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CONTENTS.

SUMMARY:—

The Treatment of the Boston Fens.—Increasing the Area of Park Lands.—A "Salon" Building for New York.—A New Tour for Architects.—The Oldest Cities in the World.—Garbage Incineration in New York.—The Last Report of the Chicago Art Institute.—The Stoker Question on Steamships.	49
SANTA MARIA DEI MIRACOLI AND THE LOMBARDI — X.	51
THE ARTS AND CRAFTS AT THE NEW GALLERY.	52
BRIDGES IN OLDEN TIMES.	54
BOOKS AND PAPERS.	54
SOCIETIES.	55

ILLUSTRATIONS:—

The Public Library, Milwaukee, Wis.—Bas-reliefs in the Basilica of S. Antonio, Padua, Italy.—Bas-relief in the Church of S. Giovanni Crisostomo, Venice, Italy.—Prophets and Evangelists in the Giustiniani Chapel, Church of S. Francesco della Vigna, Venice, Italy.—Two Tombstones.—Bronze Figure for the Tomb of Governor Oliver Ames.	
House at Cincinnati, O.	
Additional: House of Robert McMaster Gillespie, Esq., Tuxedo Park, N. Y.—Staircase-hall in same House.—Half-timbered House on the Holzmarkt, Halberstadt, Saxony.—The Cathedral, with Gate-house, looking Southeast, Bristol, Eng.—The Cathedral, looking Northwest, Bristol, Eng.	55
COMMUNICATION:—	
"An Award criticized."	56
NOTES AND CLIPPINGS.	56

THE people of Boston have now a great opportunity, which they will soon lose, for making a fine residence-quarter around their new parks. The territory between Huntington Avenue and the river, lying on each side of the beautiful Fens, and forming the natural extension of the fashionable Back Bay quarter, is now practically vacant, and, if the simplest precautions were taken to encourage the building of dwellings of the best class, and to protect the owners and occupants of such dwellings from undesirable neighbors, it could easily be made fashionable. The Back Bay district owes its popularity to the circumstance that it has two natural boundaries, Boylston Street and the river, and that the land in it has been restricted against the worst class of tenements, and, for a term of years, against business; but it is now crowded, the houses in it are beginning to show the effects of age, and there is a demand for territory in which the rich people of the present day can settle, build larger and handsomer houses than have ever been built in Boston before, and live among others of similar tastes. The park, which will always have fine buildings around it, would naturally form the centre of the district, but it would be easy to extend the fashionable quarter, so as to include, with almost undiminished brilliancy, the whole territory between the great thoroughfare of Huntington Avenue and the river. The Parisians, who understand thoroughly municipal improvement, when they came into possession of the small Parc Monceau, practically quadrupled the extent of the desirable building land around it by the simple expedient of requiring owners of lots on the streets leading from the park to the main thoroughfares in its neighborhood to set their houses a little back from the street-line, and then placing handsome iron gates where these streets open into the great thoroughfares. The result of this arrangement is to make everything within the gates count as park, and the hôtel of the Prince de B., or the Duchesse de C., is always spoken of as being in the Parc Monceau, even though it may really front on the Avenue Van Dyck, or the Rue Rembrandt, and although its occupants may have no view of the park whatever except such as could be had by putting their heads out of a window, and looking up the street. In fact, some of the largest and finest houses in the Parc Monceau, as, for example, the Cernuschi house, now turned into a museum, are not on the park at all, but on the streets, in situations, which, except for this device, would probably be occupied by livery-stables, as similar situations are occupied in the neighborhood of the Boston Common and Public Garden.

