so cynical even, it is curious to note a contrary current declaring itself in the arts and sciences, a current of mysticism and symbolism equally exaggerated. It is interesting, too, to be present at the combat of these two states of mind going on in the same individual, which ends in so disturbing a result as the "Mary Magdalen" of M. Adolphe Binet. Has this artist meant to produce a religious painting? I doubt it: but he has probably meant to create a philosophical and meditative work. His painting is simply in wretched and unseemly taste. Christ, naked, is stretched out behind a barricade; in the background, palaces afire recall the sinister events of 1871. Crouched beside him, her arms embracing him, her lips approaching his face with an air of impassioned despair, Mary Magdalen, also wholly naked and with dishevelled hair, weeps and laments. A few insurgents with innate bashfulness gaze upon this group. The painting has some good qualities but the artist's real meaning is indecipherable.

In another painting, of more modest size, M. Béraud also seems to follow a philosophical idea and his "Poussée" will have a grand succès de curiosité. La Poussée has been made by certain revolutionists—how many revolts there are!—who, after having burst in the doors, precipitate themselves into an immense dining-room where a table, richly laid out, has been hurriedly deserted by a group of elegant worldlings who are scattering in flight. One young man only, who holds a frightened woman clasped to his breast, makes a stand against them, holding out towards them his glass of champagne. His courage clearly enough is stimulated by the beginnings of intoxication, but the attitude is energetic and good. But one does not understand what is the intention of the artist, though the impression is that it is merely the illustration of some tale or romance. Side by side with this M. Béraud shows his portrait of Prince Henri of Orléans, dry in handling, but winning attention because of the subject. I could say just this for M. Rondel's portrait of M. Faure, President of the Republic. And since I have begun to speak of portraits, I will mention two very fine ones by M. Carolus Duran, which represent M. Déroulède and M. Georges Leygues. The portraitists are many in number and they may be divided into two classes, those who copy nature—somewhat important in portraiture—and those who interpret it and seek to make of a portrait something that is decorative or even symbolic. In the first category are MM. Weerts, Courtois, Rixens, Mathey, and in the second are MM. Aman-Jean and Ménard.

What I say here of portrait-painters can be said with equal truth of landscapists, of whom too great a number fly from the fair simplicity of nature and by horribly complicated means show us bizarre effects and strange combinations of color. MM. Montenard, Damoye, Billotte, Cazin always move us by their truthful impressions of nature, but I find the impasto method of M. Sisley horribly heavy and disagreeable, the sunshine of M. Maurice Eliot rather loud than dazzling, and the artificial landscapes of M. René Ménard mournfully decorative.

The great landscape shown by M. Gervex ought to be decorative, but is it? He was required to "decorate" the hall of physics in the new Sorbonne, but in this case once more the artist-decorator is absent, while the artist-painter leaves something to be desired. A great meadow passes crosswise athwart the immense canvas: at the right the sky is stormy black, at the left the sky lightens and from the horizon springs a rainbow which is wholly destitute of blending. In the meadow pasture a few cows, but everywhere there is emptiness, dryness and lack of charm.

Not being able to review each of the exhibits, I have sought to describe the general physiognomy of the Salon of the Champ de Mars, so unequal in its traits, but whose début a few years ago gave cause for hoping that an interesting artistic movement was opening a way for æsthetic researches. This movement, however, seems to result only in revealing methods of procedure which remain the same, year after year. Some paint in grays, others in blues, reds, yellows or blacks, realistically or symbolically, and, at any rate, each man sticks to his adopted color-note without seeking to vary from it. All this will become out of date when the day comes for new methods—no more artistic—to appear.

Architecture itself is tainted with this seeking after notoriety and originality at all cost, and one notes with sorrow errors like that of M. Garas who in his endeavor to create what he calls "intérieur d'Artistes" has sought inspiration, as the catalogue tells us, in the "literature of the decadence"—whatever that may mean! Can architecture, which first of all has to satisfy material needs and practical requirements, take as a point of departure vague ideas and unsubstantial dreams? Fantasticalness may find a place in certain programmes, but it must await its turn and be worked-in methodically as a complementary accessory and not as the primal element. They tell the story of an amateur who once bought a magnificent set of wrought-iron fire-irons. This done, he found he must build a fireplace in which to use them, and then a great dining-room in keeping with the fireplace and then a magnificent château to keep the whole in countenance. It is much such a method as this that seems to have been followed by the architects who exhibit at the Champ de Mars. And

yet it would be unjust not to speak of a very interesting restoration of the Château de Langeais, by M. Lucien Roy, some travelling sketches artistically presented by M. Guimard, and an interesting study for the transformation of the court of the Château de Haarzwilens, Holland, into a hall, by M. Benouville.

Sculpture always holds an important place at the Champ de Mars. M. Baffier attracts notice by a fountain, lavabo and clock. The subject is somewhat of a domestic nature, but this is neither here nor there, for M. Baffier informs us that the subject is "conceived for the sake of exalting the dignity of labor and to the glory of the worker of the soil, who with God's aid produces the food which nourishes our bodies!" Reading this in print one understands what it means, but face to face with the fountain one finds it is a different affair. The chief feature is a female bust emerging from the corolla of a flower while from her two breasts, which she presses with her hands, flow into the basin below streams of water. Small figures of peasants decorate the clock-face, which is surmounted with a chime of bells. It is vulgar and in bad taste, taking into consideration the pretentious announcement of the author, who, by the bye, cannot model a simple salt-cellar without telling us from what flower he has derived his idea. In the show-case where he exhibits the said salt-cellar there are some pretty pewter candlesticks, cups and pitchers, but in order to admire them we do not need to take a course in botany.

