

PRICE 15 CENTS.

261 Miss I H Lenman
1100 12th st Sep 98

FEBRUARY 26, 1898.



THE AMERICAN ARCHITECT AND BUILDING NEWS

VOL. LIX.

* REGULAR EDITION *

NO. 1157.

ARCHITECTURE

ENGINEERING



DECORATION

211 TREMONT ST.

CONSTRUCTION

BOSTON MASS.

CONTENTS.

EDITORIAL SUMMARY.
THE CONSERVATION OF HISTORICAL MONUMENTS IN ITALY.
LETTER FROM PARIS.
SEYMOUR HADEN ON THE DISPOSAL OF THE DEAD.
THE SWASTIKA.
SOCIETIES.
NOTES AND CLIPPINGS.

ILLUSTRATIONS.

ALTERATION TO HOUSE OF J. S. WATSON, ESQ., ROCHESTER, N. Y.
[Gelatine Print, issued with the International and Imperial Editions only.]
COMPETITIVE DESIGN FOR ERASMUS HALL HIGH SCHOOL, BROOKLYN, N. Y.
L'ECOLE COLONIALE, PARIS, FRANCE.
THE TUGENBRUNNEN, NUREMBERG, BAVARIA.
"THE MATTHEWSON," NARRAGANSETT PIER, R. I.

DECORATION OF THE CHAPEL OF THE ROSARY, LOURDES, FRANCE.
MONUMENT TO DE MAUPASSANT IN THE PARC MONCEAUX, PARIS, FRANCE.
THE PALAZZO VECCHIO, FROM THE PITTI PALACE, FLORENCE, ITALY.

Additional Illustrations in the International Edition.

TOMB OF MRS. H. B. ADAMS, ROCK CREEK CEMETERY, WASHINGTON, D. C.
[Gelatine Print.]
THE "ASAM-HAUS," 61 SENDLINGERASSE, MUNICH, BAVARIA.
[Gelatine Print.]
DESIGN FOR MUNICIPAL BUILDINGS, LYNN, ENG.
THE HARRIS MEMORIAL, DRURY LANE THEATRE, LONDON, ENG.
NORTHAMPTON INSTITUTE, CLERKENWELL, ENG.: FROM THE GARDENS.

Gently as
a whisper.



M Design.

That was a good way to express it and we are glad our architect friend, who had them in use, was so well pleased with the easy-working of Sargent's Easy Spring Locks that he wrote "The door will close as gently as a whisper without any resistance from the Lock." Everywhere architects are finding out the advantages of our Easy Spring and our Locks are specified for the best work. They give satisfaction wherever used.

It is just so with our Artistic Hardware, the kind that is made for use as well as for looks. It pleases those who use it.

SARGENT & COMPANY,

Makers of Fine Locks and Artistic Hardware,
New Haven, Conn., New York, Philadelphia and Boston.

Our galvanized sheets bear this stencil



We make only one quality and use no other brand as a trade mark

Apollo Iron and Steel Company

Vandergrift Building
Pittsburgh

STEEL
TAPES

And Supplies for Architects
Engineers, and
Draftsmen.

FROST & ADAMS CO.
37 Cornhill,
Boston, Mass.

C. A. CUNNINGHAM,
200 Franklin St., Boston, Mass.
Bronze Hardware,
Night Latches, etc.
SECURITY LOCKS OF ALL KINDS.



[See Alphabetical Index on Cover 2 for Pagination.]

Classified Advertisements.

[Advertisers can be indexed only under a single head free of charge.]

Acetylene Gas.
J. R. Calk & Co., New York.
Architects' Materials.
J. & A. Adams Co., Boston.
Art Metal Works.
Ludlow Saylor Wire Co., St. Louis, Mo.
Asbestos Felt & Roller Covering.
H. W. Johns Mfg. Co., New York.
Asphalt.
Emchell Asphalt Co., New York.
New York Mastic Works, New York.
Asphalt Roofing.
Vernon Chemical & Mfg. Co., New York.
Back Tub.
J. L. Mott Iron Works, New York.
Blind Hinge.
Slover Manufacturing Co., Freeport, Ill.
Blind Prints.
Spaulding Print Paper Co., Boston.
Boilers (Range).
Randolph & Glaves, Waterbury, Conn.
Brick (Colored).
Jarden Brick Co., Philadelphia, Pa.
Brick (Ornamental).
Hydraulic Press Brick Co., St. Louis.
Waldo Iron, Boston.
Building Felt (Fire and Waterproof).
H. W. Johns Mfg. Co., New York.
Cement.
Allen's Cement Works, New York.
Atlas Cement Co., New York.
S. Thiele, New York.
H. T. and Rosendale Cement Co., New York.
Caden Akron Cement Co., Buffalo, N. Y.
Chrome Steel Castings.
Chrome Steel Works, Brooklyn, N. Y.
Civil Engineer.
Geor Levinson, New York.
Conservatories.
Lord & Barnham Co.
Irvington-on-Hudson, N. Y.
Consulting Engineer.
George Hill, New York.
Contracting, Plant Building & Construction Co., Palmer, Mass.
Cordage.
Samson Cordage Works, Boston.
Copper Steels.
J. Cabot, Boston.
Cutter Patent Milling System.
Cutter Mfg. Co., Rochester, N. Y.
Decorators.
L. Haberkorn & Son, Boston.
Draughtsmen.
E. Eldon Deane, New York.
Draughtsmen's Exchange.
H. Wilson, Perry, Merchantsville, N. J.
Drum & Water.
Sturm Mfg. Co., Newark, N. J.
Elevators, etc.
Bakron Mfg. Co., Springfield, Mass.
Moore & Wyman, Boston.
Morse, Williams & Co., Philadelphia.
Otis Brothers & Co., New York.
Warner Elevator Mfg. Co., Cincinnati, O.

Elevators, etc.
Whitner Machine Co., Boston.
Engines.
Westinghouse Machine Co., Pittsburgh, Pa.
Engines (Hot Air).
Miller-Erasmus Engine Co., New York.
Exhibitors.
Henry D. Dapoe, Boston, Mass.
Filters.
W. T. Manning, Philadelphia, Pa.
Fireproof Buildings.
Central Fireproofing Co., New York.
Henry Maurer, New York.
Pioneer Fireproof Construction Co., Chicago, Ill.
Pittsburgh Terra-Cotta Lumber Co., Pittsburgh, Pa.
Maritan Hollow and Form Brick Co., New York.
Fireproof Lathing.
Expanded Metal Co., New York.
Hayes, Geo., New York.
Floors (Solid).
Interior Hardwood Co., Indianapolis, Ind.
National Wood Mfg. Co., New York.
Floor Polish.
Harron, Boyle & Co., Cincinnati, O.
Butcher Polish Co., Boston, Mass.
Galvanized Iron.
Apollo Iron and Steel Co., Pittsburgh, Pa.
Grades.
Wm. E. Pitt, New York.
Glass (Stained and Ornamental).
Holland Armstrong & Co., New York.
Grates, etc.
Wm. H. Jackson & Co., New York.
Greenhouses.
Hitchings & Co., N. Y.
Hardware (A).
Vale & Towne Mfg. Co., Stamford, Ct.
Hardware (Builders).
C. A. Cunningham, Boston, Mass.
Hearings & Apparatus (Steam).
The Stanley Works, New Britain, Conn.
Heating Apparatus (Hot Water).
Garner Heater Mfg. Co., Boston.
Heating Apparatus (Steam).
American Boiler Co., New York.
Gorton & Legerwood Co., New York.
Heliotype Presses.
Heliotype Printing Co., Boston.
Insulated Wire.
The Okonite Co., (Ind.) New York.
Insurance.
Continental Insurance Co., New York.
Interior Woodwork.
The Robt. Mitchell Furniture Co., Cin., Ohio.
Iron.
N. J. Steel & Iron Co., Trenton, N. J.
Iron-work. (Architectural).
Belmont Iron Works, Philadelphia, Pa.
Berlin Iron Bridge Co., East Berlin, Conn.
Jackson Architectural Iron Works, New York.
Lumber Selling Mill Co., Paterson, N. J.

Iron-Work. (Architectural).
Phoenix Iron Co., Philadelphia.
Seed & Co. Iron Works, Louisville, Ky.
Journals. (Monthly).
Heating and Ventilation Pub. Co., New York.
Laundry Machinery.
Troy Laundry Machinery Co., Troy, N. Y.
Luxfer Prisms.
Luxfer Prism Co., Chicago, Ill.
Mail Chutes.
Cutter Mfg. Co., Rochester, N. Y.
Marble Workers.
Aschlimann & Pollaris, New York.
Marble Workers.
Robert C. Fisher & Co., New York.
Metal Ceiling.
N. Y. Metal Ceiling Co., New York.
H. S. Northrop, New York.
Metal Lathing.
G. Hayes, New York.
Metal Shingles.
National Sheet Metal Roofing Co., Jersey City, N. J.
Metal Work (Wrought).
John Williams, New York.
Mineral Wool.
U. S. Mineral Wool Co., New York.
Mortar Colors.
Samuel H. French & Co., Philadelphia.
Monies.
Frank L. Davis, Chicago, Ill.
Paint.
F. W. Devos & Co., New York.
Joseph Dixon Crucible Co., Jersey City, N. J.
H. W. Johns Mfg. Co., New York.
Perspectives.
Kendrick, R., New York.
Photographs.
J. W. Taylor, Chicago, Ill.
Plaster.
Samuel H. French & Co., Philadelphia, Pa.
Plumbers' Supplies.
Ideal Manufacturing Co., Detroit, Mich.
Pulleys. (Overhead).
Queen Sash Balance Co., New York.
Pumps (Steam).
J. R. Worthington, New York and Boston.
Pulleys. (Overhead).
I. P. Frick, New York.
Revolving Doors.
Van Kannel Revolving Door Co., New York.
Rolling-Shutters.
Clark, Bennett & Co., New York.
Flexible Door and Shutter Co., New York.
J. G. Wilson, New York.
Roofers.
John Parvhar's Sons, Boston.
Roofing Materials.
Chicago Terra-Cotta Roofing & Siding Tile Co., Chicago, Ill.
H. W. Johns Mfg. Co., New York.
Merchant & Co., Philadelphia, Pa.
H. & G. Taylor Co., Philadelphia, Pa.
H. & G. Taylor Co., Philadelphia, Pa.
Sash Cord.
Samson Cordage Works, Boston.

Sash Lock.
Rufus E. Engleston, Philadelphia, Pa.
The W. & A. I. Iron Co., New Haven, Conn.
School of Architecture.
Columbia College, New York.
P. & International Correspondence School.
Scientific Schools.
Harvard University, Cambridge, Mass.
Shoe-Metal Work.
I. S. Thorn, Philadelphia.
Shingle-Stains.
J. Cabot, Boston.
H. W. Johns Mfg. Co., New York.
Shutters.
Clark, Bennett & Co., New York.
Sidewalk Lights.
T. H. Brooks & Co., Cleveland, Ohio.
Scaffolds, etc.
G. H. Harkness, New York.
George Hayes, New York.
Vails & Young, Baltimore, Md.
Snow Guard.
Volcan Snow Guard Co., Boston.
Spring Hinges.
Bommer Brothers, Brooklyn, N. Y.
Spring Lock.
Sargent & Co., New York.
Stair Tread.
American Mason Safety Tread Co., Mass.
Staining.
Warren Webster & Co., Camden, N. J.
Steam Pipe Covering.
H. W. Johns Mfg. Co., New York.
Kearney & Mattison Co., Ambler, Pa.
New York Belting & Packing Co., Ltd., N. Y.
Switches. (Electric).
Anchor Electric Co., Boston, Mass.
Terra-Cotta.
Fertin Amboy Terra-Cotta Co., Perth Amboy, N. J.
The Parkersburg Terra-Cotta Co., Chicago, Ill.
Tiles.
Mosaic Tile Co., Zanesville, Ohio.
Traps.
F. R. Gault, Cleveland, O.
The Slobin Trap & Specialty Co., Kansas City, Mo.
Typewriter.
Miss Stearns, Boston, Mass.
Wyckoff, Seaman & Benedict, New York.
University.
University of Tennessee, Knoxville, Tenn.
Valves and Packing.
Sinking Bros., New York.
H. W. Johns Mfg. Co., New York.
Varnish.
Edward Smith & Co., New York.
Vault Lights.
Dancy & Co., Chicago, Ill.
Ventilating Fan.
Kendrick & Co., Boston.
Ventilation.
Globe Ventilating Co., Troy, N. Y.
Wall-Plaster.
J. B. Prescott & Son, Webster, Mass.
Weather Vane.
T. W. Jones, N. Y.
Window Line.
Samson Cordage Works, Boston.
Wire Cloth.
Clinton Wire Cloth Co., Clinton, Mass.
New Jersey Wire Cloth Co., Trenton, N. J.

THE AMERICAN ARCHITECT AND BUILDING NEWS.

VOL. LIX.

Copyright, 1897, by the AMERICAN ARCHITECT AND BUILDING NEWS COMPANY, Boston, Mass.

No. 1157.

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

FEBRUARY 26, 1898.