THE actual frontage on the Boston Fens is very small, being only about seven thousand feet, or about the same as the water-side of Beacon Street, from Tremont Street to Massachusetts Avenue, and it is very important, as a matter of social economy, as well as of public advantage in increasing

the taxable value of property in the neighborhood, to diffuse over as large an area as possible the æsthetic and climatic benefits which centre in the open space of the park. This can be accomplished by encouraging, in some such way as has been done in Paris, the voluntary abandonment by owners of lots on streets throughout the district, of a certain space between the fronts of their houses and the sidewalk, to be devoted, at the expense of the owners, to ornamental shrubbery, air and light, compensating them by a guarantee, in the shape of suitable restrictions, that their neighbors shall do the same, and that they shall be protected from the intrusion of an objectionable element, in the same way that the owners of lots actually fronting on the Fens are already protected. If we are not mistaken, the Boston Park Commissioners have a certain jurisdiction over all territory within five hundred feet of the boundaries of the Fens, which might be utilized, and extended if necessary, to the very great advantage of the city. It is none too soon to use it, for building of the most objectionable kind is already under way close to the Park boundaries. For example, the rear windows of the houses already built on the Fenway, instead of looking into the rear windows of other handsome houses, occupied by well-mannered and sympathetic persons, enjoy a close view of strings of flapping underclothes, hanging from the back balconies of the cheap tenements on Hemenway Street; and it is said that more tenement-houses, of the meanest and cheapest class permitted by the Boston building-laws, are to be erected at once in the space between the Fenway and Huntington Avenue, within a stone's throw of what is intended to be the largest, and probably the most costly, private residence in Boston. It is, of course, understood that we have no objection to honest toil in general, or to the laundress's humble profession in particular; but this does not affect the fact that strings of miscellaneous clothing are not pleasant things to look at from one's dining-room or bedroom windows, and that the washerwoman's family and friends are quite likely to indulge in conversation which is not edifying to the children who may be playing in the back-yards of neighboring houses; while any real-estate man can testify to the ruinous effect of such intrusions upon the value of property for a long distance around.

THE last monthly meeting of the Architectural League of New York was enlivened by a discussion of the advisability of erecting a building which should display the resources of the united arts of New York, or, perhaps, of America in general, and should be utilized for an annual exhibition of fine-art, after the manner of the Paris Salon. A committee of five members was appointed to consider the subject of holding a united arts' exhibition, and to report at the next meeting, and it may be hoped that the movement thus begun will not be allowed to drop. So far as a new building is concerned, it seems to us that the Madison Square Garden would be quite large enough, and more conveniently situated than any new structure of that size would be likely to be, and the money which a new building would cost might be spent more advantageously in providing tempting prizes for the best works shown. In Paris, owing to the good judgment of the juries, and the way in which brilliancy is given to artistic awards, the future of the artist who can win a first-class medal is assured, so that the Salon really offers a fortune as a prize every year, at a trifling expense to itself. With us, it would probably be necessary to make the cash premiums more considerable, to make up for the undeveloped prestige that they would bring with them, but a fraction of the cost of a new building would provide prizes large enough to attract and stimulate the highest talent of the country.

ARCHITECTS who would like to try a new sensation in the way of foreign travel could not do better than to take a trip described by Herr Eduard Jacobsthal, in the *Deutsche Bauzeitung*. Since the Russians took possession of the mountain region of the Caucasus, the country has rapidly developed. Readers of Henri Gréville will remember the description of the watering-place of Piatigorsk—the "Five Mountains," and, since the time of the poor violinist and the beautiful princess, many rivals to Piatigorsk have sprung up. From the last railway-station diligence-roads lead over the mountains to Tiflis and Erivan, and at the latter place begins

the great highway to Persia, a road so crowded with European carriages, camels, horses, donkeys, foot-passengers of all descriptions, and the wooden-wheeled wagons in which the Kurdish herdsmen transport their families to and from their mountain pastures, that stringent police regulations are necessary to prevent blockades. On each side of the road are constructions of great interest to the architect, as well as to the archaeologist, who may see in them the original forms of many antique details. In the mountain regions it is common to see houses with walls of wicker-work, the roof, which is far too heavy to be supported by such a construction, resting on wooden posts, which stand free, at a little distance outside the walls, and form a peripteral colonnade, or simple porticoes, as the case may be. The wooden posts are sometimes plain, and sometimes carry a short cushion-piece between them and their lintels, after the manner of what is supposed to have been the primitive form of the Ionic capital. As the road descends into the plain of the Araxes, the basket-work walls disappear, and a sort of adobe construction takes their place, presenting, particularly in the manner of forming the openings with wooden frames, a new set of interesting suggestions. It is to be remembered that this road, although not so frequented as the great highway through Asia Minor to the Ionian seaports, was undoubtedly in use long before the Christian era, and the dwellings of the common people were probably built then just as they are now, in the same way that the patterns of the rugs woven in them at the present day are said to be the same as those in use before Xerxes led his army of a million men through that region to annihilate the upstart Greeks.