M. Injalbert exhibits his fine monument to Molière, in marble, for the City of Pézénas (Hérault). The bust of the great writer of comedies crowns the composition; at the left a standing soubrette holds out flowers to it; on the right a seated satyr typifies the laughter evoked by comedies. The effort has the characteristics of grand statuary.

I will further only mention the eccentric creation of M. Marquet de Vasselot, who has conceived the idea of giving to the countenance of a sphinx the features of that grand master of romance, Balzac.

It is quite impossible to mention the many beautiful things shown in the section of *objets d'art*. Here, in spite of some eccentricities, good taste resumes its sway. It is really to be feared that if this department continues to grow in importance, it may usurp the chief place at the Champ de Mars which will then become a *Salon* of furniture and *objets d'art*. Painting might even then hold a small foothold as accessory. Perhaps it might be well to have things turn out so.

THE HOHENZOLLERNS IN MARBLE.

SCULPTURE occupies the attention of the German Emperor to the exclusion of painting, just now. The old castle at the end of Unter den Linden has many modern paintings, and the making of portraits on canvas never ceases, so far as the Imperial family, the Court and other circles are concerned, but the Emperor continues to hold to the idea that one cannot have too much of so good a thing as the Hohenzollern ancestry, and for that purpose does all that a single man in an exalted station can to hand down to posterity more or less truthful, more or less artistic, presentments in stone and bronze of the various members of his house and their predecessors in Prussia.

He has not a very large choice of sculptors of the first rank; after one has mentioned Reinhold Begas, one has to drop pretty far to the level of Messrs. Schaper, Siemerling, Hundrieser, Schott and Eberlein.

Then there is a third rank in which one may place Messrs. Barwald, Ernst Herter, Baumbach and Calendrelli, together with Uphues, a sculptor whose name, if it be originally Greek, means the man of genius. There is a clever sculptor in Munich named Maison, who has modelled excellent things on a small scale, but the perennial jealousy of Berlin as an art centre against Munich will hardly permit that his talents should be availed of, any more than Fritz von Uhde, Franz Stuck, and the Munich Secessionists are tolerated by the steady old art-roadsters in this classic pastureland of the Philistine.

The plan of decorating both sides of one of the avenues in the Thiergarten which radiate from the Column of Victory, in sight of the Reichstag, with statues of dead Hohenzollerns has not lain dormant in the Emperor's mind as long as the sculptors of Berlin feared. A number of them received commissions a while ago, and in some cases the models have been inspected and accepted by the Emperor. But the other day, on the Victory Avenue, in the Thiergarten, there was a grand gathering of sculptors and Court officials to await the coming of the Emperor and Empress and hear what they had to say about this matter.

The general plan is a series of bays or inlets from the avenue in question into the trees of the Thiergarten, the bays to be at even distance and to contain each a statue of a deceased Prince, Elector or King, flanked by busts of famous men of the period, each ruler to have two such busts. The statue in each case is to have a semi-circular bench in front, somewhat on the plan of the Farragut Monument, in Madison Square, but larger, and the ends of this bench are to be decoratively treated. Before the august couple arrived, scene-painters, belonging to the Royal Theatre, had arranged a bay somewhat as it was to be. A platform with mosaic floor lay in front of a marble bench, from the centre of which rose the model of the statue of Otto I, son of the German Emperor Henry I, one of the earliest firefighters against the heathen Wends and Prussians in the tenth century. On one side stood the model for the bust of Abbot Siebold