SUMMARY:—

Retirement of Professor Norton of Harvard University.—A Bill to permit the Purchase of Works of Art by New York Cities.—“Encouraging American Art” by Statute.—Scheme for a New Library Building in Florence.—The Relation of the Civil Engineer to Government Engineering Work.—New Building for the Massachusetts Institute of Technology.—South American Students seek Europe not the United States.	65
THE CONSERVATION OF HISTORICAL MONUMENTS IN ITALY.	67
LETTER FROM PARIS.	68
SEYMOUR HADEN ON THE DISPOSAL OF THE DEAD.	69
THE SWASTIKA.	70
SOCIETIES.	71
ILLUSTRATIONS:—	
Alterations to House of J. S. Watson, Esq., Rochester, N. Y.—Competitive Design for Erasmus Hall High School, Brooklyn, N. Y.—L'Ecole Coloniale, Paris, France.—The Tugenbrunnen, Nuremberg, Bavaria.—“The Matthewson,” Narragansett Pier, R. I.	
Decoration of the Chapel of the Rosary, Lourdes, France.—Monument to De Maupassant in the Parc Monceaux, Paris, France.	
Additional: Tomb of Mrs. H. B. Adams, Rock Creek Cemetery, Washington, D. C.—The “Asam-Haus,” 61 Sendlingergasse, Munich, Bavaria.—Design for Municipal Buildings, King's Lynn, Eng.—The Harris Memorial, Drury Lane Theatre, London, Eng.—Northampton Institute, Clerkenwell, Eng.: From the Gardens.	71
NOTES AND CLIPPINGS.	72

PROF. CHARLES ELIOT NORTON has announced that he will retire from the Department of Fine-Arts in Harvard University at the end of the present academic year. He will, however, continue one of his courses of lectures, that on the Italian language and the *Divina Commedia*, giving up those on the History of Fine-Art. It is hardly necessary to say that Professor Norton has had, for the last thirty years, a very great influence upon American artistic ideas. His courses of lectures at Harvard University have been extremely popular, attracting usually more than four hundred registered attendants, and, judging from the accounts given of them by his hearers, they produce a strong impression upon the students. Fortunately for them, also, and for the community which they represent, Professor Norton's idea of the history of art has included the history of the circumstances by which the art of various periods was surrounded and developed; and, like the Athenians, and the people of the free cities of the Middle Ages, he has found the love of the beautiful things of the mind quite compatible with a manly courage in ascertaining and fulfilling one's duty to his country; and he has for many years been a leader in the community in the discussion of great political and social questions.

A CURIOUS bill is before the New York Assembly, providing that cities of the first class in the State of New York may expend fifty thousand dollars a year, and cities of the second class twenty-five thousand, “in the purchase of works of art, which must be the production of American artists”; and, to aid in the selection of such works, the mayor of any city may appoint an Art Commission, which may include women, but all the members of which must be experts in artistic matters. As municipal corporations are, in this country, not authorized by law to spend money on works of art, the object of the bill seems to be to enable those in the State of New York to do so, under reasonable restrictions; and, if the bill should pass, it will be interesting to watch its effects. Undoubtedly, the practice of mediæval cities, and even of such modern ones as Paris, in buying or ordering pictures or statues from artists considered worthy of such an honor has helped to encourage and develop art; but a mediæval city, with its passionate local pride, and its expert juries, in the form of its guilds of artists, ready to give intelligent advice, was a very different thing from the loose aggregation of dissimilar ele-

ments, ruled by an unscrupulous clique of foreigners, which constitutes the American city of the present day; and it is difficult to conceive of circumstances in which the purchase of a work of art of real value could be accomplished without scandal by a municipality of that sort.

SPEAKING of this bill, the *New York Times*, while it does not believe that it will accomplish the result at which it professes to aim, thinks that the theory of its framer, that something ought to be done to encourage American art, is “commendable,” and says that there never has been so much need of inculcating in the minds of our people the notion that every patriotic consideration demands of them a more practical encouragement of our own artists than they at present receive; and it thinks that if persons of moderate means, instead of following the example of the rich, who “follow the prevalent fashion in the matter of buying pictures and other objects of art,” would “buy works by American artists, provided the purchases be made in accordance with a just artistic standard,” American art would be encouraged and developed. This sort of appeal is not new, and it is not, therefore, for the first time that we feel it necessary to protest most earnestly against it, and to say that, while friendship, or patriotic feeling, is a legitimate element in the choice of a picture, a choice depending upon it does nothing to encourage art, but rather the contrary, and that the man who encourages American art most effectually is the one who does not buy an American picture unless it seems to him more beautiful than any other. This country has had enough, and more than enough, of the nauseous adulation of third-rate local artists by local critics even more grossly ignorant than themselves; and, we may say without exception, the men who, by their great qualities of mind, and their technical skill, are showing the world what American art is capable of, are those who have fled from the native critics who found “genius in every line” of their works, and have toiled modestly in Europe, side-by-side with men whose superior ability they willingly acknowledged, until they had so far conquered the enormous difficulties of technique as to be able to give some sort of adequate expression to the ideas which their imagination presented to them, and to compete on equal terms with their foreign rivals on their own ground. Once possessed of the necessary skill in execution, the vivid imagination and the peculiar elevation of thought of our best American painters soon make them worthy rivals of any in the world, and the honors which they have received abroad show that this fact is recognized. Such men as these already find no difficulty in selling their pictures, either here or abroad, and it is these men who ought, for the good of American art, to be so rewarded; while the people who paint feeble and mindless pictures, and expect to sell them at enormous prices for patriotic reasons, will be none the worse for being discouraged. We do not mean to say that no American artist who is not a great genius ought to be able to sell any pictures. Dr. Holmes said that every man had in him the material for at least one tolerable novel; and every artist of ordinary capacity has probably mental outfit sufficient for several pictures which would make their purchasers happy; but mental equipment is as useless to a painter without skill in drawing and technique as it would be to a novelist who could not use language, and it is just this technical skill which American artists usually lack, and which they are prevented, in many cases, from trying to acquire by the conceit which is put into their heads by foolish critics. If any American artist wishes to try the temper of the American public toward true American art, let him look at the comparatively dull and unintelligent French or Spanish children, and then at the bright, sensitive faces of the American children of the same age, and see if he can paint the latter as faithfully and sympathetically as Frère, or Bonvin, or Murillo painted the former. If he succeeds, he need not fear that his pictures will not sell, and if he does not succeed, the effort will have taught him many things, one of which will probably be modesty.

A FLORENTINE engineer, Arnaldo Ginevri, has published a tract of a few pages, in which he makes a proposition which has excited much comment in Florence, and, indeed, in Italy. It seems that the city of Florence, with

the assistance of the Italian Government, wishes to erect a building to contain the National Central Library of Florence. It has been proposed to place the building in the new quarter of the city, but Signor Ginevri, with much reason, argues that the Library would be much more conveniently placed in the neighborhood of the Uffizi Palace, where are now stored the archives of the city, as well as the pictures which have made the name of the palace galleries famous throughout the world. Naturally, this portion of the city is already closely built up, but Signor Ginevri observes that in at one side of the Loggia dei Lanzi, which is separated only by a passage from the Uffizi, there is a mass of houses of no great value, fronting, like the Loggia, on the Piazza della Signoria, and extending back, along the narrow street called the Por Santa Maria, to the river. By removing these houses a large area could be obtained, with light on three sides, sufficient for the needs of the Library for many years to come. So far, the scheme certainly seems reasonable and judicious, but an artistic difficulty stands in the way, in the fact that one of the fronts of the new building, that on the Piazza della Signoria, would adjoin the Loggia dei Lanzi, and the boldest architect might well tremble at the idea of having to design a façade to stand next to the Loggia, and opposite the Palazzo Vecchio, which would satisfy all the critics and antiquarians. Signor Ginevri offers two plans. In one, he adds five new arches to the three which constitute the Loggia, keeping them as nearly like the old ones as possible, but putting a second story over them, and carrying the same design, suitably modified, around the Por Santa Maria to the river. In the second design he adds four arches, putting a second story only over the one next the old Loggia, to form a sort of middle motive, and converting the new and old arcades into a symmetrical composition; and setting the main mass of the building back. Leaving sentiment out of consideration, we cannot say that either of the designs seems to us a very happy solution of the artistic problem. The three huge arches of the present Loggia, extending to the top of the fourth-story windows of the adjacent houses, do not appear to us to gain by an addition of more of the same sort; while an entrance-porch consisting of a row of arches fifty feet high would hopelessly ruin the effect of any building behind it. At the same time, Signor Ginevri's opinion as to the superior advantages of the site seems well founded, and we are disposed to believe that by treating the matter as the architect of the Loggia would probably have treated it, that is, by designing the Library in the most suitable style for its own purposes, without imitating the Loggia, or assuming any burdens on account of it, except, perhaps, to carry across some of the horizontal lines, and to set the new front a little back from the line of the Piazza, as an expression of deference to the older and more famous building, the group might be made as interesting and beautiful as the most ardent Florentine could desire.

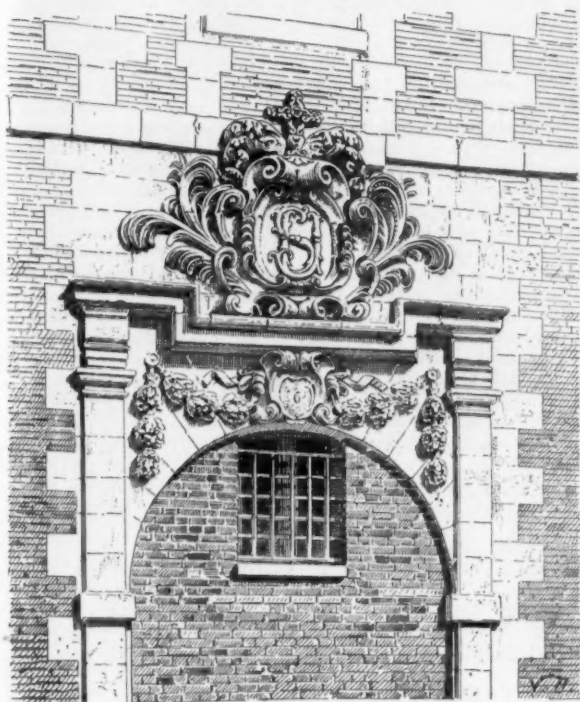
THE *Engineering Record*, speaking editorially of the disastrous failure of the dry-dock at the Brooklyn Navy-yard, attributes the troubles in some degree to the system under which works are carried on by the Navy Department. Although every navy-yard has a resident civil engineer, he is placed under the orders of a series of naval officers of the line, who do not know, and do not pretend to know, anything of civil engineering, or of land construction in general. Nevertheless, they must pass upon, and approve, or disapprove, all the projects and measures of their professional subordinate; and it is not very surprising that their ignorance of the matter in hand, combined with their official contempt for landmen and their science, often leads them to interfere seriously with the plans of men much better qualified than themselves to carry out such work. In the case of the Brooklyn Dry-dock, the *Engineering Record* says that the plans and specifications were made with a care and skill befitting the importance and difficulty of the work, and were then placed in the hands of the superior officers of the Navy-yard for approval and transmission to Washington. The first act of the superior authority was to strike out all the portions of the specification providing for the use of patented processes or materials. This proceeding might have been commendable, if carried out with discretion; but every architect knows that foundation work, of which dry-dock work is the most difficult branch, is now closely specialized, and that improved processes are patented as soon as they are made practicable; so that to undertake to build a modern dry-dock of the largest dimensions, and in one

of the worst pieces of ground in the world, without permitting the use of any of the modern processes or appliances which their inventors had thought worth patenting, was as serious an error as it would be to try to build and equip a battle-ship without using any of the valuable materials and processes which have been invented within the last seventeen years. To add to this unfortunate error, bids for the work were invited, after the specifications had been finally approved, from all comers, and the contract was awarded, apparently without necessity, to the lowest bidder; a man who was well known to be unable to carry out such work successfully. The engineer struggled with him for some years, naturally not much to the advantage of the work, and the contractor was then forced to abandon his efforts, and the completion of the dock was given to another contractor. What then happened we shall know later, as the engineer who supervised the work is on his way to this country under arrest, to be tried by court-martial for his part in the affair; but, whether he was at fault or not, it is certain that the contract was carelessly and imperfectly carried out, and that the dry-dock is useless.

THE Massachusetts Institute of Technology is about to make a large addition to the building already occupied by its Architectural and Engineering Departments. The new structure will contain a lunch-room, a new laboratory for the Department of Mechanical Engineering, three lecture and recitation rooms for Technical Chemistry and Modern Languages, a modelling-room and drawing-rooms for the Architectural Department, the Architectural Library, the Margaret Cheney room and gymnasium for women students, and the laboratories of the Department of Biology. In the upper story will be an Architectural Museum, and some rooms devoted to Industrial Chemistry.

THIS country has pursued for so many years a policy of isolation from the rest of the world that it is hard for us to realize the immense development which has taken place in regions which, in the days when American ships were engaged in foreign commerce, were covered with primeval forest, or to understand the closeness of the relationship which has been established between South America, Africa and Asia and the more enterprising countries of Europe. As an illustration of the freedom of communication across the ocean which the extension of commerce has brought about, we find in the *Schweizerische Bauzeitung* a simple advertisement, stating that a "well-situated Brazilian family" wishes to place two sons, of twelve and fourteen years, who understand French, in some technical school in German Switzerland, in a university city, by preference, where they can receive practical and theoretical training for the engineering profession. Persons who can receive such boys into their family, and put them in the way of pursuing the course of study described, are requested to send particulars, with references, to a certain number in a street in the city of Victoria, in the State of Espiritu Santo, Brazil.

OF course, the "well-situated Brazilian family" is quite right in choosing for itself the place to which it desires to send its sons for instruction, and German Switzerland is a very good place to study engineering; but it will do no harm to say that the United States can offer quite as good training in engineering theory and practice as any country in the world, and it seems to us a misfortune that this circumstance should not be better known outside of its territorial limits. As a matter-of-fact, we doubt if the "well-situated Brazilian family" has ever heard of such a thing as an engineering school in the United States; and, considering that, in all probability, not one of our readers in five hundred ever heard of the city of Victoria, in Brazil, or could give the location of the State of Espiritu Santo within a thousand miles, it is hardly appropriate for Americans to find fault with their Southern neighbors for failure to inform themselves on such matters. When we take as much pains as the French and Germans and English to show the rest of the world what we can do, and what we have to offer, we shall find appreciation suitable to our deserts; but well-to-do Brazilians and Argentines, and South Africans and Asiatics are not very likely, of their own accord, to seek merchandise or instruction in a country whose flag is never seen in their ports, and which they undoubtedly still believe to be inhabited mainly by Iroquois and buffaloes.