THE eastern slopes of the Caucasus, and the Araxes valley, show everywhere traces of the most remote antiquity.

Everywhere through the valley the snow-capped pyramid of Ararat is conspicuous. Even in Etschmiadzin, one of the mountain towns, Herr Jacobsthal was invited to an Armenian festival in a church which replaced, in the year 309, a temple of Artemis, and the altar of which still stands on the foundation of the statue of the goddess; and was shown, in the library of the cloister, manuscripts a thousand years old, looking almost as fresh as new parchment; but from this place he pushed on to one far more ancient, which was described by Strabo under the name of Araxat, and by Ptolemæus as Naxuana, and is still known as Nachtschewan. According to popular tradition, it was here that Noah settled when he left the ark, and his tomb is still shown in the town, that of his wife being also visible in the outskirts, on the road to Tauris. These constructions, the authenticity of which Herr Jacobsthal does not guarantee, are, apparently, the only remains of the antepatriarchal period, and the most important ruins date merely from the twelfth and thirteenth centuries of our era. These are, however, sufficiently interesting, being remarkable examples of brick and terra-cotta inlaid work, in excellent condition. An important part of the decoration consists of inscriptions in Cufic characters, which, like the Arabic, are easily adapted to ornamental purposes, made with small bricks, or prisms, set in the wall, with very slight projection. The color of these bricks is different from that of the body of the wall, and a very enduring, as well as beautiful, effect is produced in this way.

THE present method of disposing of garbage in New York, by carrying it out to sea in scows, and dumping the heavy portion, leaving the lighter part to float about until it is deposited on some neighboring beach, has long been recognized as unsatisfactory, and a cremating apparatus, which promises well, is to be tried. This apparatus consists of a series of ovens, heated by petroleum spray, in which it is hoped that the refuse can be incinerated without inconvenience to the neighborhood. A good feature about the proposed system is that the refuse can be delivered directly into the ovens, without the offensive picking over in the open air which has led to the abandonment of other systems of cremation, and ample room is given for removing ashes and bulky residues. Whether the demands of strict economy are fulfilled by burning, with expensive fuel, the grease and other valuable portions of the garbage, is a nice question, but it has been suggested that the ashes from household refuse contain a large amount of combined phosphoric acid, which is valuable as a fertilizer, or might possibly become important as a source of phosphorus, the manufacture of which from ordinary materials is said to have fallen under the control of a monopoly.

THE Art Institute of Chicago is fairly entitled to the credit of being one of the most vigorous institutions of the kind in the world, and the patience, foresight and enthusiasm with which its work is carried on must lead, before many years have gone by, to results of which the country will be proud. The statistics of the school maintained by the Institute have shown that there are a great many young people in Chicago who desire to study art of some kind; and the figures showing the number of visitors to the galleries, which we find in the last annual report, show that the people of the city take an interest in the fine-arts which amply accounts for the predilections of their children. Although the Chicago Art Institute has only three free days in the week, while the Metropolitan Museum, in New York, has five, the number of visitors to the former for the past year was five hundred and seventy-eight thousand, while the number of visitors to the Metropolitan Museum was only five hundred and eleven thousand, and this in spite of the fact that the New York museum is one of the principal attractions of a city of some three million inhabitants, which is visited every year by crowds of strangers from all parts of the world, and that it contains a great variety of collections, some of them unique, and all of them of remarkable interest and value, while the Chicago Institute, although it possesses already an excellent collection, is not old enough to have accumulated anything like the quantity of valuable material to be found in New York. The Boston Museum of Fine-Arts, which has a fine collection, and resembles the Chicago Institute in having three free days a week, and in having about the same population to draw from, had in 1898 two hundred and two thousand visitors, a number which, although only a little more than one-third of that reported in Chicago, was more than twice as great as the number of visitors to the Pennsylvania Academy of the Fine-Arts, in Philadelphia, which is free every day.