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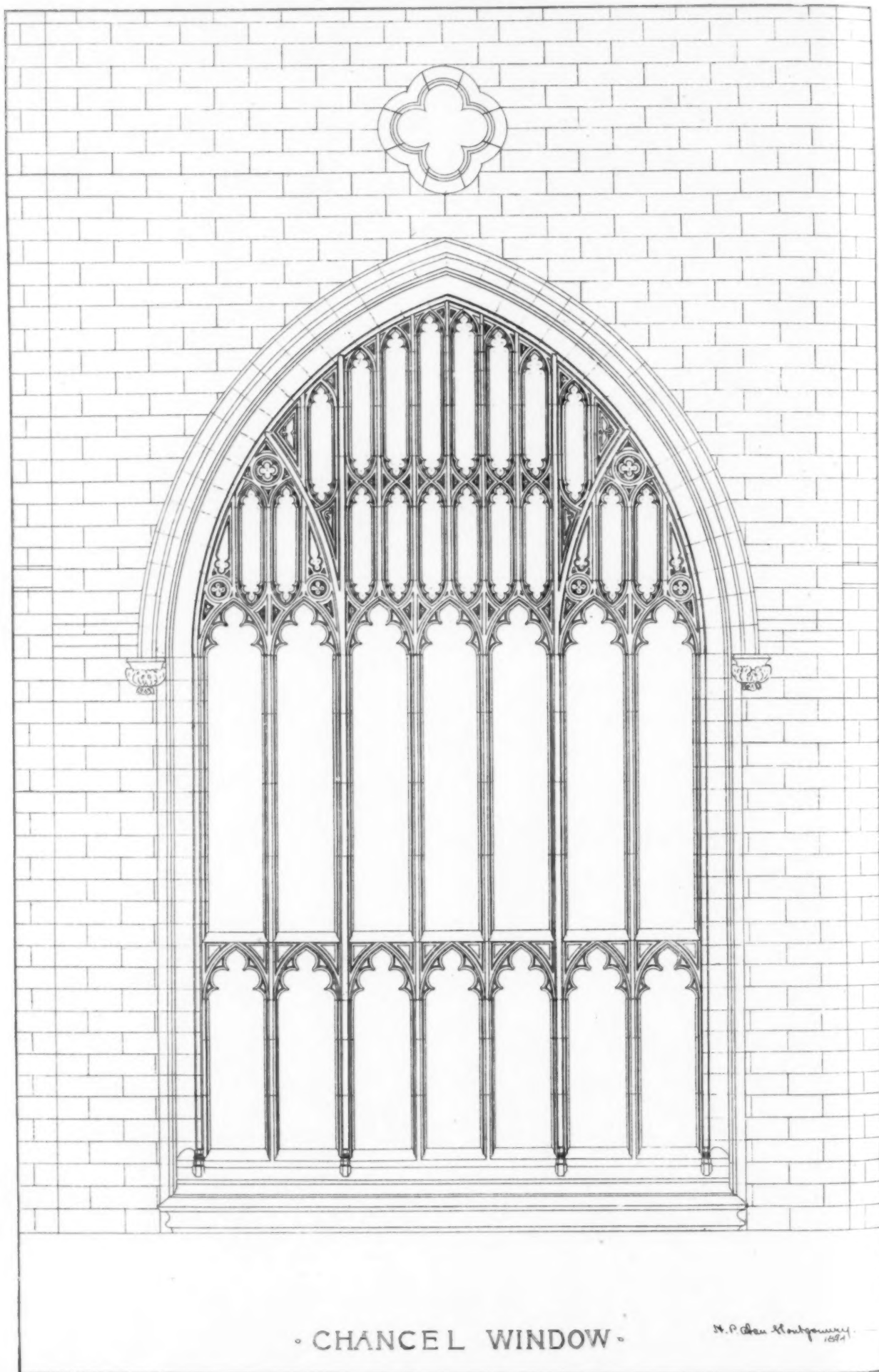
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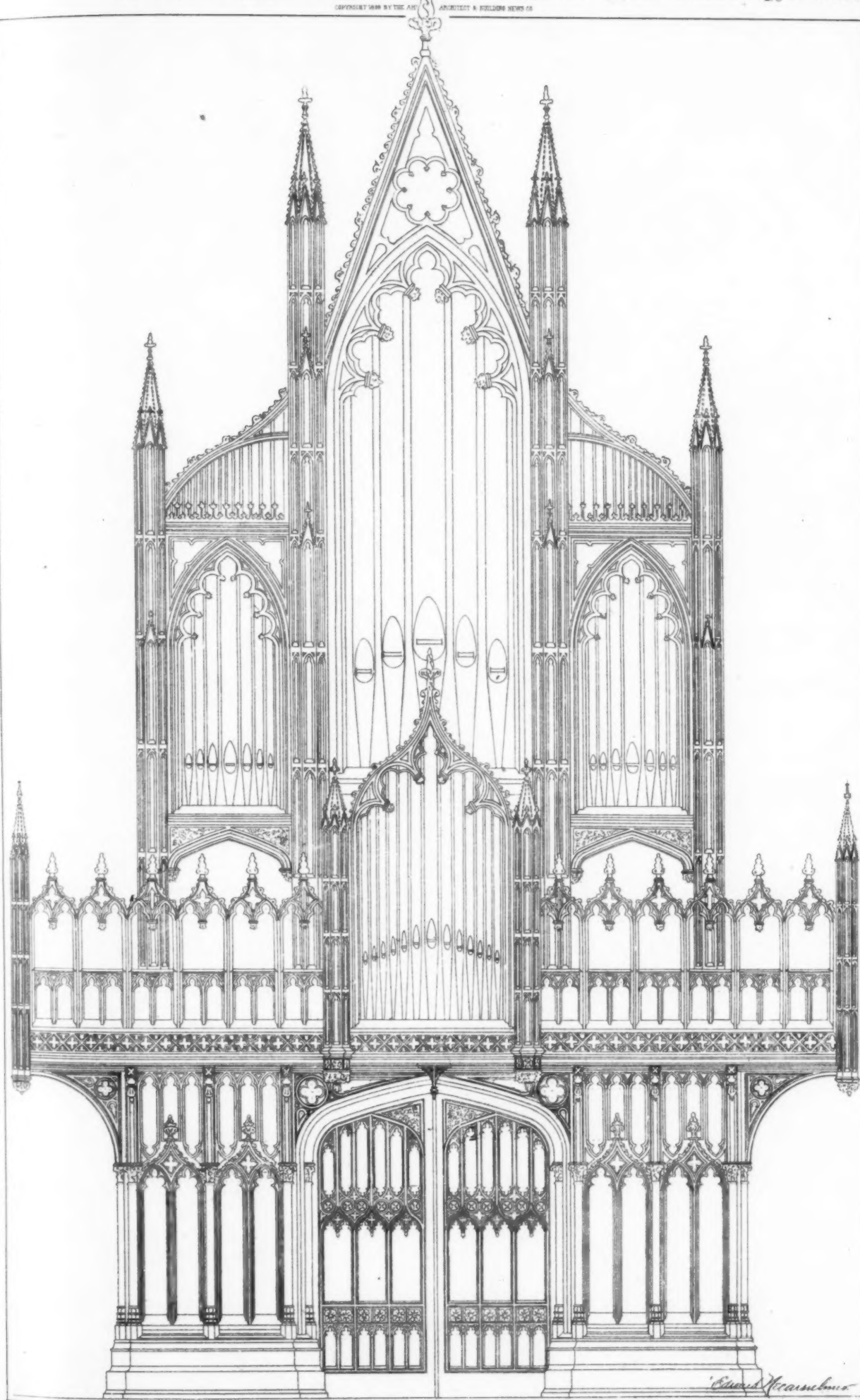
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H. P. de la Montgomerie
1894