THE CONSERVATION OF HISTORICAL MONUMENTS
IN ITALY.

Old Doorway, No. 6 Rue Morand, Rouen, France.

ITALY is so rich in monuments, not only of the Classic period but of the Middle Ages, the Renaissance and the succeeding centuries, that to preserve them all would involve an enormous expense, which would far surpass the resources of our treasury. Nevertheless, many persons have studied the means for preserving them as well as can be done without burdening the State, upon which rests the direct responsibility for the integrity of these monuments. Two currents of ideas exist, however, in Italy upon this subject. So to maintain that the historical-artistic patrimony of our country may be summed up in the principal monuments and most beautiful works of art; and that the duty of the State ought to be limited to the jealous custody of these memorials, which form an epitome of Italian art; while others insist that it is not only a necessity, but a duty, to preserve all the monuments which still remain. Those who hold the first view are fewer in number than those who maintain the second; and the State, in these later times, sides with those who see in every trifling object of art a monument worthy of being guarded and preserved. In this way the State has created for itself an obligation to subdivide the small sum allotted to monuments, and the actual results are rather microscopic in comparison with the ponderous character of the bureaucratic and administrative machinery which, with us, is devoted to the fine-arts. A certain importance must also be attached to the change of heart in old Europe, which has passed from a barbarous indifference to the antique, which, in restorations, altered and falsified at pleasure, to a blind admiration, or, rather, a fetishism, in regard to everything old; so that we might be likened to a sick man, who, after long fasting, having obtained permission to eat, has brought upon himself an indigestion. Italy is now just at the period of indigestion; and while she seeks to cure herself, let us observe a little how she provides for her actual state. This, however, cannot be well understood except by following back the course of years; and in that way we shall be able to make a useful comparison, and to measure the progress which our country has made in the development of the public service of which we have to speak.

The earliest provisions adopted by the new Italy for the conservation of monuments do not date beyond 1875, and consist of the nomination of an Inspector of Excavations and Monuments in every district and of a Commission of Conservation in every province. The duty of the district inspectors was to keep the Government informed upon all the historical-artistic questions of the kingdom; and that of the provincial commissions was to study the same questions, and to pronounce their opinion on them; being treated as purely consultative. The central power then consisted of a Direction of Fine-Arts, established in connection with the Ministry of Public Instruction, which was, so to speak, fortified by a Superior Council of Fine-Arts, a species of supreme consultative tribunal, and was appointed in connection with the Ministry.

A service so simple and logical ought to have performed well its functions; but, in practice, it failed completely through lack of men and money. You will have guessed that all these district inspectors, these members of the Commissions of Conservation, received no pay; and when people are not paid, one cannot be exacting in regard to

their accomplishments, or rigorous in criticising their discharge of their duties.

Nor did the manner of their nomination contribute little, in many cases, to take from such commissions a serious character. Under the Presidency of the Prefect, these commissions, in the principal cities, were formed of eight commissioners, four chosen by the Government, two by the Provincial Council, and two by the Communal Council. These three electoral bodies, instead of agreeing among themselves, almost always chose candidates to satisfy some momentary exigency, quite foreign to considerations of art; while the Prefect, instead of directing the efforts of the commissioners, endeavored to please influential people; so that some singular things came about. I know of one large city which had a Commission of Conservation composed of philologists, numismatists, poets and lawyers, with a single architect, who was, moreover, a mere decorator. Considering, in addition, that the Commissions of Conservation had not at their disposal a penny for the protection of our artistic patrimony, it may be easily understood how the commissioners, whoever they were, became discouraged and indifferent, and met only rarely. I know of some commissions which passed years without meeting.

As for the Superior Council of Fine-Arts, leaving out of consideration the ministerial bureau, which was exclusively administrative, it was, as I have said, the supreme consultative tribunal, and was composed of commissioners, who came to Rome from Naples, Florence, Venice and Milan; and, frequently without preparation, were obliged to decide important questions. But if they were prudent in treating of the restoration of monuments, they delivered general opinions and ambiguous decisions; and, meanwhile, the monument whose restoration was urgently needed had time to fall down.

But you will now ask, Who really made the restorations?

I can soon answer.

A law provided that the Minister of Public Instruction, after having been informed of the vote of the provincial commissions, and of the council above mentioned, should, in the more important cases, confide the execution of the works to the Royal Engineering Corps. This engineering corps was, and still is, a State institution, composed of a certain number of engineers, of various rank, and assigned to various duties, appointed for carrying out highway and river works, and for the care and maintenance of these, as well as of the buildings occupied for public offices: it is distinct from the military engineering corps, which is composed of officials devoted exclusively to military constructions. To provide reasonably for the different kinds of work which I have mentioned, the Government formed, and still forms, its Civil Engineering Corps of engineers of Roads and Bridges. In this way it came about that the restoration-work upon ancient buildings was committed to engineers of great distinction in their own province, but qualified, by study and disposition, for anything rather than the direction of the restoration of a Mediæval or Renaissance monument, and the Civil Engineering Corps became, in consequence, the object of violent criticisms for the irrational and unæsthetic manner in which its attempts at restoration were carried out. It would be curious, but perhaps tedious, to narrate the history of these criticisms; but the true story would show how long the Government remained insensible to these representations, although it would have been easy to improve the service of restorations, without establishing a new branch of administration, as has been recently done, and as I shall describe later. It would have been sufficient to add a special section to the Civil Engineering Corps exclusively destined for the restoration of monuments, and this addition might have been made on the reorganization of the same corps, which took place in 1882. Instead of this, on that occasion, when it would have been easy to add to it a *personnel* adapted to restoration-work, account was taken of the criticisms with which the achievements of the engineering corps had been received, and a suggestion was thrown out that it might be possible, in a provisional way, to entrust artistic work to an engineer or architect outside of the corps. This amounted to a doubt, on the part of the State, of the entire competency which it had attributed to the engineers of the corps, and was a partial recognition of their unfitness for artistic work, as well as a step in advance toward a logical and definitive solution of the problem of restorations.

Meanwhile, restorations continued to be carried on without any fixed rule, and the Commission of Conservation, composed as we have seen, and the Superior Council, whose advice was asked only in the most important cases, contributed nothing toward the correction of errors, the repression of false enthusiasms, or the furnishing of sound counsel in the matters which presented themselves for their examination. For this reason, if some good work of restoration, like that at the Ducal Palace in Venice, was done at that time, the praise for it should be given to private initiative, energetic and willing, and not to the State service.

Many years passed, and this state of uncertainty showed no sign of passing away; the losses of monuments continued, in consequence of the indifference and ignorance of the inspectors, the Commission of Conservation and the Government, which was able neither to prevent the injury done by private persons to the objects, nor to avoid that which it brought upon them itself with its Civil Engineering Corps, for the reason that it did not know the monumental material composing the artistic patrimony of the State. In fact, the completion of the Catalogue of Monuments and Objects of Art, which

ought to have been the principal duty of the Inspectors and Commissions of Conservation, was not thought of, and even to-day this catalogue is still unfinished; so that the administration of this patrimony, in part forgotten or unknown, could not proceed regularly, quickly or safely. Losses became, in consequence, frequent; objects of art were sold, and the feeble protection given to the national artistic property encouraged the most disgraceful speculation. The Baconian principle, *Instauratio facienda ab imis fundamentis*, now became more than ever applicable, if we would not see diminishing from day to day the moral credit which a State possesses from its traditions, and the character of its people.

There were, however, still some who were not indifferent to the necessity of providing some practical means for preserving the national artistic patrimony, and money for that end could always be raised. To continue to confide exclusively in the inspectors and commissions was out of the question, for experience had demonstrated that from persons who gave their service gratuitously no important or troublesome work could be required. Therefore, with the idea of finding a middle course between the difficulties of the treasury and the necessities of the service of monuments, the Government, in November, 1884, decided to decree the nomination of ten district delegates, to whom should be entrusted the task of reviewing and completing the Catalogue of Monuments and Objects of Art, classifying them as works of general or local interest. In 1886 the ten delegates met at Rome to arrange about the rules to be followed in the compilation of the catalogue in the extremely varied cases which might arise, and, for the purpose of securing the safety of the objects themselves, they requested the Government to establish a number of district offices for the conservation of works of art and the restoration of monumental buildings. This proposition was favorably received by the Government, and by public opinion. It could not be otherwise in a country like Italy, where artistic manifestations are as varied as the temperament of the inhabitants; and the idea of dividing the peninsula into monumental districts was equivalent to giving the service of monuments a constitution both logical and suitable to the requirements of the country, since an architect who understands the art of the region in which he has been educated with difficulty learns to comprehend thoroughly that of a region different from his own; and the person in charge of a restoration ought to be sure of what he is doing, and should not allow his proceedings to be directed by chance or by induction.

In this way the idea of district bureaux began to find favor, but some years passed before they became a State institution, and they had then to pass through the stage of a new service, established by decree in 1889, that of the Commissariats of Fine-Arts, which were equivalent, in substance, to the district bureaux, which, however, had been planned in a form simpler than that which the commissariats possessed, although these were district affairs.

The Commissariats of Fine-Arts had to direct everything relating to art, ancient or modern, in their respective districts, including the service of the museums and galleries, and the institutions connected with the fine-arts. There was something excessive in this accumulation of powers in the hands of the district commissariats, as representatives of the central Government, and therefore, from a fear that they might become elements of disorganization, rather than a means of securing the regular and uniform administration which was desired, the commissariats were abolished before the Government had had time or opportunity to establish all of them.

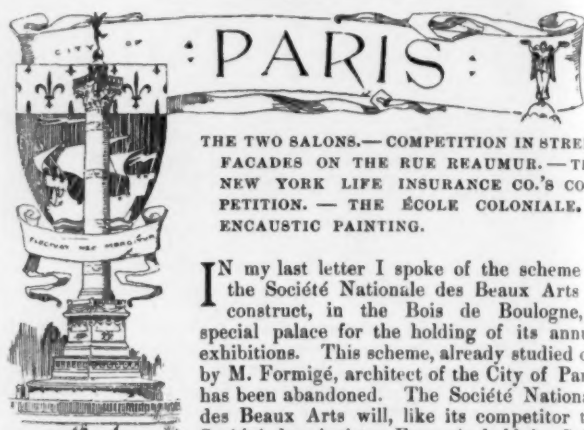
For the commissariats were substituted, in 1893, the District Bureaux for the Conservation of Monuments, which exercised for some years their functions relating to the care and restoration of mediæval and modern edifices, with powers sufficiently large, but not independent. In fact, besides a Central Direction of Fine-Arts, which has its seat at Rome, we have still the same Commission of Conservation, and the same Superior Council, for voting on matters referred to them for consultation or final determination; but the fact remains that these district bureaux, managed by a director, and composed of a technical *personnel*—poorly paid, it is true, but still paid—have definitely superseded, in the service of monuments, the Civil Engineering Corps, which, as we have seen, while competent in many things, was certainly not so in matters concerning monumental edifices.

It must not be supposed that, when once the district bureaux had been decreed, the artistic patrimony of Italy was safe. The establishment of the bureaux did not create in a moment persons skilled in the direction of them; and when one thinks of the desperate condition of architectural science at that time in this country, where complete schools of architecture do not exist (I have shown this in an article which you were kind enough to print), it may be guessed how difficult was the task of finding persons adapted to take control, and to form the technical staff, of these bureaux. So true is this, that in Florence, where the director of the district bureau died recently, all the competitors for his position were declared incapable of filling it, on account of their deficiency in the knowledge necessary for performing its duties.¹ Note, moreover, that the question of pay at this time also interfered with the activity of the district bureaux, which are so poorly supplied with funds that it is best not to mention the exact figures; but, at least, these bureaux, if they are not in condition to carry into execution the works of restoration which they plan, sketch architectural sculpture, express opinions in matters

of art, guard attentively the monuments, prevent the depredations of private parties, continue the Catalogue of Monuments and Artistic Objects, facilitate for the pupils of schools of fine-art the study of architectural sculpture from the originals, publish an annual report, with illustrations, collect notes, books, photographs and casts made by private citizens, which are offered to them as gifts, and, in a word, represent, in practice, something of real value in the care of monuments. It should be added that the few restorations which have been carried out by these bureaux are worthy of praise, and make one wish still more that the finances of the State were in such a condition as to allow of the extension of their work.

Here I must close, as I have written enough for to-day; and, although I had proposed to speak also of the laws which regulate the exportation of objects of art, I must, if you will permit, defer to another time the fulfilment of this intention. In that way I shall be able to show more conveniently the defects of this legislation, a measure for the correction of which was under consideration when, at the fall of the Ministry by which it was presented, it suffered the unhappy fate of being relegated to the bulky archives of the State, where it will remain, without doubt, for a longer time than that which will elapse between the publication of this article and the next.

ALFREDO MELANI.



THE TWO SALONS.—COMPETITION IN STREET FACADES ON THE RUE REAUMUR.—THE NEW YORK LIFE INSURANCE CO.'S COMPETITION.—THE ÉCOLE COLONIALE.—ENCAUSTIC PAINTING.