THE editor of the *Revue Industrielle* writes rather bitterly of the way in which some of the English and American journals, privately stimulated, we are inclined to believe, by the advertising agents of the English and American trans-Atlantic lines, wrote, after the terrible disaster to the French ship "*La Bourgogne*," of French ships and sailors, to say nothing of French people in general, and retorts by calling attention to the robbery of the passengers by the crew of the wrecked English steamship "*Scotsman*," as evidence that, as it says, there are bad people everywhere as well as good people, and it is better to give due honor to those of any nation who, like the officers of "*La Bourgogne*," do their duty bravely in the face of death, than to hold a whole people responsible for the acts of a few scoundrels. We sympathize sincerely with this view, and, if we were ever to be in danger, would ask for no better protectors than the brave and loyal French; but the fact that ocean travel, by steamers of any nation, is attended with a certain risk of robbery and even murder, at the hands of the ship's company, if circumstances should cause a relaxation of discipline, is one that deserves anxious consideration. We have always thought that the influence of socialist and anarchist demagogues, who are permitted, and even, in some misgoverned cities, encouraged, to talk about the murder and robbery of innocent people by others who have received from them nothing but benefits, had much to do with the brutal cruelty and heartlessness which are so prevalent among the ignorant; but, however this may be, it is certain that the class from which are drawn the stokers and inferior hands on steamships has lost much of the honest faithfulness which once characterized it, and the officers of such vessels live in justifiable fear of the consequences of an outbreak of the lowest part of the crew. As an average first-class passenger-steamer carries about two hundred stokers, it is evident that a revolt among them may have serious consequences, and their work is so hard that humanity would urge its alleviation by the concession of a degree of liberty which might, with such men, be dangerous. It has been proposed a thousand times, probably, to substitute mechanical stoking for the labor of men, as is successfully done with many great power-plants on land; but it seems that the conditions on board ship are so different that no device for automatic stoking has been successful at sea. It cannot be that the difficulties in the way of modifying automatic stokers for marine use are altogether insuperable, and the substitution of the patient, steady labor of machinery for that of degraded men, perhaps half-crazed by the heat of the fire-rooms, would bring relief to the well-grounded fears of many a passenger.

SANTA MARIA DEI MIRACOLI AND THE LOMBARDI.¹—X.

The Clock-tower, Venice.

WE may leave Tullio his meed of fame in attributing largely to his chisel the exquisite freshness, the charming invention and marvellous finish of those decorative parts of their joint work, in which, indeed, Gauricus emphasizes his greatest excellence.

Müntz considers Tullio the least richly endowed of the three, citing the "Angels" at San Martino, the "Crowning" at S. Giovanni Crisostomo, the Pieta of S. Lio and the reliefs at Padua—but these were all done in his decline; he accredits Tullio with collaborating the Virtues of the Vendramin tomb. It was, after all, the collaborated works of father and sons which gave them their greatest renown, and one can admire the generous pride of the father in the skill of his sons which leaves these greatest achievements of the Lombardi atelier without his name.

In the remarkable reliefs of the Giustiniani Chapel at San Francesco della Vigna, we must recognize the hand of a refined and finished artist, and a grace and nobility of conception far removed, by the way, from the character of the Padovan reliefs. And yet here are striking analogies to the Lombardi manner. In point of date, it would seem that Tullio alone could have done them. They are assigned to 1530 or 1532, and Tullio's death is even by some authorities pushed on to 1539.

Perkins cites the record of San Stefano—1530—but does not assert that he has seen the entry. As to the Giustiniani sculptures, he frankly disavows his belief in the capacity of the Lombardi to have done this work, and, putting the date of the chapel decoration at 1532, he notes that Tullio was dead, Antonio not capable, and Santi merely an architect. Antonio's record ends in 1516, so far as I know.