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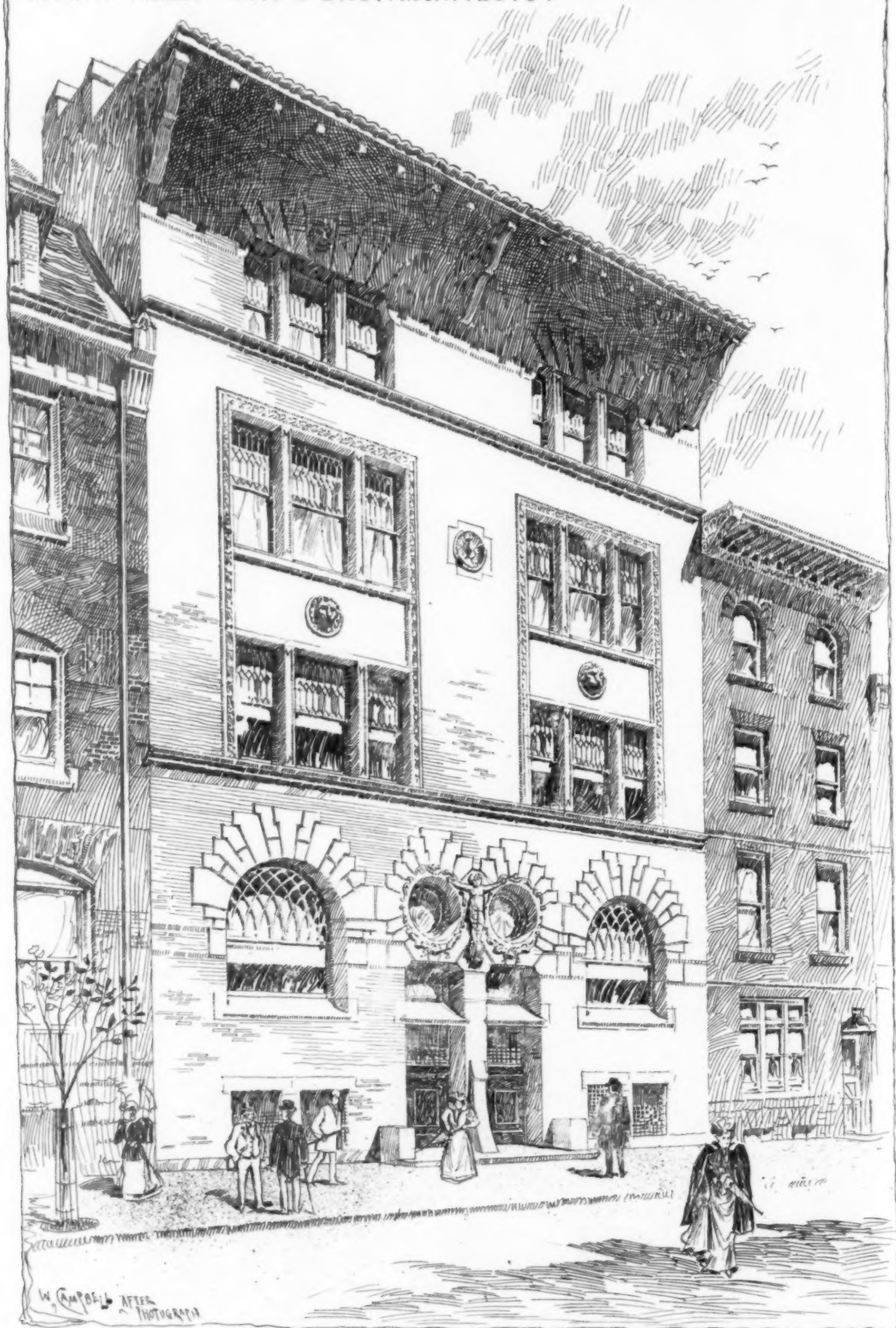
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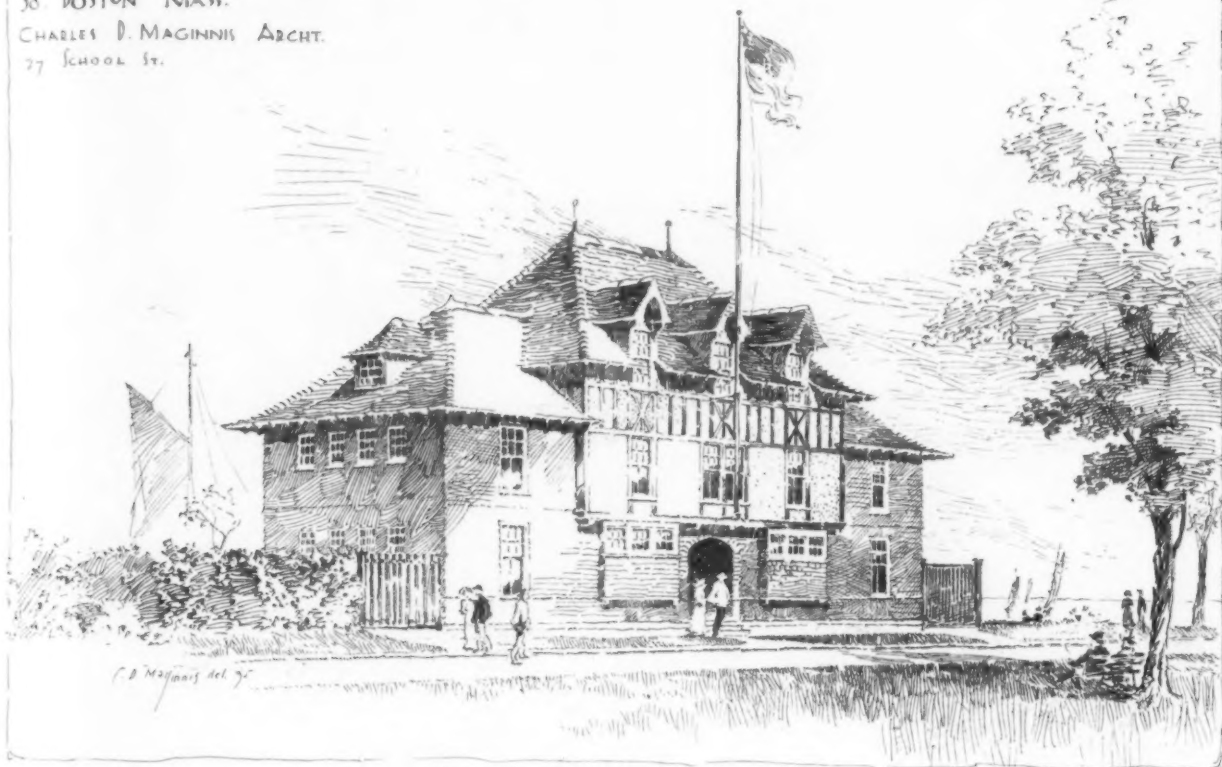