IN my last letter I spoke of the scheme of the Société Nationale des Beaux Arts to construct, in the Bois de Boulogne, a special palace for the holding of its annual exhibitions. This scheme, already studied out by M. Formigé, architect of the City of Paris, has been abandoned. The Société Nationale des Beaux Arts will, like its competitor the Société des Artistes Français, hold its Salon in the Machinery Gallery, and this circumstance will bring together the two Salons during the years 1898 and 1899. The two presidents, MM. Puvion de Chavannes and Detaille, have adopted a measure which everybody will applaud: the two Salons being neighbors, there will be (provisionally, and on an experimental basis during these two years) only a single entrance, with no turnstile, and a single entrance-fee of one franc,—each society preserving its independence, its regulations, and methods of installation. Well, this is an excellent idea, and a good solution. The two Salons will be united without being unified; people will only pay for seeing one, and, lo! they will behold two. If this be so why are there two, and why not three or four? But, patience. We may get there after all, perhaps, and, after all, it doesn't make much difference. What there is that is interesting about it is that we shall see a number of fine paintings.

While waiting for the fine paintings, are we going to have fine buildings? Whole streets are in the way of being created. The building-wreckers are tearing down the ancient quarters, and on the ruins the architects are building new structures. The Rue Reaumur opens a wide street in the middle of business Paris, and is being furnished with new industrial and commercial buildings. In spite of the practical nature of these structures, several present a very interesting architectural character, which it would be well to encourage. If this Rue Reaumur could only be in some fashion the monumental street of the Paris of our time, wouldn't it be fine? It is, perhaps, in obedience to this desire that the Municipal Council, last December, voted to open a competition between architects of the buildings already built and to be built on the Rue Reaumur, between January 1, 1896 and December 31, 1899. The owners of the four buildings which shall be adjudged worthy of receiving the prizes are to be exempted from half of the street tax, or betterment, that affects a new structure, while a prize of 1,000 francs was to be awarded to the architect of each of the premiated houses. This last announcement has been modified. It was held, and rightfully, that a thousand francs was altogether too insignificant; the undertaking was to bestow upon an artist an exceptionally honorable recompense, and it was thought more worthy to transform these thousand francs into a gold medal for the architect, and a bronze medal, of the same size and design, for his collaborator, the contractor, and this decision is excellent. The jury intrusted with deciding the competition is to be composed of five members of the Municipal Council, the director of the Department of Architecture of Paris, the chief architectural surveyor and his assistant, and two architects, selected by the competitors themselves. I pity such a jury; its task will not be at all an easy one. How are they going to judge? How are they going to select the finest façade? By its richness? Its importance? Its style? Or, what? Yet, a façade can be very simple, and create a far greater impression as a work of art than its more monumental

¹It is to be observed that the appointment of the *personnel* of the district bureaux, at the time of their foundation, was made without competition.

neighbor. Is the jury to take into consideration the programme which the architect had to satisfy, and the resources placed at his disposal? These questions are not unimportant, but I very much fear that, if they are resolved, they may be of little interest to the public. And then what stormy complaints, and arguments, and discussions will follow! After all, there may be four owners, four architects, and four contractors who are satisfied, — twelve persons, and that is something. But there is in this decision of the Municipal Council a good intention, which should be applauded, and which can only encourage owners to indulge their architects with larger freedom, and this, too, will be an excellent result. Still, will the owners allow their buildings to be entered in the competition?

Now here is the New York Life Insurance Company, which has opened a competition for a large building which it intends to erect on the Boulevard des Italiens, at the corner of the Rue Le Peletier, returning on that street and on the extension of the Boulevard Haussmann. Unfortunately, this competition is improperly devised, and does not offer to competitors satisfactory guaranties. The architect obtaining the first prize, 10,000 francs, cannot have the construction. This is a most unfortunate condition, since it places the competition in the category of those which have the air of being undertaken for the sake of providing documents and ideas for the architect-in-ordinary to the company. However it may be, and without prejudging the event, it is interesting to point out this tendency to hold a public competition for a private building. It is to be hoped that, if this custom is to become established with us, the architect who obtains the first prize shall always have the carrying-out of the work so adjudged to be superior.

This, happily, is what happened to M. Maurice Yvon, architect of the École Coloniale, lately built in Paris, and one of the most charming works of New Paris. As the result of a competition opened in December, 1894, M. Yvon, who won the competition, has been enabled to build this little Oriental jewel which to-day enlivens the Luxembourg quarter. But, first, let me describe in a few words what the École Coloniale is, and what is its object.

In 1885, a Cambodian mission, consisting of twelve young Cambodians and two Siamese, was sent to Paris by the Governor of Cochinchina, at the expense of the colony, to familiarize themselves with our language, study our laws and customs, and so be able, on their return, to serve the interests and the cause of the French Republic. Four of these young men remained only a short time. The nine others were retained, and the École Cambodienne was thus created. The number of pupils gradually increased, and in 1888 the name of École Coloniale was given to an establishment which should receive not only the natives of Indo-China but natives coming from any of the French colonial possessions. Also in 1888 was opened a French section, intended to assure the recruiting of the colonial administrative corps, and finally, in 1892, there was added a commercial section, intended for young men who proposed to enter counting-rooms in the colonies.

The École Coloniale (French section) receives only day-scholars, the accommodations in the building being reserved for the natives sent by colonies and protected countries.

But the primitive quarters where the École Coloniale was born proved insufficient, and in 1894 a competition was opened for the construction of a new building on a site near the Avenue de l'Observatoire, with a side-front on the Rue Auguste Comte, facing the Luxembourg Garden. It was a most admirable site, surrounded with green, and well adapted to suggest a gay and brilliant architecture, and this M. Yvon has not failed to provide. With happy inspiration, he has selected an Oriental style, which gives the building a special air well in keeping with its purposes, and which has allowed him to use a rich decoration which would have seemed very exaggerated in any other style. He has been able to employ, and with much success, mosaic, faience and painting, in his search for really decorative effects. [See Illustrations.]

The entrance of the École Coloniale is marked by a fine horseshoe Moorish arch. One enters through a species of porch into a large vestibule court, running lengthwise, at the far end of which is found the great carved wooden staircase. On the left of the porch is found the apartment of the *concierge*. At the left of the court-yard vestibule is a large doorway giving access to the amphitheatre, which measures 12 x 25 metres, and can contain three hundred persons. On the opposite side, on the right, are three large bays which open upon the interior court-yard, about which are grouped the various departments of the school itself. Here the illusion is complete. One might believe one's self transported far from Paris to some Arab city, to the court of a Moorish palace, decorated with arabesques, mosaics and tile-work, which, with their lively colors and capricious designs, enliven this corner of the Orient to which only the Eastern sun is lacking. The gallery on the right leads to a hall of consultation, in connection with which are found two lecture-rooms, of twenty or thirty places, with a study for the professor opening from the same gallery. At the back is a council-room and the office of the director, in connection with his apartments. The staircase gives access to the first story, where is to be found a dormitory for twenty of the native pupils. The dormitory lies above the lecture-rooms which front on the Avenue de l'Observatoire. On the other side of this interior court are two large lecture-rooms, and at the right of another staircase, symmetrical with the one already mentioned, is the refectory, then, in suite, the various rooms necessary for housekeeping purposes, which are likewise in connection with the apartment of the

director. In the basement, the kitchen is found just below the refectory, opening upon a service court altogether independent, which also lights the *salle d'armes* and its dependences. The armory, in direct communication with the basement, is on the first floor, at the left of the staircase which is first seen on entering the building. This staircase, which is of admirable effect, leads to a large library, which, on the first story, occupies the full breadth of the building above the vestibule, and is lighted both by wide bays on the interior court and from the Avenue de l'Observatoire by a large, pointed, Moorish window with arch of brick and stone, which, with the doorway below it, forms the chief motive of the façade. In the first story are to be found the rooms of the officials of the establishment and the servants. A little infirmary with two beds, an apothecary's shop, and linen-room find a place in the second story, under the roof, on the side of the Avenue de l'Observatoire. The apartments of the director and steward have their private and independent entrances on the Rue Auguste Comte, facing the garden of the Luxembourg. Separate staircases, of course, conduct to the dwelling-rooms in the first story. Above, the architect has utilized the second story so as to accommodate a little colonial museum, where may find a proper resting-place some of the collections of the Musée des Colonies, which were formerly housed in the Palais de l'Industrie. This little museum is reached by a special staircase, near the office of the steward.

I cannot too much insist on the charm of this construction with its bright and interesting façades. The stonework, in small courses, plastered and tinted a light yellow color, gives value to the brilliant whiteness of the portions built of stone, the string-courses, window-sills, and the arches of the windows formed of alternating sections of brick and stone. The tile roof, projecting over the façade, is supported by carved wooden corbels, painted red. These eaves protect a decorative frieze of faience and painting, of a charming effect. Plaques of faience punctuate here and there with their brilliant colors this well-studied façade, and enhance the value of the mosaic-work above the entrance arches. Two great panels of the frieze, executed in mosaic, enframe the arcade which illuminates the library above the entrance.

Now, let me say a word on the subject of the kind of painting used for the exterior decorations, particularly in the great Moorish court-yard. It has been done by an encaustic process, which an artist of much ability, M. Deneux, has brought to life again with great success. It is the same style of painting which was employed in ancient time by Apelles, by Arcesilaus, by Pausias of Sycion, by Zeuxis, and many others. The only ancient documents which remain to us treating of encaustic painting have been preserved by Pliny, yet this eminent writer indicates neither the kind of tiles, nor the methods of manipulating the encaustic, and writes simply: "There is a third kind of encaustic painting in which the wax, melted at the fire, is applied with the brush. This painting is inalterable by salt sea-water, by wind, or by sun." And, in fact, the paintings in the catacombs of Syracuse, of Soluntum, the ancient Phœnician city built on a promontory between Palermo and Termini, and painted cements found at Carthage prove that the natives were right in employing the word "inalterable" in speaking of encaustic painting. Thanks to his patient researches, M. Deneux believes that he has found, and even improved, the ancient method. The paintings just executed at the École Coloniale are, I believe, among the first applications of a process which could, by its use, only enhance the brilliancy of our monuments, our palaces and our houses.

The École Coloniale occupies an area of about 1,750 square metres, omitting the space occupied by the interior court. The total cost has been about 570,000 francs, of which the decoration in mosaic and faience counts for 20,000 francs, and the encaustic painting for 7,000. Taking in other accessories of decoration, the total amount for this branch of the work reaches 31,000 francs. But there are still some portions to finish. The great entrance vestibule is bare, the great amphitheatre is undecorated, and so, too, is the library staircase. Whenever M. Yvon shall have a sufficient appropriation to allow him to complete his scheme, the École Coloniale will have the character of a work completely finished and studied with care, by an artist in love with his art.

SEYMOUR HADEN ON THE DISPOSAL OF THE DEAD.

THE following letter was sent to the editor of the London Times and printed in that journal:—

Sir,—I should have read your recent article on the overcrowding of cemeteries and on the practice of cremation as a suggested alternative for it with more concern if I had not at once perceived that it had, as usual, been written under the influence of a great but very common mistake. This mistake it is the interest of the cremationist propaganda to keep alive. As a matter-of-fact, however, if you will forgive my saying so, there is no such thing as the overcrowding of cemeteries in the sense implied by the article in question—in the sense, that is, that more dead bodies have been thrust into a space insufficient for their accommodation. A casual observer might, indeed, suppose, on seeing the surface of one of these cemeteries raised several feet above the surrounding level, that such had been the case. For all that he would be wrong, and doubly wrong if he supposed that cremation, or anything short of legal prescription, would affect the evil in any way whatever. The upheaval

he had noticed would not, in short, have depended on a plethora of the dead, but on the massive and costly furniture which the undertaker had been clever enough to impose upon us, and for the storage of which we had not been clever enough to see that we had provided him with a permanent place of deposit. If it were only the dead that we were burying, any two or three of these cemeteries would, as I have shown, bury the whole mortality of London forever; meanwhile, as experience has shown me that nothing short of the *résumé* I am now sending you of the circumstances which have led up to it will ever make the singularity of our position understood, I have no choice, Sir, than to ask you to give that necessarily explanatory *résumé* insertion.

The case, in short, is this: In 1839, when the population of London was less by 3,000,000 than it is at present, Mr. Walker, a member of the profession to which I belong, drew attention to the overcrowded state of the city graveyards. At that time every church in the City — I am now speaking of the city proper — had its graveyard in which burials had been going on since "the fire," and as these churches were numerous and close together, it followed that no small portion of the city ground was in the permanent occupation of the dead. At that time, also, people who had business in the City lived in the City and shared with a dead population, many times more numerous than themselves, the soil they lived upon, the water they drank, and the air they breathed. In 1843 Mr. Edwin Chadwick, in a report on the same subject, confirmed the representations of Mr. Walker; and at length, in 1848 — that is to say, five years after the issue of Mr. Chadwick's report, and nine years after the publication of Mr. Walker's book — the Government, by the machinery of a Board of Health which it created for the purpose, closed the graveyards in question and forbade further interment within the walls. Then in 1854, having dissolved the Board of Health and sanctioned the opening by joint stock companies (!) of new cemeteries outside the town, it ceased all further action.

Practically, therefore, beyond the fiction of forbidding intramural interments, and the opening of cemeteries outside the town — to become in no long time as much inside the town as those they abandoned — the Government did nothing; while so far as the recommendations of its own board went, which all pointed to the necessity for legislation, it disregarded them altogether. Given the growth of a great living city, it seems to have taken for granted that a great dead city must of necessity grow up with it. In the City proper, the dead having shouldered out the living, the living left and went to live elsewhere. The inhabitants of the suburbs would have to do the same. The fault was in the great city. A generation would elapse before the new cemeteries would become full. The matter might, therefore, wait. But a generation did not elapse, or anything like a generation, before, the new cemeteries being already full, the whole question cropped up again. The living population having increased by 3,000,000, the dead population increased in like proportion. And this was not all, because the tenure of the soil by the dead being permanent and the rate of their increase over the living constant, the question of their disposal, already difficult enough, became, out of all proportion, more difficult as time went on. Meanwhile the problem to be solved was always spoken of as "overcrowding," and the only remedy for it the opening of new cemeteries.