Burckhardt comments upon these decorations as follows: "They are, perhaps, if not in artistic merit, at least in their integrity, one of the principal works of the school of the Lombardi. The altar, with the predella and the front, as well as the scenes in relief from the life of Jesus Christ, are of an elegant workmanship. . . . The marble panelling and the figure-decoration of this chapel bear a rather close relationship to the marble railing of San Stefano (1475) by the medallist Vittore Gambello, called Camello, who is also the artist of the marble railings at the Frari, on the east side of the church. In this church, also (the Frari), the figures of the Prophets in relief—and still mixed with Gothic ornament—are by Andrea Vicentino, 1475."

The Giustiniani sculptures have certainly the spirit of an earlier time than the second quarter of the sixteenth century, and the altar and the reliefs of the interesting frieze are replete with the Quattrocentist feeling, perhaps with that of certain things at San Giobbe.

The records throw little light upon the matter. Burckhardt credits the admirable half-figures of the "Four Evangelists" to Tullio, without, I think, citing authority. If we accept this assignment, we must at least admit that Tullio's work of different periods presents almost irreconcilable inequalities. In studying the Lombardi it is difficult to avoid falling into the common error which ascribes to their atelier the greater part of all the work done in Venice during the period of their activity.

For about sixty years, from 1470 up to the death of Tullio, their name was the first in the arts of architecture and sculpture. In the domain of sculpture no Venetian artist, if we except, perhaps, Rizzo and Leopardi, approached their eminence during that time. In their own field they brought the art of the Early Renaissance to fullest flower.

Pietro remained the acknowledged head of the school until his death. Their fame as architects, sculptors and sculptural decorators rests chiefly upon the works which we have been considering. The vast amount of work attributed to the atelier of Pietro and his sons, or to his father and reputed brothers, sometimes perhaps upon insufficient evidence, may be recapitulated in brief as follows:—

Ecclesiastical.

The Church of San Zaccaria, Venice.

" Portal, Moro Chapel, etc., San Giobbe, Venice.

" Church of Santa Maria dei Miracoli, Venice.

" " " " Mater Domini, Venice.

" " " " San Giovanni Crisostomo, Venice.

" " " " Salvatore (interior Tullio), Venice.

" " " " Santa Maria Formosa (remodelling), Venice.

" " " " San Michele (Moro), Venice.

" " " " S. Giorgio dei Greci (collab. Santi), Venice.

" " " " San Andrea, Island of Certosa.

" " " " S. Cristoforo, at Murano (demolished).

Giustiniani Chapel, San Francesco della Vigna, Venice.

Jacopo Altar, San Marco, Venice.

Altar, San Giovanni Crisostomo, Venice.

Font, San Martino, Venice.

Altar, San Trovaso, Venice.

Restoration of Cathedral, Treviso.

Cappella Grande, Treviso.

Altar in San Niccolò, Treviso.

Cathedral, Friuli.

Monuments.

To Dante at Ravenna.

Doge Cristoforo, Venice.

" Giovanni Mocenigo.

" Pietro Mocenigo.

" Niccolò Marcello.

" Jacopo Marcello.

Doge Andrea Vendramin (with Leopardi).

Cardinal Zeno (with Leopardi).

Bishop Zanetti, Treviso.

Senator Onigo, Treviso.

Statues, Reliefs, etc.

SS. Jerome, Stephen and Paul, at San Stefano.

" Cecilia and Caterina, Seminario Patriarcale.

Redeemer, — Vestibule of Accademia.

Doge Tron (on Rizzo's monument to the Doge).

Adam and Eve (from Vendramin Tomb).

St. Thomas (Tomb of Bonzio), SS. Giovanni e Paolo.

S. Jerome, at San Salvatore.

Pieta, at San Lio.

" " Santa Maria della Salute.

Giustiniani Chapel, San Francesco della Vigna (?).

Reliefs in "del Santo" at Padua.

The Warriors, Pal. dell' Ambasciatori, etc.

Public.

Scuola San Marco.

Procuratie Vecchie.

Court of Ducal Palace.

Clock Tower.

Screen, S. Giovanni Evangelista.

Staircase, S. Giovanni Evangelista.

Fireplaces, Ducal Palace.

Sopraporta, Ducal Palace.

Plans of Scuola San Rocco.

Collab., " " " "

Fortifications of Treviso (?).