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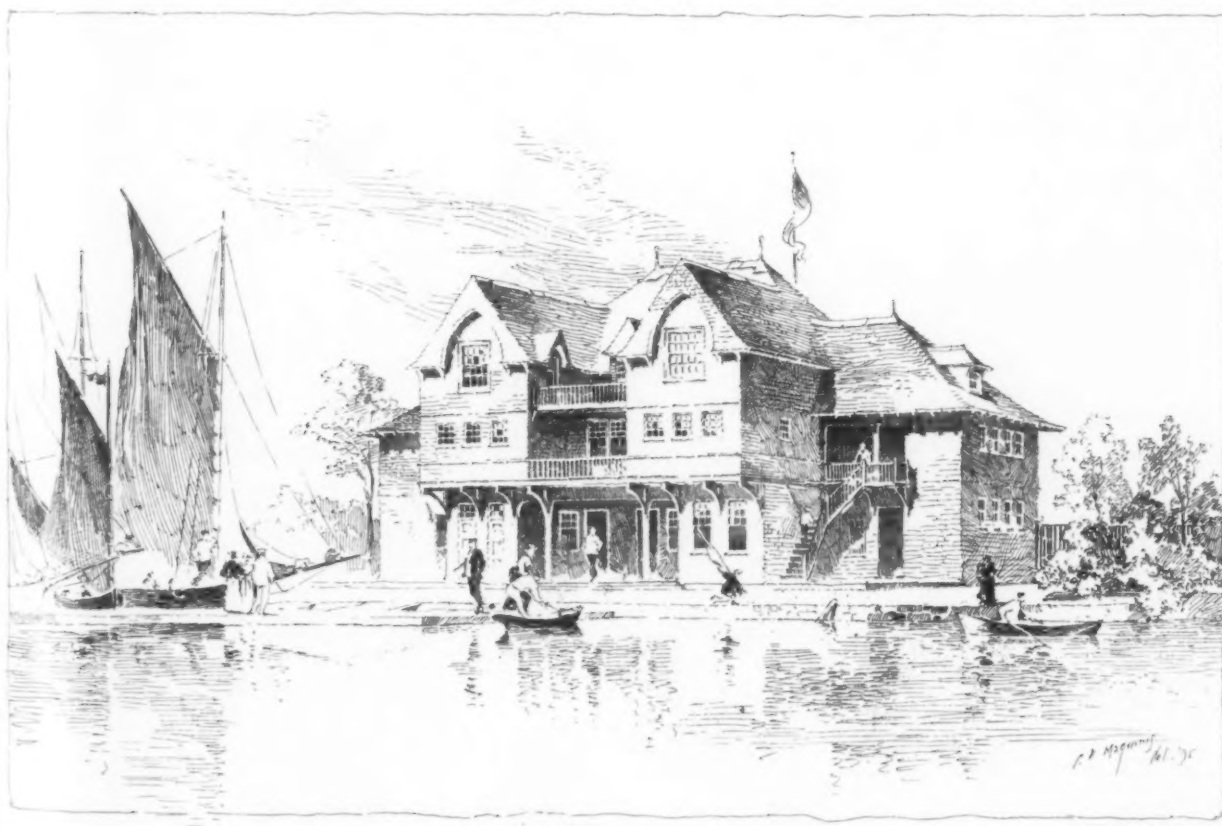
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PERSPECTIVE VIEW FROM MARINE PARK



THE VIEW FROM THE WATER

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of Lehnin; on the other, of the Wendish Prince Pribislaw, of Brannibor (now Brandenburg). The wings of the bench showed a lily decoration, while a background of tall box-trees was represented, setting off the marble bench.

The entire plan is under the direction of Reinhold Begas, and the architects Halmhuber. Besides these and the sculptors mentioned above were Karl Begas, the master's sculptor son, Boese, von Uechtritz, Felderhoff and Baumbach. The Emperor and Empress arrived with their usual punctuality, and expressed approval of the arrangement, but the former suggested that the mosaic platform be raised and approached by more steps, and the central statue be higher, fully seven feet high, while the entire bay should be deeper and reach farther back among the trees. A pair of candelabra on the wings of the bench in the original plan are to be omitted, and the illumination is to come from lights directly in front of the semicircle.