It was under these circumstances that in 1875, impatient of a position at once so helpless and so little creditable to us as a practical people, and scarcely less so of certain fanciful proposals which were just then being put forward for its correction — I ventured to advance the alternative of a simple reliance on the provisions and prescriptions of nature, and to promise, as a return for such reliance, a speedy extrication from all our difficulties. Fortified by the well-defined cosmical law which provides for a return to the earth of all organized beings that live and die upon its surface, I pointed out that by inclosing the bodies of the dead in hermetically sealed coffins we were vainly seeking to make them an exception to that law, and by preventing their dissolution were ourselves the cause of their embarrassing accumulation. Further, I showed that by the simple expedient of inclosing them in coffins as perishable as themselves we had it in our power at any moment we pleased wholly to undo the mischief we had done. Finally, I declared that, if the dead were only thus properly buried, in from three to five, or at most seven years, according to the depth of their interment, not a single dead body would remain to monopolize the soil and a quantity of land of incalculable value, now hopelessly alienated, would be liberated for purposes of hygiene or of utility.

The impression produced by these proposals was, if I may say so, so considerable that if the Government of the day had only had the courage to take advantage of it and make proper burial compulsory they might easily have done so and have thus disposed of all our difficulties. The energy necessary for such a change was not, however, as we now know, forthcoming.

The case, therefore, as left by the failure of Governmental action, was, and still is, this: While the proximate and material cause of the so-called "overcrowding of cemeteries" was the strong coffin, the remote and moral cause — the unreasoning sentiment, that is, which prompted its use — was little by little lost sight of. The distinction between "improper burial" as a cause, and the "overcrowding of cemeteries" as an effect, was forgotten, and even cremation, the most visionary of remedies for it, again began to be heard of. I am not, Sir, on the present occasion going to waste a line of your space on this, to my mind, unfortunate and ill-advised

revival, satisfied to wait for that searching and, it is to be hoped, capable and disinterested inquisition which you have happily invoked for its settlement. To continue, therefore: In 1884, at a meeting presided over by the late Earl of Shaftesbury, I tried again to disarm the prejudice which shrinks from exposing the bodies of the dead to an actual contact with the earth by describing in popular terms what that friendly contact meant. Some curiously mistaken notions, I explained, existed as to that which happened to a dead body when, in the words of the old ritual, it was "laid into the ground" — the popular notion being that it became a part of the clay to which we committed it. Nothing of the kind, of course, is the case.

A body properly buried — buried, that is to say, in such a way that the earth may have access to it — does not even remain in the earth, but returns to the atmosphere. The earth, as earth, affects it in no really appreciable way. The part played by the earth in its resolution is that of a mere porous medium between it and the air which is above it. Through this medium the air filters and, when it reaches the body, in chemical language oxidizes it — that is to say, resolves it into new and harmless products; and then these new products, passing upward again through the same sieve-like medium, re-enter the atmosphere and become the elements of its renewal and of the nourishment and growth of plants.

And, yet again, so recently as the 23d of August last, after eleven years' experience of the fact, I made, with your permission, a final statement as to the absolute competence of even small quantities of earth to resolve many times its own bulk of animal matter without either loss or increase either of its substance or of its inherent sweetness and purity — a statement which I would fain hope has contributed to the modified form of the cremationist contention observable in your article.

Properly, also, I ought, in order to render this summary complete, to put on record a respectful expression of my surprise that the Local Government Board is even now so behind the times as to prescribe a depth for the burial of the body which unnecessarily retards its resolution, and even issues instructions for the continued use of brick graves and vaults!

I forbear, patiently waiting for that millennium which you, Sir, have foreshadowed, but which, by the way, will never find its accomplishment in a committee of the House of Commons. The case, in fact, is eminently one not for an immovable government with a full knowledge of all the circumstances of the case, but for some such independent body as the London County Council. I am, Sir, your obedient servant,

F. SEYMOUR HADEN.

THE SWASTIKA.

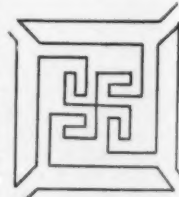


N the widespread popular contempt for the public documents issued by the United States Government, the value of the reports of some of the Government Bureaus is often ignored. And so it is not remarkable that works of more than ordinary interest emanate from the Government Printing Office from time to time that are altogether unnoticed by the public press, and remain unknown to readers generally throughout the country who might thereby be placed in possession of information obtainable from no other source.

Such was the case in 1896, when a paper-backed volume of 454 well-printed, octavo pages, replete with illustrations, and bearing the title "The Swastika, the Earliest-known Symbol and its Migrations; with observations on the Migration of Certain Industries in Prehistoric Times," was issued. It comprised pages 755 to 1011 of the Report of the United States National Museum (Smithsonian Institution) for the year 1894 and contained a paper by Thomas Wilson, curator of the Department of Prehistoric Anthropology in that Museum.

There is this to be said about the published reports of the scientific bureaus of our Government: they are extremely cautious as to scientific deductions and dogmatic statements upon disputed points. Their objects are to collate materials and present facts. This they do with a thoroughness which is almost exhaustive, for the whole field of literature is accessible to them. They set forth the facts they collate with great precision of detail, but they leave to the scientific experts to make their own deductions from these facts.

The author of the monograph now before us states that it has been his purpose "to gather and put in a compact form such information as is obtainable concerning the Swastika, leaving to others the task of adjustment of these facts and their arrangement into a harmonious theory." He does not dogmatize upon a number of questions involved in the discussion of the Swastika: "the antiquity of man, the locality of his origin, the time of his dispersion and the course of his migration; the origin of bronze and the course of its migration," though he does often introduce facts which refute the theories of others, and call attention to the refutatory character of the evidence thus produced. And in so doing he presents the first review of his subject in England or America.



Possibly it is necessary to explain to some readers that the Swastika is a name applied to a monogrammatic sign, consisting normally of a cross, whose four arms of equal length, width and style are all bent at right angles in the same direction. That direction may be either right or left, though some hold that its more correct form is to the right. The Swastika has many variants. The arms may be curved and made ogee or spiral. They may be reduced to three in number, or increased to five or six. In fact the Swastika is not only recognized as the most ancient form of the cross, but it is discovered in an almost endless variety of marks and symbols in the world to-day, the triskelion, the three-legged Manx symbol, being by no means the least curious of them.

The universality of the symbol in prehistoric times furnishes the author of the report with a chief motive for his paper. An architectural use is hinted by the design, as in the accompanying sketch, depicted by Burnof in his work on the Lotus and by Blake in his work on the Cross, and claimed to have been the ground-plan of a labyrinthine garden or of a certain class of Buddhist sacred edifice. Everywhere the Swastika retained its character as a charm or amulet and as a symbol of benediction or good augury. As such its use has continued in some countries to modern times.

But we are chiefly interested in observing that whatever else its significance, it was, as the author claims, always ornamental and used as a decorative motive. It would seem, when viewed from this point, that every form of ornament having straight lines intersecting at right angles might be traced to the Swastika as a motive, even as floriated decorations are traceable to the lotus. But the author denies that the Greek fret and the Egyptian meander are Swastikas.

In this contention he is opposed to Professor Goodyear, who says in his "Grammar of the Lotus," that "there is no proposition in archaeology which can be so easily demonstrated as the assertion that the Swastika is originally a fragment of the Egyptian meander, provided Greek geometric vases are called in evidence." The author says, "Egyptian meander here means Greek fret," and raised the point that the crossed lines occurring in the Greek fret are altogether fortuitous, and, though giving the appearance of the Swastika, have no symbolic character, and are not a sign of benediction or good augury. Furthermore, he produces evidence that the fret and the Swastika were of contemporaneous use, and therefore not evolved one from the other. He adduces as a variant of the Swastika that form which bends two or more times and which Professor Goodyear calls a "meander."

The author regards the Swastika as too complicated a design to have been an independent invention in any of the various countries in which it has been found, as the cross might have been; and hence he regards it as a sign of relationship between the widely separated races using it. And in this connection he makes the assertion that it is almost unknown among Christians and is unknown to and unpractised by artists or decorators in Europe and America. He admits its existence, however, upon the archiepiscopal throne in the Cathedral at Milan. There it alternates with the "Chi Rho" monogram in a carved band around the pedestal. This he cites as apparently the latest use mentioned in the literature of the subject, and regards it as an exception to the rule he lays down as to its adoption among Christians.

As a matter of fact, the present writer knows of the adoption of the Swastika as a Christian symbol and its use in Christian decoration. He has seen it embroidered upon stoles of the clergy of the Anglican Communion; and this would imply (without making special research upon the subject) that it is a Christian symbol of recognized antiquity, and, benediction being one of the functions of that office which is symbolized in the Christian church by the wearing of a stole, that it is associated in its Christian use with its former significance of benediction. Nor is such a view inconsistent with some well-known facts in the history of Christian symbolism. More than one symbol has been received from paganism and used by Christianity to convey a new and Christian meaning.

At all events, whatever may be the value of the Swastika as an evidence of the unity and migrations of the human race, it is worthy of commendation as an architectural ornament, both by reason of its decorative form and its harmony with the Greek fret and Egyptian meander, and also because of its historic significance. If introduced into secular architectural ornamentation, this significance may be regarded as that of good augury. In religious architecture it may be accepted as the symbol of Divine benediction. L. VIAJERO.



SKETCH-CLUB OF NEW YORK.

THE regular monthly meeting of the Sketch-club of New York was held at the Club-rooms, No. 3 East 14th Street, on Saturday evening, February 5, 1898.

Mr. Henry F. Hornbostel, the guest of the evening, delivered a most interesting address on Modern French Architecture, illustrated with stereopticon views. His description of the work of the students at the École des Beaux-Arts was bright and instructive.

A hearty vote of thanks was accorded Mr. Hornbostel for his kindness.

After the discussion of the regular business of the Club and the adjustment of important financial questions the Club adjourned to the Stein Room, where refreshments were served. About thirty members were present.

ARTHUR M. DUNCAN, *Recording Secretary.*

PHILADELPHIA T-SQUARE CLUB.

A REGULAR meeting of the T-Square Club was held on Wednesday evening, February 16th. The programme of the competition for the evening, entitled "The Nucleus of a Town," had been arranged by Mr. Edgar V. Seeler, who led the criticism on the drawings submitted and spoke in an interesting way on the possibilities of the general planning of cities.

The mentions were awarded as follows: First, Ira E. Hill; Second, Arthur S. Brooke, and Third, W. P. Trout.

GEO. BISPHAM PAGE, *Secretary.*

INDIANA CHAPTER, AMERICAN INSTITUTE OF ARCHITECTS.

AT the regular annual meeting of the Indiana Chapter A. I. A. the following gentlemen were elected as officers for the current year: President, Bernard Vonnegut; Vice-President, Charles Mueller; Secretary, C. A. Wallingford; Treasurer, O. L. Bohlen. Six applications for membership have been received recently and new life seems to have been infused into the Chapter since the visit of the secretary of A. I. A., Alfred Stone, who urged greater activity in Chapter matters.

C. A. WALLINGFORD, *Secretary.*

DETROIT ARCHITECTURAL SKETCH-CLUB.

GREEK Architecture, the second of the Club's series of papers on the History of Architecture, was given February 7th, by Mr. John Watrous Case, at the Museum of Art.

Mr. Case, having visited Greece and studied the remains of its beautiful work while a holder of the Rotch Scholarship, was able to make his paper a most interesting one, illustrating it in part with some of his sketches and color notes.

It was further illustrated with drawings by Messrs. O'Dell Rosengarten, Ropes, Gillard, Grylls, Mildner and Blumberg, as well as by lantern-slides.

About 450 people attended. The next paper will be on Roman Architecture, by Mr. H. J. Maxwell Grylls.

ALLAN BLUMBERG, *Secretary.*



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

ALTERATIONS TO HOUSE OF J. S. WATSON, ESQ., ROCHESTER, N. Y. MESSRS. HOWARD & CAULDWELL, ARCHITECTS, NEW YORK, N. Y.

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

COMPETITIVE DESIGN FOR ERASMUS HALL HIGH SCHOOL, BROOKLYN, N. Y. MESSRS. BURR & SISE, ARCHITECTS, BOSTON, MASS.

L'ÉCOLE COLONIALE, PARIS, FRANCE. M. YVON, ARCHITECT.

SEE "Letter from Paris" elsewhere in this issue.

THE TUGENBRUNNEN, NUREMBERG, BAVARIA.

"THE MATTHEWSON," NARRAGANSETT PIER, R. I. MR. C. P. H. GILBERT, ARCHITECT, NEW YORK, N. Y.

THE "Matthewson" Hotel is built on Ocean Avenue. It accommodates about five hundred guests. The dimensions are about 350 feet on the front, the north wing is about 400 feet and the south wing is about 300 feet. In rear of the building there is a large open court, which is laid out in the form of a garden. The building is of slow-burning construction, is trimmed throughout in hardwoods, and is built by days' work.

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

DECORATION OF THE CHAPEL OF THE ROSARY, LOURDES, FRANCE. PAINTING BY M. DOZE; MOSAIC BY M. FACCHINA.

MONUMENT TO DE MAUPASSANT IN THE PARC MONCEAUX, PARIS, FRANCE. M. DEGLANE, ARCHITECT; M. VERLET, SCULPTOR.

THIS and the preceding plate are copied from *La Construction Moderne*.

[Additional Illustrations in the International Edition.]

TOMB OF MRS. H. B. ADAMS, ROCK CREEK CEMETERY, WASHINGTON, D. C. MR. AUGUSTUS ST. GAUDENS, SCULPTOR.

[Gelatine Print.]

THE "ASAM-HAUS," 61 SENDLINGERGASSE, MUNICH, BAVARIA.