Domestic.

Palazzo Dario (front).

" Vendramin Calerghi.

" Corner Spinelli.

" Trevisan.

" Malipiero.

Palazzo Manzoni.

" by Bridge of San Antonio.

" Pola, Treviso.

" Bettignuolo, Treviso.

Outside Circular Stair (brick and stone) in Cortese del Maltese — (forerunner of the famous stair at Blois).

There is more or less meagre ground for assigning some of the above works to the Lombardi, but there is every likelihood that most of them were begun and finished by them or under their influence. In regard to some, all authorities are in accord. Others are open to much doubt. There was probably much outside collaboration which appears only vaguely in the records.

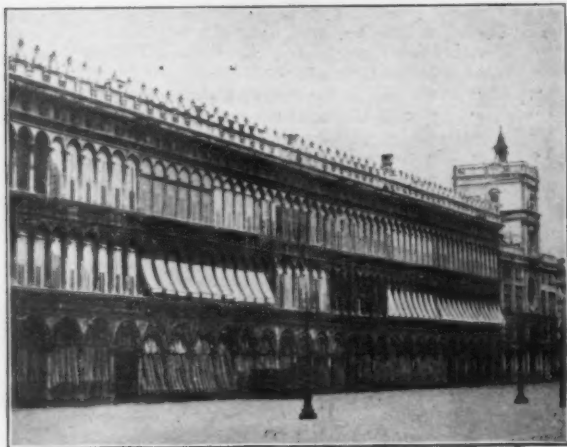
The date of Pietro's death is not quite clear, but it was probably not later than 1515. He died full of honors, the Prothomastro of Works at the Ducal Palace, and Chief of the Scalpellini, the united societies of architects, sculptors and stone-workers of Venice.

His son Antonio outlived him only a short time, and is supposed to have died in Ferrara, where he was in the pay of the duke until the year 1516. Tullio lived on to at least 1530, and perhaps to 1539. L. Seguso, in his *opusculus* on the Lombardi, calls Moro the brother of Pietro: "*Maestro Moro era fratello del Caronese Pietro Lombardo.*" Paoletti rejects this and maintains that Moro was not of the family.

This writer mentions one Maestro Giovanni Bura, a sculptor, of Osteno, who did some fine work at San Zaccaria in 1470, and hints that he may have had a hand in more than one of the Lombardi *chefs d'œuvre*, although "most patient researches" failed to discover anything definite. As to that, there were doubtless several younger men of talent in the Lombardi atelier whose names are lost in the greater renown of their chief. There is, unfortunately, much uncertainty about the whole matter which is only likely to be cleared

¹ Continued from No. 1246, page 44.

up by the discovery of documents whose existence is not now known. In the little book by Pietro Brandalese, "*Pittura, Scultura, Architettura, etc., di Padova, 1795*," there is an allusion to two lost documents which might have thrown light on these matters. One was an anonymous manuscript of 1530-45, in the library of St. Mark's, known as the "MS. Animo Zeno." It contained a notice of the



The Procuratie Vecchie, Venice.

painters and sculptors of certain Italian cities, which the author had transcribed from writings of Girolamo Campagna and from oral statements of Andrea Riccio. The other, less important, was by an anonymous writer of the end of the seventeenth century.

The latest works of Pietro Lombardo, the Procuratie Vecchie, the Clock Tower, the Court of the Ducal Palace, evidence a style brought to its ultimate conclusions. One hesitates to set aside the claims of Bergamasco, architect of the Camerlenghi Palace in 1525, to the authorship of the so-called "Little Façade of the Ducal Palace," which Burckhardt maintained, while Selvatico urges that Pietro did it between the years 1499 and 1511. Here again the records are obscure, but the balance of probability is with Pietro as Prothomastro. Again, if we attribute to Pietro the authorship of the plans for the Scuola San Rocco, accredited by Selvatico to Scarpagnino, and by other authorities to Bartolomeo Buon, we must hail him as the founder of yet another new and distinctive style. One may sum up by saying that the Early Renaissance of Venice, beginning and ending with the Lombardi, reached a development free from the aridity of contemporaneous work elsewhere, and, especially in the field of sculptured ornament, full of the charms of grace and originality. Their best productions were the result of collective effort under the leadership of the master, Pietro, and ultimately combined the arts of architecture and sculpture in a high degree of integrity.