The plan is a very magnificent one, and will take eight years to complete. There are to be thirty-two statues in as many bays, and sixty-four accompanying busts. The monument to Otto IV has been given to Karl Begas, that of John II to Felderhoff, that of the Elector Frederick I to Bärwald. Uphues will model Otto IV of the Ballenstedt line, with a flanking bust of Hans von Putliz; Boese will furnish that of Albrecht II of the thirteenth century with Eicke von Reptow, writer of the curious book called "*The Sachsen Spiegel*," and Heinrich von Salza as flanking busts. The latter was the Superior of the Order of Teutonic Knights, which wrested a large part of Northern Germany from the pagan Wends, Poles and Lithuanians. In his talk with the sculptors, the Emperor is reported to have laid great stress on historical accuracy in the figures as regards costume, and urged that in this respect no freedom should be allowed the imagination. His idea is that the line of statuary shall be instructive as well as ornamental, presenting specimens of the dress and armor of each period, even if it be impossible ever so faintly to reproduce the actual features of the ruler in question.

It must be confessed that the plan of the Kaiser does not receive unmixed praise in all quarters. Among his faithful subjects are some who object to the scheme as a whole, regarding a complete series of the rulers of Brandenburg and Prussia as beyond the powers of sculpture, and certain to result in as many mediocrities as there are statues. And it is certainly a fact that there is something chilling to the imagination in the bare idea of that avenue of the Thiergarten with its thirty-two bays, thirty-two semicircular benches of marble, thirty-two Carrara statues, each seven feet high, and sixty-four accompanying marble busts. It will need very robust imaginations indeed to throw any great fire into the carrying out of commissions given in this wholesale way. Yet, with the increase of wealth and sculptors, such wholesale orders are certain to be met with even oftener. Even in the United States, as, for example, in the decoration of the Library of Congress, statuary has been ordered in large quantities at once. Yet the American sculptors had at least a variety; they had symbolical figures as well as portrait busts; there was an opportunity for the imagination to work. The Berlin men have a harder task and the results of their efforts will be awaited with no little curiosity. There is something peculiarly sterile in the idea of the effigies of these long-dead princelings and potentates, very, very few of whom any one nowadays remembers, very, very many of whom are not even part of the ordinary German boy's torture in his history class. Doubtless the really bad characters among them will be hailed by their allotted sculptors as chances not to be unthankful for, inasmuch as their villainies at least lift them out of the hopeless nullity of their fellows, concerning whom the most boot-licking, Latin-writing Dryasdust of a historian can only relate that he lived, had children by the right and left, and then deigned to die with the usual pomp, sententiousness, and piety.

— *New York Times*.



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

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THE CHANCEL WINDOW: TRINITY CHURCH, NEW YORK, N. Y. MEASURED AND DRAWN BY MR. H. P. A. MONTGOMERY.

COMMONWEALTH YACHT-CLUB CLUB-HOUSE, SOUTH BOSTON, MASS. MR. CHARLES D. MAGINNIS, ARCHITECT, BOSTON, MASS.

A PAIR OF HOUSES ON LOCUST ST., PHILADELPHIA, PA. MESSRS. F. M. DAY & BRO., ARCHITECTS, PHILADELPHIA, PA.

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

ACCESSORIES OF LANDSCAPE ARCHITECTURE, NO. XV: PARC DES BUTTES-CHAUMONT, PARIS, FRANCE.

ACCESSORIES OF LANDSCAPE ARCHITECTURE, NO. XVI: TEMPLE DE L'AMOUR IN THE GARDEN OF THE PETIT TRIANON, VERSAILLES, FRANCE. M. MICQUEZ, ARCHITECT.

FRIEZES IN A CASINO OF THE VILLA OF POPE JULIUS II, NEAR ROME.—FRIEZE BY PIERINO DEL VAGA, NO. 18 VIA TOR MILLINA, ROME, ITALY.

SKETCHES FROM VENICE.

[Additional Illustrations in the International Edition.]

ALTAR AND REREDOS, TRINITY CHURCH, NEW YORK, N. Y. MR. FREDERICK CLARKE WITHERS, ARCHITECT, NEW YORK, N. Y.

[Gelatin Print.]

THIS Memorial to William B. Astor, erected by his sons John Jacob and William Astor, occupies nearly the whole width (35 feet) of the chancel, and is carried up as high as the sill of the window, which is about 20 feet from the floor.

The altar, 11 feet long, is of white Vermont marble, with shafts of Lisbon red marble supporting capitals carved in natural foliage, dividing the front and sides into panels. In the central panel, which is carved with passion flowers, is a Maltese cross in mosaic, set with cameos, a head of our Lord being in the centre, and the symbols of the Evangelists at the extremities of the four arms; this panel is flanked by two kneeling angels, the one in adoration and the other in prayer. The other panels in front, which are carved with ears of wheat, are also in mosaic, and contain the "Pelican" and the "Agnus Dei," and those at the side the sacred monograms. The white-marble slab is set on a cornice composed of grape-vines, and is inlaid with five crosses of red marble. The super-altar is of Lisbon marble, with the words "Holy, Holy, Holy," inlaid in mosaics on its face, and its shelf is continued on each side the whole length of the reredos for the reception of flowers at festivals.