[Gelatine Print.]

AMONG the artists in Southern Germany who in the seventeenth and eighteenth centuries won general fame, the two brothers, Cosmas Damian Asam (1686-1739) and Egid Quirin Asam (1692-1750), were, perhaps, the most notable. The artistic activity of this remarkable pair of brothers was displayed principally in their native province of Bavaria, in the service and to the glory of the Catholic Church, but their growing fame brought to them commissions from many distant points. Hence we meet with their works in Bohemia (St. Margaret's, Prague), in the Palatinate, in Switzerland, and the Tyrol (St. Jacob's, Innsbruck). While the older brother devoted himself mainly to fresco-painting, Egid Quirin, the younger, won laurels principally as a sculptor and stucco-worker. Both, however, were equally esteemed as architects.

Among the dwelling-houses erected by the Asam Brothers only two have come down to us: Cosmas's "Tusculum," in Maria Einsiedeln, near Munich, and Egid's town-residence in the Sendlingergasse, Munich, the subject of our plate. The richly-frescoed façades of the former, having suffered irretrievably by the ravages of the raw climate, are doomed to gradual annihilation, while the Munich house, thanks to some carefully done restorations (in 1885), still stands in its old-time splendor, one of the most charming creations of its class.

The building was probably erected in 1730. The façade, aside from the projecting bay-window, does not possess what might be called architectural features. It rises in four stories, each having five windows in line. The first story shows a heavy-looking, rock-faced construction, the square openings being covered by straight arches. The windows of the upper three stories have stuccoed frames of simple profile. The wall-spaces between the windows, however, are lavishly ornamented with sculptures in relief, seemingly distributed at random, without any studied design, yet, in reality, arranged with excellent artistic effect, revealing a decided climax in the movements of the figures and groups, as we ascend from the lower to the higher stories. The various groups depict the cultivation of the sciences and the fine-arts, and the reward to be obtained represented by laurel-wreaths and trumpet-blasts of renown.

The bay-window forms a composition by itself. Two powerful Hermæ, impersonating "Inspiration" and "Renown" respectively, flank the arched doorway, while three cherubs, placed directly over the arch, represent the three sister-arts, "Architecture," "Sculpture" and "Painting." Over the second-story window three little angels' heads are seen supporting an oval frame containing a painting of sacred character, while the next upper window is surmounted by a charmingly modelled bust of the "Madonna," encircled by stars and a glory. The initials of the Saviour, I. H. S., conclude the decoration of the bay, at the top story. Observe in this also the well-studied climax! The alternation of supporting and superimposed members in the structural framework of the bay is admirably expressed in the ornamentation of the latter. As regards the technical execution of the stucco-work, the dainty treatment of the material and the delicate modelling are alike worthy of high praise.

DESIGN FOR MUNICIPAL BUILDINGS, KING'S LYNN, ENG. MR. A. G. QUIBELL, ARCHITECT.

THE HARRIS MEMORIAL, DRURY LANE THEATRE, LONDON, ENG. MR. S. R. J. SMITH, ARCHITECT; MR. THOMAS BROCK, SCULPTOR.

NORTHAMPTON INSTITUTE, CLERKENWELL, ENG.: FROM THE GARDENS. MR. E. W. MOUNTFORD, ARCHITECT.



FIREPROOFING EXTRAORDINARY.—The London County Council refused leave to Barnum & Bailey's circus to perform in the Olympia, unless it had a fireproof curtain-wall built from end to end, an iron drop-curtain fitted on, all the partitions, dressing-rooms, etc., of metal, and all the scenery, including both canvas and backing, treated with some kind of fireproofing preparation. The proprietors of the show, therefore, had to postpone the opening till these orders were complied with and the arrangements passed as safe by the official inspectors. The fireproof wall was to be 460 feet long and 90 feet high, and the iron drop-curtain to be so constructed as to suit the proscenium arch, which is 45 feet high. To do so it was necessary that the curtain-wall should be moved out far enough to get a reach of 90 feet, so as to provide the space above for the direct lift. The proscenium-opening is 240 feet, and no fireproof curtain covering such an opening could be rolled. It could be moved up and down only in well-oiled grooves and by hydraulic power. It would have to be counterbalanced like window-

sashes, and the weights, cables, and machinery to operate would have to be practically invented. For such a curtain there was no precedent anywhere, and engineers were puzzled—especially as there were only six weeks in which to do the whole work. At last an engineer of Stoke-upon-Trent, Staffordshire, found out a method—a costly one to be sure, but one which had to be adopted, or there could be no show. Within the time appointed a steel framework was set up as a curtain-wall, 110 feet to the wall on either side of the proscenium-opening, and 90 feet to the roof. At each end of that opening are towers to which there are bolted two other massive frames of riveted steel 240 feet long by 45 feet high to roof, leaving the opening below 240 feet long by 45 feet high. Between these two upper frames the steel curtain rises in grooves on the towers, to be let down in less than two minutes in case of danger. Over all the steel on either side and above is fastened a wire netting, and this is covered by asbestos plaster, leaving the outward appearance of a solid wall of stone and mortar. Some idea of the size of this curtain may be obtained from the fact that no bridge in the United Kingdom has an arch of equal span, nor was any such work ever so quickly accomplished—so far, at least, as is known to the engineering world. The cost was \$75,000. The canvas scenery and backing—the largest ever known—are the first ever produced that can be regarded as strictly fireproof. It is treated with a non-combustible compound of such a sort that any part of it may be held in the fire without being burned. It cannot burn. It simply turns black and chars and goes out. The backing of wood has undergone the same process. In addition to this precaution, all partitions and dressing-rooms along the fly floor are constructed of metal, corrugated-zinc being used. No wood or other combustible material is used anywhere in any of the changes about the building. The big drops are handled by hydraulic power. They are counterweighted at either end, strong wire cables suspending a couple of tons of iron castings made for the purpose.—*Fire and Water.*

A CLAY-SPOUTING WELL.—The Government artesian well at Lower Brule agency is certainly a freak of its kind. Originally the pressure threw a solid six-inch stream of water to a height of twenty-one feet above the top of the well-casing. Subsequently the pipe became temporarily choked up, and at such times the water would not flow at all for periods of two or three days. Then without apparent cause the pipe would suddenly become clear and the water would again spout to the height of twenty-one feet. After continuing for a few days, during which time it almost constantly spouted large quantities of sand, it would once more become choked and cease to flow. This became so frequent and regular that in time the agency employes became accustomed to it and paid no particular attention to the freakiness of the well, which is constantly under their observation. But now the matter has taken another and more peculiar turn. Arrivals from the agency report that commencing about three weeks ago the well has been at intervals forcing out apparently endless quantities of blue clay. This in itself is nothing strange, but the manner in which the clay is carried through the pipe is something out of the ordinary. The blue clay entirely fills the six-inch pipe and arises slowly above the top of the casing, exactly as sausages emerge from a sausage-machine, until the top is so high in the air that it becomes overbalanced, when five or six feet topples over upon the ground. The continued upward movement of the clay in a few minutes causes more of the column to topple over. This has continued until circular pieces of the blue clay aggregating several hundred feet in length have been deposited on the ground adjacent to the well, necessitating the employment of men to remove the huge deposits before the top of the casing becomes completely buried. The discharges of blue clay are accompanied by very little water, and the clay, probably from the great pressure required to force it through the well-casing, is always as dry and hard as a brick. Another peculiarity is that these eruptions invariably commence a short time prior to the advent of windy or stormy weather and continue until the weather again becomes settled.—*Correspondence Omaha Bee.*

PREPARED JOINER WORK IN SCOTLAND.—Under date of December 10, 1897, Counsel Taylor writes from Glasgow: The action, as shown in the attached circular, of the Associated and Amalgamated Carpenters and Joiners of Glasgow district will affect American prepared goods that heretofore have been largely used by builders here.

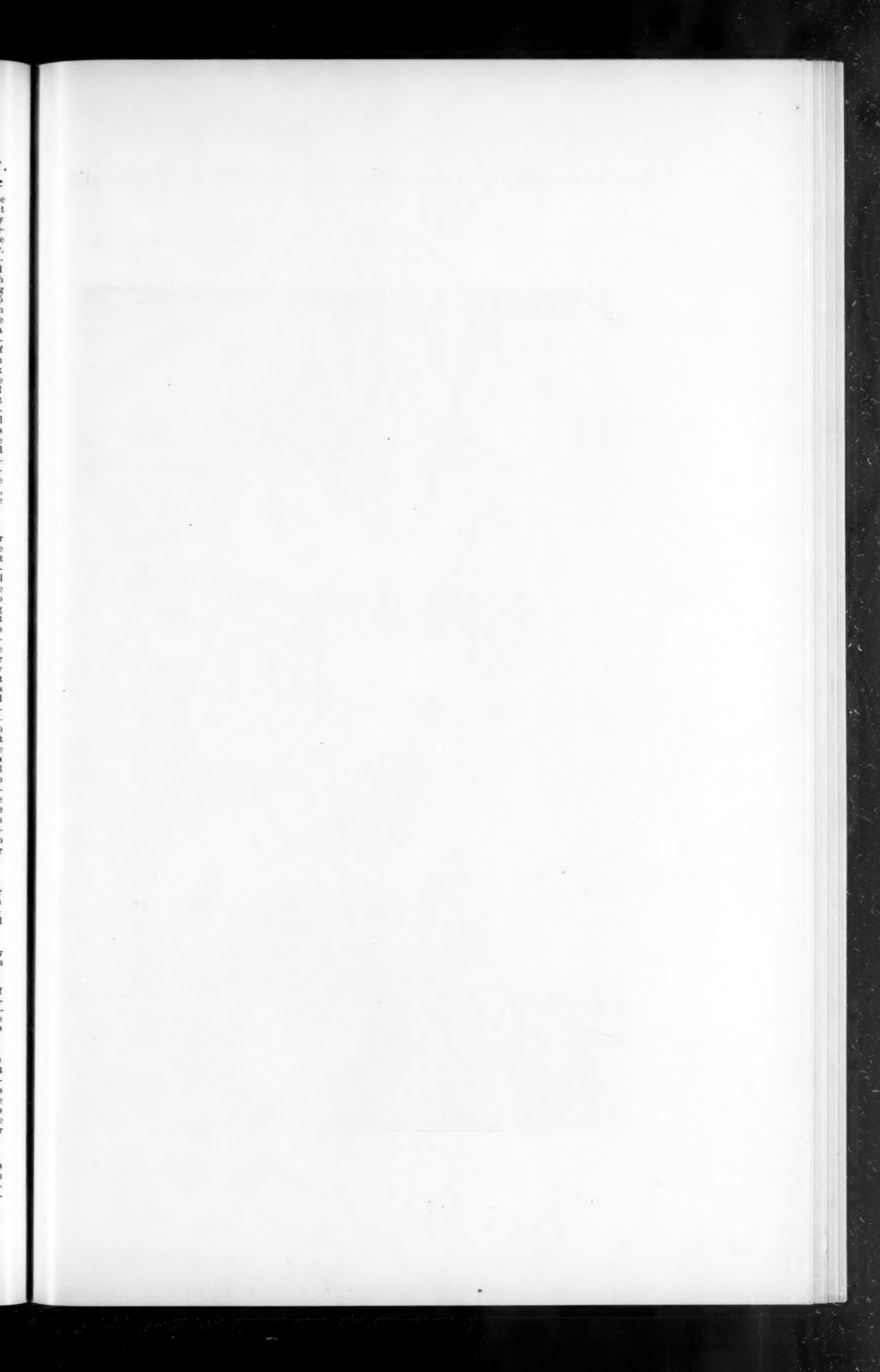
ASSOCIATED AND AMALGAMATED CARPENTERS AND JOINERS, GLASGOW DISTRICT.—JOINT COMMITTEE.—IMPORTATION OF PREPARED JOINER WORK.