There is some uncertainty as to their authorship in one or two cases, but withal the laurels of the Lombardi are weighty enough to bear the loss of a leaf or two here and there, and, when all is said, even the diatribes of purest criticism against "incrustation" and "joiner architecture" leave to Pietro Lombardo and his sons the glory of having created buildings and monuments among the noblest which Venice possesses.

A. B. BIBB.

THE ARTS AND CRAFTS AT THE NEW GALLERY.



From Chambord.

FOR the sixth time, and after an interval of three years, this Society has opened an exhibition to the public. It consists of a large assemblage of articles both interesting and ingenious and of several that are really charming. As on former occasions, all sorts of miscellaneous things, artistic and inartistic, happy and accomplished, crowd the west and north galleries, the central hall and the balcony. Here are to be seen furniture, fireplaces and other things in iron, all sorts of lamps, and more or less useful domestic utensils in various metals, even to a copper tea-cup!

besides several cases of beaten silver-work and jewellery. On the walls are hung specimens of fabrics in wool and silk and designs for such, as well as for embroideries, tapestries and wall-papers.

The committee cannot be complimented on the arrangement, which leaves much to be desired, and reminds us of someone's advice in "Punch" as to arranging Japanese fans—"Don't arrange them; let them occur." Another defect is the absence of an Index of Exhibitors.

A gloom was cast over the opening of the last exhibition by the

announcement of the death of the President of the Society, William Morris, as visitors were crowding to the private view on October 3, 1896. Very properly, therefore, the south gallery has been devoted to a representative collection of the products of the hand and brain of "the great designer and craftsman, poet and social reformer, who has been so potent an influence in the movement of revival in the handicrafts which has characterized the later years of our century," to quote Walter Crane's note prefixed to the catalogue. Space having been thus curtailed, exhibits have been received only from persons residing in the United Kingdom. This, notwithstanding the north gallery, is, as heretofore, overcrowded with furniture, and bears more resemblance to an upholsterer's show-room than to a gallery thrown open to the criticism of the public. We might have added, "to its admiration," had the design and workmanship exemplified the principle so strongly enforced by William Morris: "*Have nothing in your houses that you do not know to be useful or believe to be beautiful*," whereas much of said furniture is both unpleasing and uncomfortable, and recalls only too vividly his words on another occasion: "The wretched thing is so ugly, and silly, and useless, that I ask you to cast it from you." In fact, some of the furniture is quite unsuitable to a house of the slightest pretensions to ordinary comfort and dignity; an instance of which is to be remarked in Heal and Sons' "Oak Bureau," ugly and cumbersome, and rough enough for a Saxon farmer's living-room in primitive times. Among the exceptions mention should be made of the furniture designed by Mr. C. F. A. Voysey. Unquestionably an artist of remarkable individual gifts, his work is sure to attract attention by its adherence to architectural canons and by its dominant restraint and refinement. Very charming is the "Oak Cabinet" designed by him for his great patron, Mr. Ward Higgs, expressly to contain a sumptuously-bound volume of the famous Kelmscott Edition of "*Chaucer*." The fittings are of brass, four long ornamental hinges, between which are fixed the two quaintly-shaped plates, on which are deeply engraved, in no less quaintly-formed letters, picked out with red, the words, "Kelmscott Chaucer." The beautiful volume rests open within, and a charming tone of color is imparted to the vellum pages by the vermilion-enamelled interior. This cabinet stands on a table made in an equally rigid style, and the entire workmanship is excellent.

An "Oak Writing Cabinet," exhibited by the Guild of Handicraft, is somewhat indifferently designed by Mr. C. R. Ashbee, but is charmingly decorated with inlays of tulips and beautiful metal handles.

Mr. Merwyn Macartney's "Cabinet," in teak, deserves praise for its good joinery and its tasteful draw-handles of ivory with pearl centres.