The reredos is designed in the Perpendicular style so as to be in keeping with that of the church. It is constructed of Caen stone, elaborately carved, a great deal of the carving being after natural foliage. In the lower portion on each side of the altar are three square panels filled with colored mosaics in geometrical patterns. Above the line of the super-altar are seven panels of white marble, sculptured in alto-relievo, representing incidents in the life of our Blessed Lord immediately preceding and subsequent to the Last Supper; this, modelled after the celebrated picture by Leonardo da Vinci, fills the central panel over the altar. On the right of this panel, under a canopied niche, stands a white marble statuette of St. Raphael with a flaming sword in his hand, and on the left, St. Gabriel holding a bunch of lilies and a scroll. On the extreme right of the reredos, in the other panels, are: I. "St. Mary Magdalene pouring ointment on the feet of our Lord"; II. "The Triumphant Entry into Jerusalem"; III. "Our Lord washing the Disciples' feet"; IV. "The Agony in the Garden"; V. "The Betrayal"; and VI. "Our Lord before Pilate."

The reredos is divided into three bays by buttresses, which support under canopies on their face, four Doctors of the Church: I. St. Jerome, represented in the act of translating the Bible, accompanied by the lion; II. St. Ambrose, in bishop's costume, with the bee-hive, his characteristic emblem, on his left; III. St. Augustine, in the act of giving the benediction; and IV. St. Gregory, in the act of writing his homilies. In the central bay, under a multifoiled arch, is represented the Crucifixion in high relief. Ranged on either side in the two other bays, are statuettes of the Twelve Apostles, 30 inches high, each with his characteristic attribute: I. St. Jude carrying a book, and a club, the weapon with which he was killed; II. St. Bartholomew carrying a large knife, the instrument of his martyrdom; III. St. Thomas with a builder's rule; IV. St. Matthew, who was a tax-gatherer, with a money-box in his left hand, indicative of his calling; V. St. John holding a chalice with a serpent issuing from it; VI. St. James Minor, first bishop of Jerusalem, with pen and book, and a fuller's club, the instrument with which he was beaten to death; VII. St. Peter, with the keys in his right hand and a book in his left; VIII. St. Andrew, with a transverse cross, similar in shape to that on which he was crucified; IX. St. Simon, with a saw, the instrument with which he was sawn asunder; X. St. Matthias, with a book and an axe, as he was beheaded for his preaching; XI. St. Philip holding a tall

staff with a Latin cross at the top; XII. St. James Major bearing a pilgrim's staff, to which a wallet is suspended, and with a scallop-shell on his flapped hat.

These statuettes are placed in niches, with traceried heads, carried by polished Bay-of-Fundy red granite shafts, with a background carved in diaper, and gilded. On the extreme ends of this line, facing north and south, are the figures of SS. Michael and George, under canopies similar to those over the Doctors.

In the central bay, above the Crucifixion, are sculptured in panels, set in diaper work, the Resurrection and the Ascension. In the gable which surmounts it, and enclosed in a Vesica Piscis, is represented Our Lord in His Majesty, holding the globe in his left hand, and blessing with his right; and on either side, and filling the spandrels, are sculptured angels kneeling in adoration. Underneath the main cornice of the side bays is inscribed in raised letters, "To the Glory of God, in memory of Wm. B. Astor, this Reredos is erected A. D. 1877."

Angels, with uplifted wings, playing on musical instruments (viz. the tambourine, the pandore, the lyre and the cymbals) emblematic of the Church Triumphant, crown the four buttresses.

The statuary was executed by Mr. Robert Smith, of London, the mosaics by Mr. Daniel Bell, also of London, and the whole of the carving, Caen-stone work of reredos, marble work of altar, etc., by Messrs. Ellin & Kitson, of New York.

TOMB OF BISHOP BENJAMIN T. ONDERDONK, TRINITY CHURCH, NEW YORK, N. Y. JOHN N. MOFFITT, SCULPTOR.

[Gelatine Print.]

TOMB IN THE CEMETERY AT MONACO. M. J. MARQUET, ARCHITECT; M. ALLARD, SCULPTOR.

[Copper-plate Etching.]

THE LANDING: "BIDSTON COURT," BIRKENHEAD, ENG. MESSRS. GRAYSON & OULD, ARCHITECTS.

NEW PREMISES, SOUTHAMPTON ST., STRAND, LONDON, ENG. MR. J. T. WOODWARD, ARCHITECT.

UPON the plate itself the architect is by error said to be W. Woodward.

[Note:—It may be interesting to have on record the fact that of the several portrait busts that have been worked into the decoration of the bronze doors in the east porch of Trinity Church, published in our issue for April 25, the lower right-hand one represents the sculptor, Karl Bitter himself, the one next above shows Richard M. Hunt, and the next above that is modelled after Richard M. Upjohn, son of the designer of the building. The head that corresponds to Mr. Upjohn's on the other side of the porch is that of Mr. Pollak, the sculptor's assistant in the work.—Eds.]



BOSTON, MASS.—Paintings recently purchased; the Martin Brimmer and R. Hall McCormick Pictures; Japanese Paintings; New Accessions to the Print Department: at the Museum of Fine Arts.

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

Lithographs by Whistler and others, also, Etchings by Robertson K. Mygatt: at James M. Hart's Gallery, 220 Boylston St.

BROOKLYN, N. Y.—Pictures by Swedish Artists: at the Pratt Institute, May 29 to June 13.

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

CINCINNATI, O.—Annual Spring Exhibition: at the Art Museum, May 16 to June 30.

NEW YORK, N. Y.—Paintings recently acquired, and Retrospective Loan Collection of American Paintings: at the Metropolitan Museum of Art.

PHILADELPHIA, PA.—Competitive Designs for the Decoration of the Council Chamber: at the Pennsylvania Academy of Fine Arts.