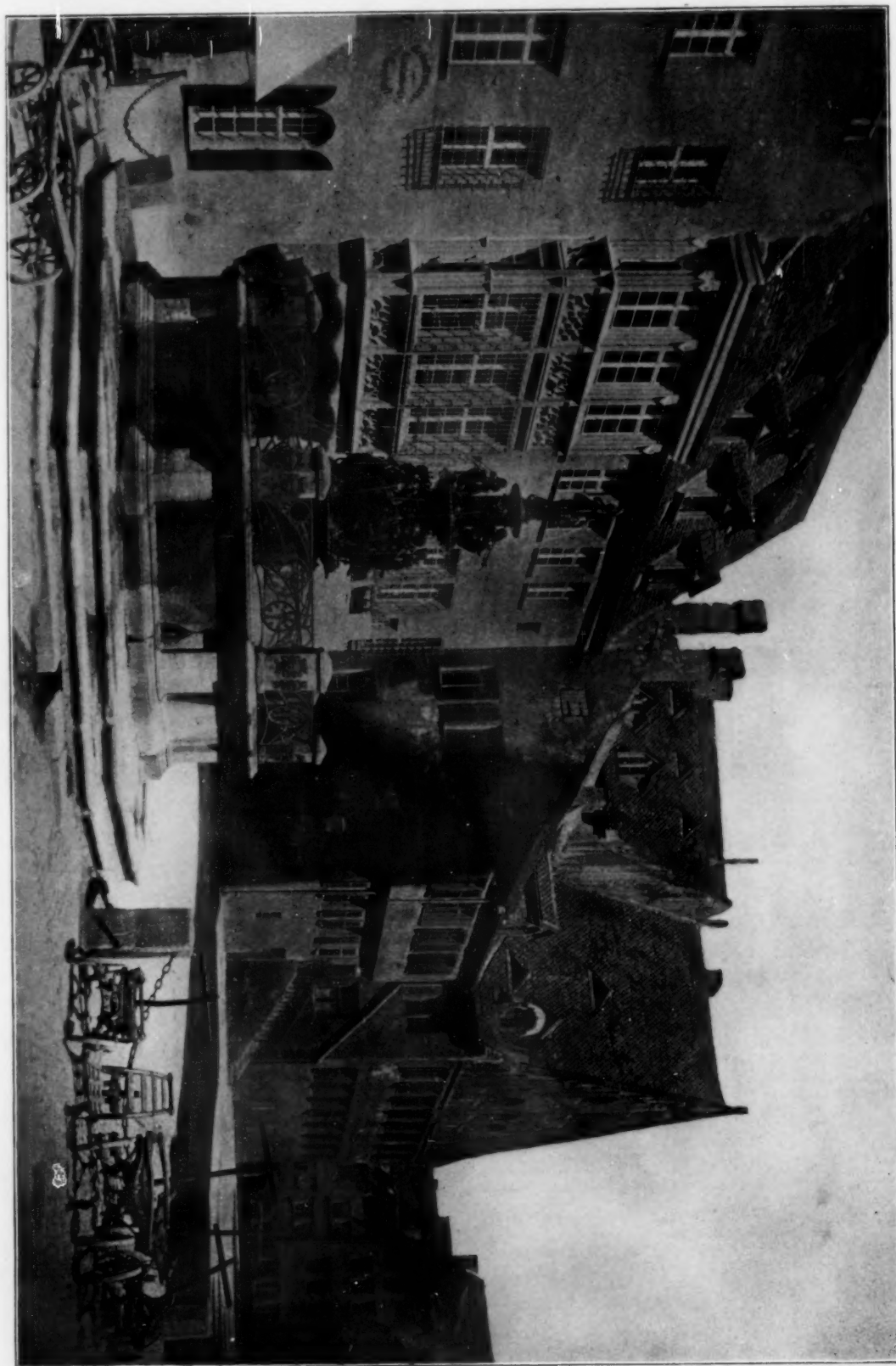
GLASGOW, November 24, 1897.

Dear Sir,—At a meeting held on November 10, 1897, the members of the above societies, after fully reconsidering the question of the importation of prepared joiner work and the conditions under which it is manufactured, have resolved that they will take no part in fixing up any of the above-mentioned material, nor work under any employer who imports same. Yours respectfully, HENRY IRELAND, District Secretary.

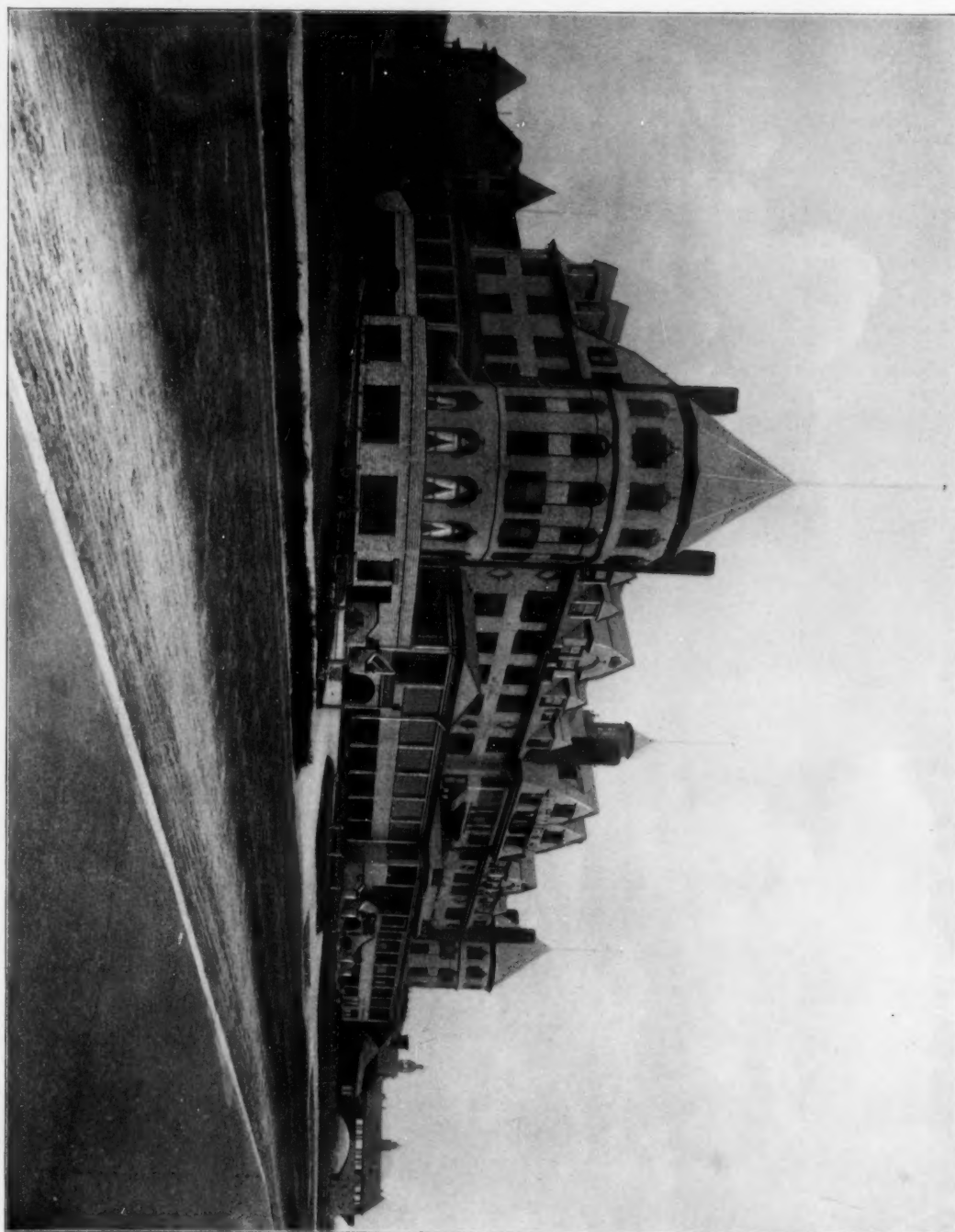
The countries from which the largest importations have been made are the United States, Canada, and Germany, especially the two first named. The Carpenters' and Joiners' Union comprises in its membership practically every mechanic in the business. Their contention is that the workmen who prepare the goods ready for hanging in the country from which importations are made are paid much less wages than are the men here engaged in like work. The members of the association here receive nineteen cents per hour. It appears their action must effectually stop importations in this line.

TRANSFERRING SOME OF TIEPOLO'S CEILINGS.—Count and Countess Castellane (the latter formerly Miss Anna Gould) have purchased an Italian palace at Verona, in which are eleven ceilings painted by Tiepolo. They will be transferred to the Castellane's house in Paris.—*N. Y. Evening Post.*

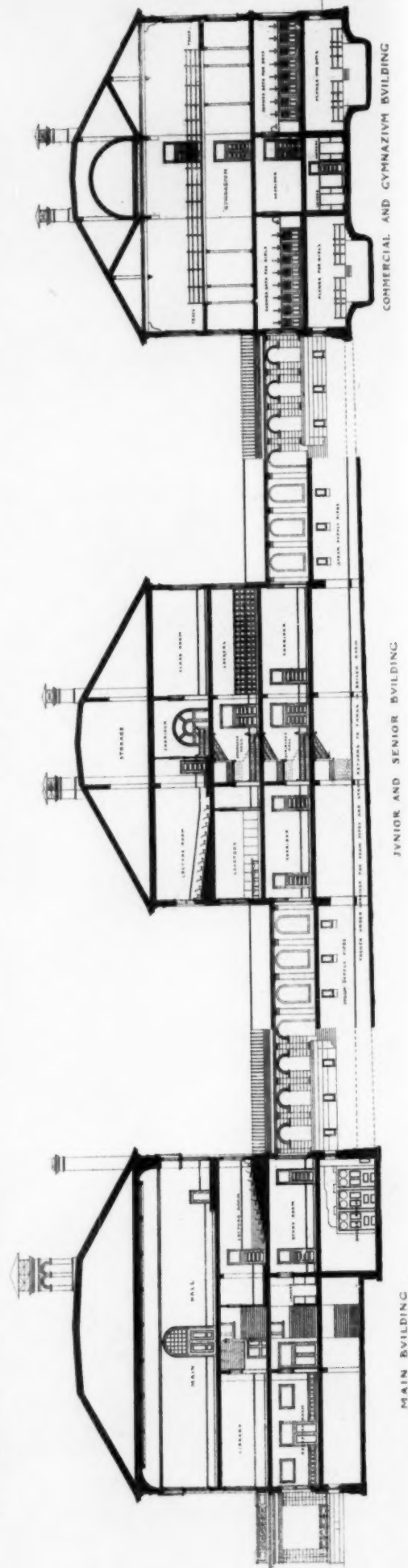
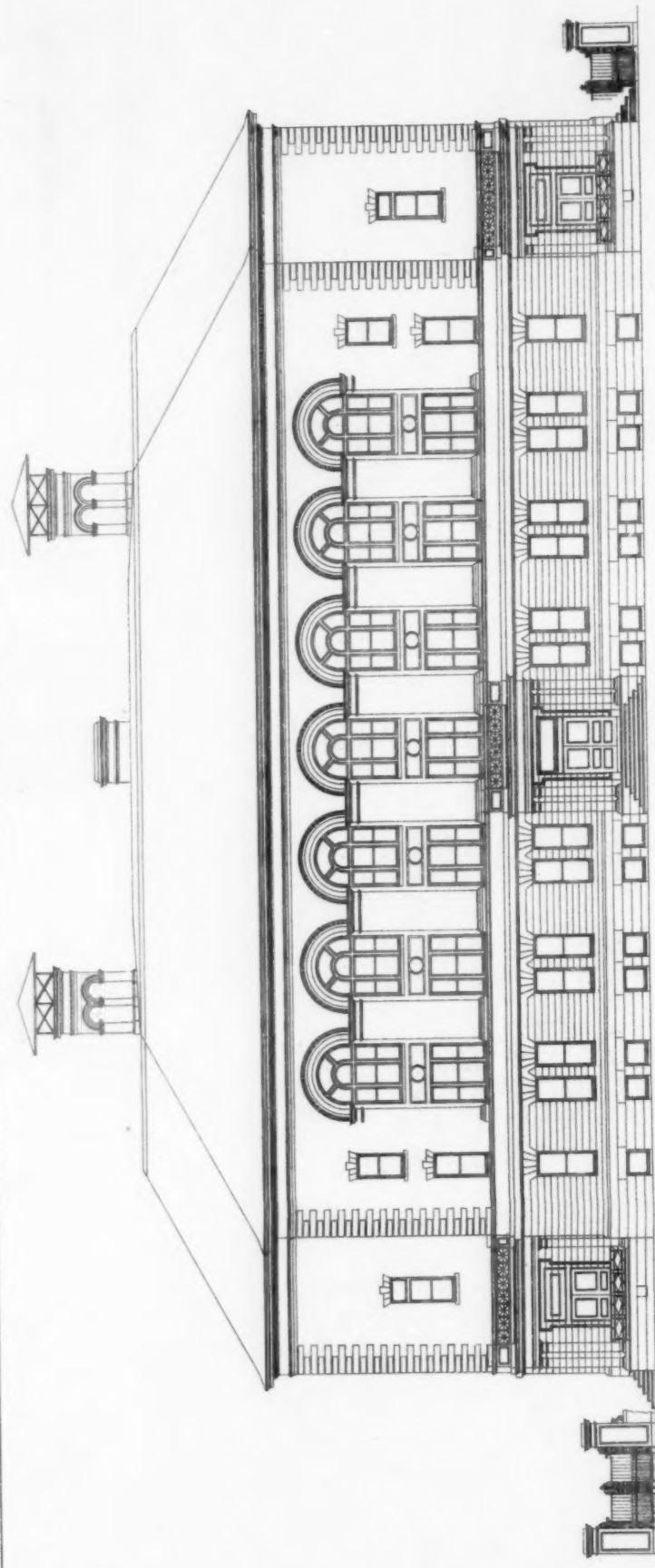


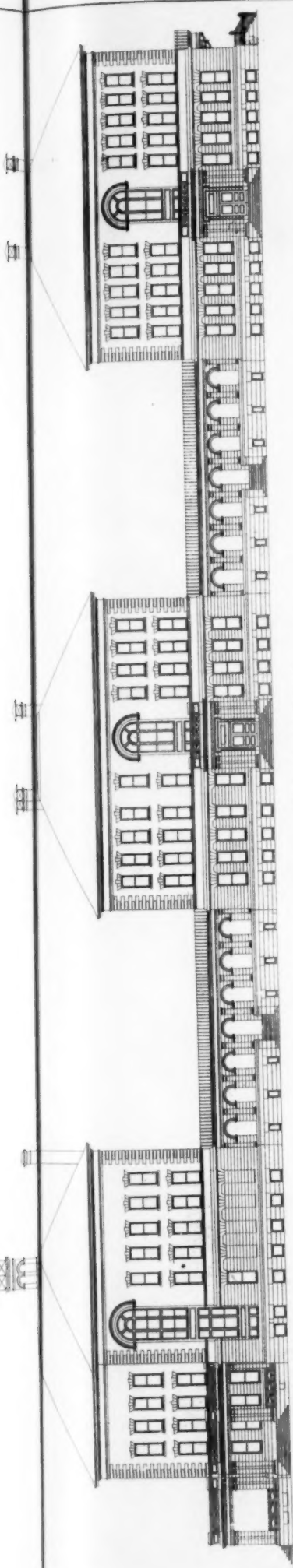


THE TUGENBRUNNEN, NUREMBERG.