THE FRIGATE "CHESAPEAKE" NOW AN ENGLISH MILL.—In the spring of 1813, the "Chesapeake" was ordered to Boston, and Captain James Lawrence put in command. Previous to this, Lawrence had proved himself an efficient officer while in command of several frigates.

About the last of May the British frigate "Shannon," Captain Brooke, appeared at anchor at the outlet of the bay, evidently inviting an attack; in fact, Captain Brooke sent a challenge to Lawrence to meet him in mortal combat. Prompted by the ardor which pervaded the service, Lawrence promptly accepted the challenge without sufficiently examining his strength. With a new and inexperienced crew, he weighed anchor and sailed to meet the enemy. The "Shannon," observing the "Chesapeake" approaching, immediately prepared for action. On June 1, 1813, the ships engaged. The first broadside from the "Shannon" either killed or wounded many of the "Chesapeake's" most prominent officers; the sailing-master was instantly killed, and Lieutenant Ballard, Lieutenant Brown and Captain Lawrence severely wounded at the same time. A second and third broadside, besides adding to the destruction of her officers, so disabled the "Chesapeake" in her rigging that an opportunity was given the enemy to rake the "Chesapeake," and finally to board her. Captain Lawrence, though severely wounded, still kept on deck. In the act of summoning the boarders, a musket-ball entered his body and brought him down. As he was carried below he issued that last heroic order: "Don't give up the ship!" But it was too late to retrieve what was lost; the "Shannon's" sailors leaped, 200 strong, on board the vessel, and after a short but bloody struggle, raised the enemy's flag. The "Chesapeake" was taken to England, and in 1820 her timber was sold to John Prior, a miller, of Wickham, Hants. Mr. Prior pulled down his old mill and erected on the spot a new one from the "Chesapeake's" timbers, which he found admirably adapted for the purpose. The deck-beams were thirty-two feet long and eighteen inches square, of sound old Virginia oak, and were placed, unaltered, horizontally in his mill. The purlins of the deck were about twelve feet long, and served without alterations for joists. Many of the timbers still bear the marks of the "Shannon's" grapeshot, and in some places the balls are deeply embedded in the pitch pine. The transformation of a sanguinary war-ship into a peaceful and life-preserving flour-mill more than fills that Scriptural prophecy of the sword beaten into a ploughshare and a spear into a pruning-hook. The Rev. Dr. Brighton visited this famous mill a few years ago, and gives the following description of it: "Nothing shiplike or of the sea was discernible from without the mill. A handsome young Englishman of eight and twenty years of age was coming forth to join his cricket club, and this proved to be the owner of the 'Chesapeake Mill.' A large cigar-box, constructed from the polished pine of the old ship, and bearing the inscription 'Chesapeake' in small brass nails, stood upon the table. The beams were marked in many places with grapeshot. The mill was merrily going, but as I stood in the midst of this peaceful scene I remembered that beyond all reasonable doubt on one of these planks Lawrence fell in the reeking anguish of his mortal wounds; on another, if not the same, Watts's head was carried away by a shot, while near by the young and brave Ludlow poured out his life's blood. Thus I stood pondering, and still the busy hum went on, wheat passing beneath the stones, flour poured forth, and the merry millers passed around their kindly smile and blithesome jests."—*Washington Post*.

THE EVIL EYE IN ITALIAN POLITICS.—Among the many extraordinary devices adopted for the purpose of upsetting the present Rudini Cabinet at Rome, one of the most astonishing was the circulation of a report to the effect that the Marquis Ruggerio Maurigi had been appointed by the Prime Minister to succeed the Marquis Guiccioli as Governor of Rome. So great was the terror inspired by this announcement that hundreds, nay, even thousands, of citizens packed their trunks and left the Eternal City. Not that there is anything against the personal character of the Marquis Maurigi, who is one of the most generous and wealthiest of the great landed proprietors of the Island of Sicily, so justly nicknamed the "Ireland of Italy." But he is famed far and wide as possessing the evil eye and is regarded as a *fettatore* whose very look is calculated to bring misfortune and misery upon whomever it falls. He spent considerable time in the diplomatic service and for a time sat in the National Legislature as the representative of the Sicilian City of Syracuse. But he was ultimately obliged to lay down his mandate in consequence of the scenes which took place whenever he addressed the House from the rostrum. The spectacle which was presented when he either ascended or descended the steps of the rostrum was extraordinary. One portion of the members of the National Parliament solemnly crossed themselves in the most devout manner and averted their gaze, while the others, less devout, put one arm or hand over their eyes and extended the other hand toward him, the two middle fingers being folded while the forefinger and the small finger were extended to their full length and extended toward the Marquis. Prime Minister Crispi even went so far as to bring into the House a pronged piece of red coral, which he held toward the Marquis when he spoke, and on one occasion the Marquis became so indignant that he challenged Prime Minister Crispi to fight a duel with him.—*Marquise de Fontenay in the Philadelphia Press*.

HOME FOR THE HEINE FOUNTAIN AT LAST.—Joy has been carried to many German admirers of the poet Heine by the announcement that a resting-spot for the Heine Fountain, almost in the geographical centre of Greater New York, has been provided by William Steinway, the piano manufacturer, and George Ehret, the brewer. The two men own a tract of land at North Beach, on the north shore of Long Island Sound, opposite Riker's Island, and there the despised fountain, which the art critics have declared to be unworthy of a place in this city, will have a home. It is announced that the land will be deeded to the Heine Monument Association. The memorial will have a wooded background, and will be visible from Glen Island and from the Sound. All the purchase money for the fountain has been raised, but the work of erecting the memorial will not be completed for a year at least.—*N. Y. Tribune*.