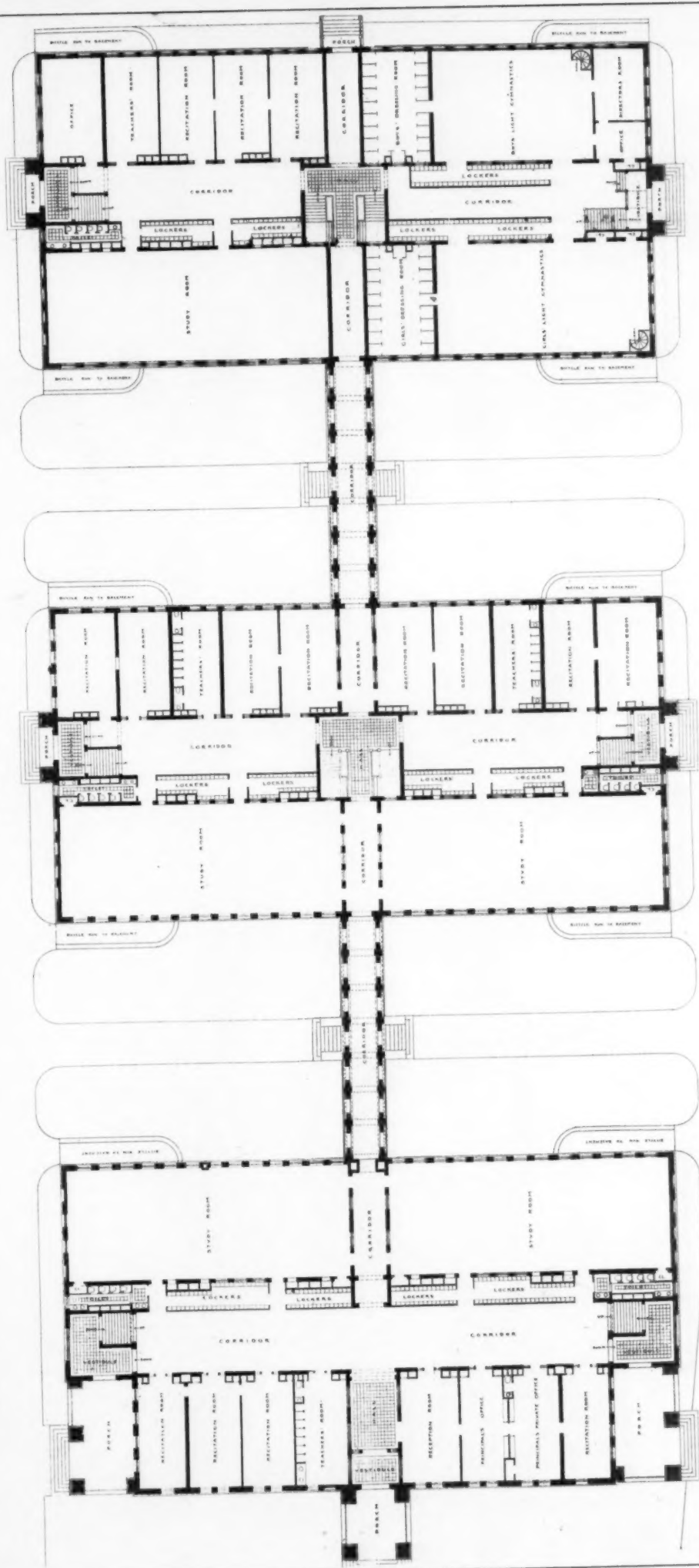


THE MATTHEWSON, NARRAGANSETT PIER, R. I.
C. P. H. GILBERT, ARCHITECT.





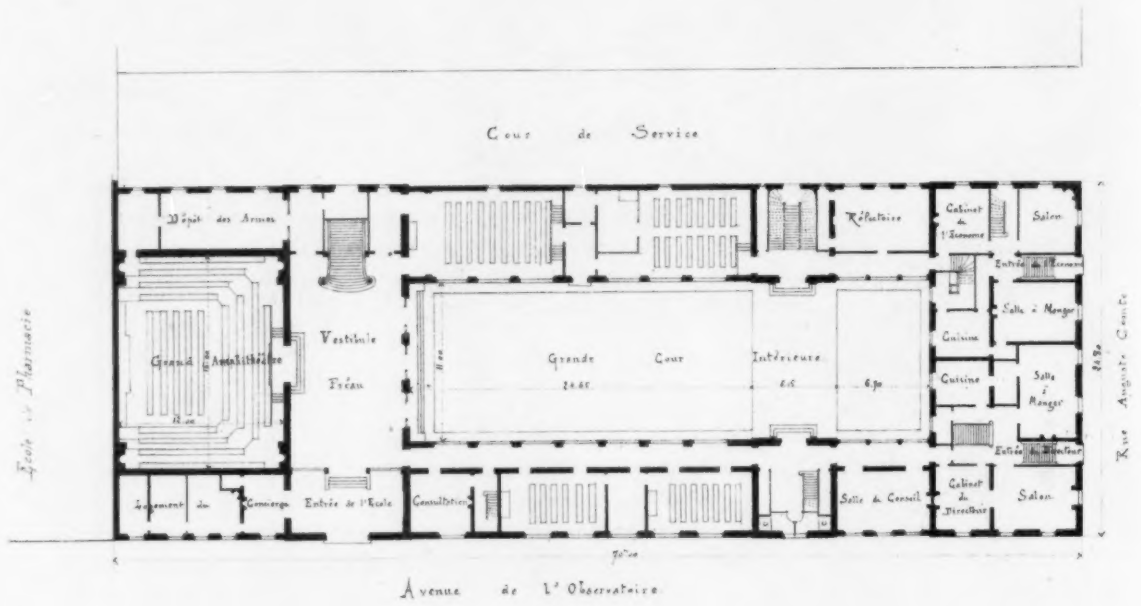
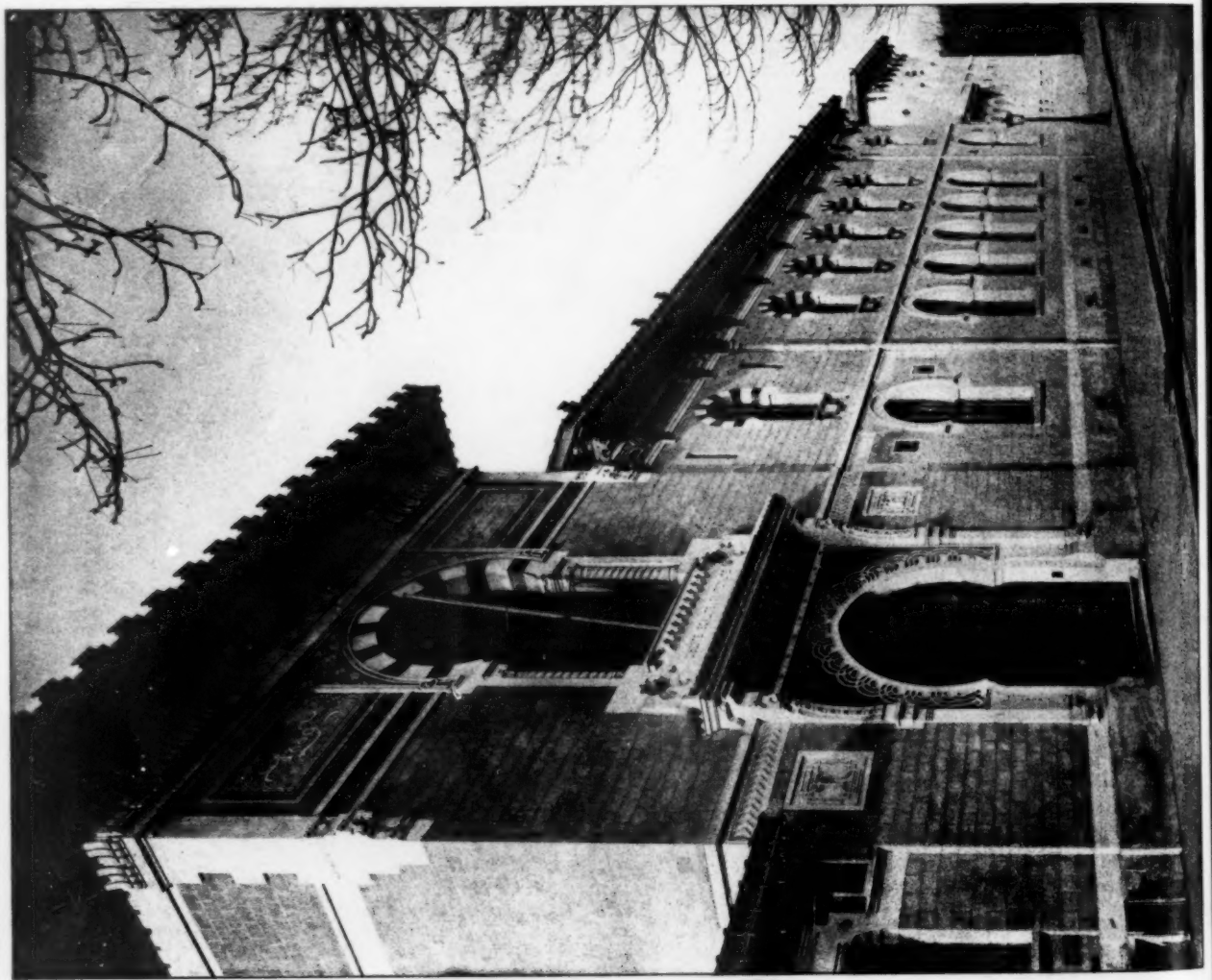
SIDE ELEVATIONS

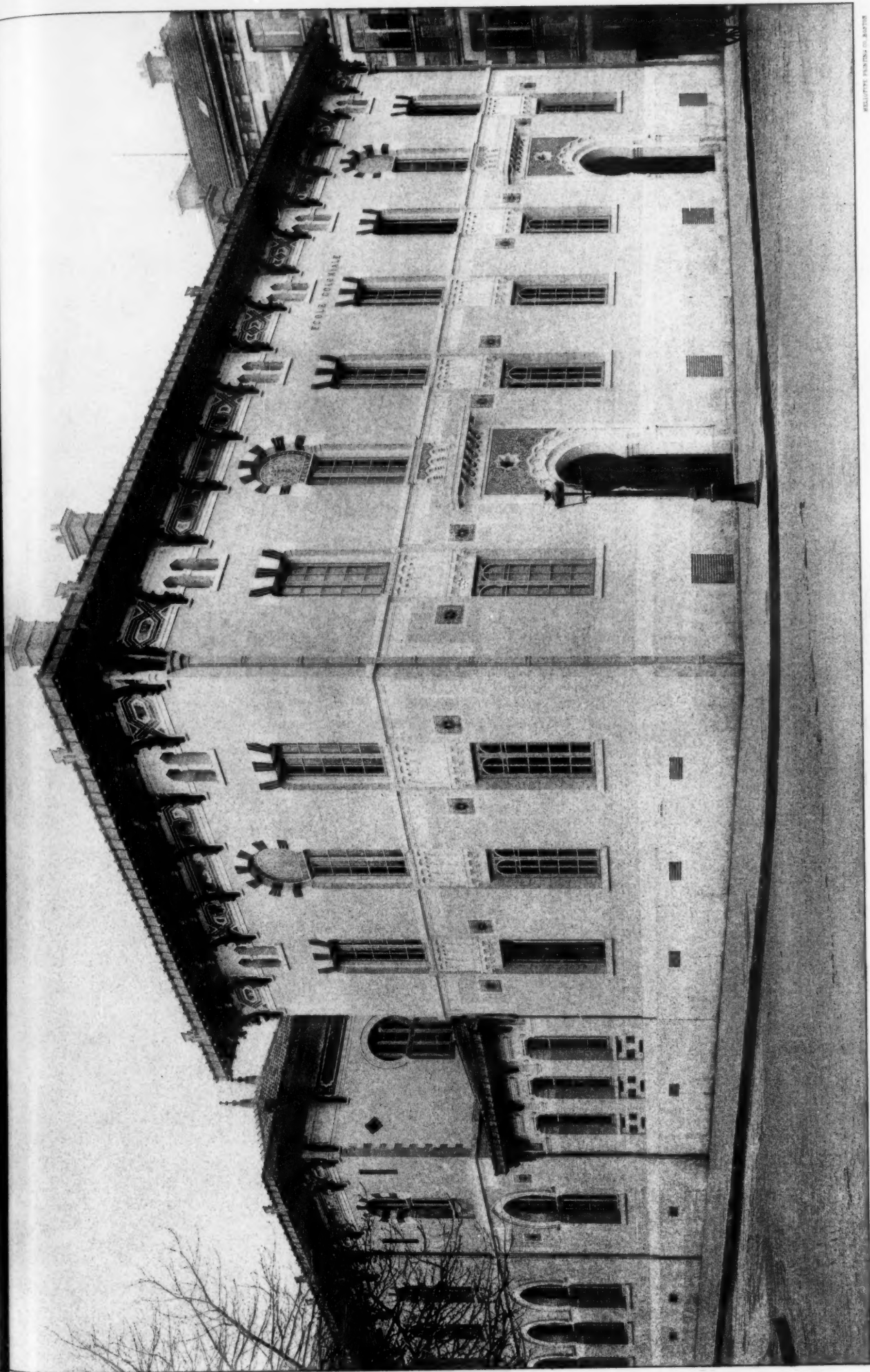


PLAN OF FIRST FLOORS

COMPETITIVE DESIGN FOR ERASMUS HALL HIGH SCHOOL, BROOKLYN, N. Y.

BURR & SISE, ARCHITECTS.





RELIQUETTE PONTINA CO. BOSTON

ECOLE COLONIALE, PARIS, FRANCE.

MAURICE YVON, ARCHITECT.