Mr. W. A. S. Benson exhibits an attractive "Rosewood Cabinet," with polygonal front and "old silver" mounts.

There are also several chairs in unpolished oak and ash, and called *easy*. Mr. Dolmetsch sends a "Grand Piano," designed and executed by himself, with paintings by Selwyn Image. The keys have been reversed in color, as was customary 150 years ago—a needless and confusing archaism.

Among examples of ironwork are numerous fire-grates, a fine one by Mr. Benson, a small bedroom one by Mr. Voysey, and an exceedingly good and roomy fireplace, the sides filled with Dutch tiles, by Mr. G. Jack; all manufactured by the Falkirk Iron Co. Mr. Nelson Dawson sends an elaborate "Fire-grate in Forged Iron and Brass and Brass Fender." For the *motif*, the legend of St. Osmund was taken, suggested by seeing in Kew Gardens the beauty of the opening fronds of the *Osmunda regalis*, which is woven into the design, the upright portions of which are surmounted by fantastic crowns, in accordance with the attribute *regalis*. Every part was first carefully modelled in wax. Messrs. Wilson show a large and handsome "Screen" in wrought-iron, which is excellent, both in workmanship and design. It is to be placed in Holy Trinity Church, Chelsea. Mr. Percy Macquoid must be commended for his capital "Corona" of polished iron, a happy combination of the Runic and Mediaeval: it was manufactured by Starkie, Gardner & Co.

Passing by a number of the usual copper lamps, scuttles, bowls, etc., we pause at Mr. Clement Heaton's "Vase in Repoussé Copper Enamelled," which is about three feet high. The shape is good and the ornamentation in *cloisonné* of a more or less Chinese character, manufactured by Longden & Co.; and designed by Mr. Wilson, are seven plates, called roundels, in beaten copper, representing "The Days of Creation," which are only fairly good. Several sets of door-furniture made by Elsley & Co. are exhibited among others by Mr. Voysey and by that clever young architect, Mr. Quennell, who also sends a pair of "Brass Altar Candlesticks" and a "Chimney-piece." Mr. Voysey's "Finial for a Newel-post" is a charming bit of work; it is a small seated figure, in bronze, of a boy tracing the words of a book over which he bends.

Among the plaster-casts are a particularly good set of "Medallions and Medals," by Miss Margaret Giles, Mr. Jack's panel, "Ploughing," and Mr. Frampton's design for a "Memorial," executed in bronze and stone, which represents two angels leaning on their swords at the entrance to a tomb. The same idea characterizes the monument to Lord Melbourne in St. Paul's Cathedral, and is perhaps more dignified.

For the first time there are none of the exquisite embroideries from the Guild at Leek, which may be the reason the needlework is less decorative, though in good style. We may note a "Fire-screen"

of choice design and color, by Mr. Dearle, wrought by Miss Pilkington; an "Altar Frontal," by Mr. and the Misses Cooper; and Mr. A. Vallance's "Screen" and "Cushion," executed by Miss Haggett. The Misses Lucas have designed and embroidered a cushion and twelve d'oyleys, having a beautifully-formed peacock in the centre in blues and greens, shading off to white where the wings join the body. The peacock is rather a favorite design this year.

The well-known names are fully represented, viz, Messrs. Voysey, Lewis Day, Walter Crane, Heywood Summer, etc., many of their designs covering the walls in the form of textile fabrics in various styles of excellence. There are, also, some good specimens of carpets hanging from the balcony, from Morris & Co. and other firms. Some of the wall-papers would be trying to live with, notably Mr. Crane's "Cockatoo and Pomegranate." The colors are beautiful and so is the design, but there are ten times too many of these large cockatoos introduced.

Colored drawings are shown for various costumes worn in the "Art-workers' Guild Masque," performed so successfully at the Guild Hall, London, this summer. They are all very charming and suitable. In "The Dance of the Five Senses," each sense is characterized; one holds a rose to his partner, another plays on some instrument, and a third takes the hands of his.

The quaint but pretty lamps used on the occasion hang in the central hall, where is also the figure in armor of "The Knight Greatheart," life-size and life-like.

Mr. Cobden-Saunders's bookbindings are in keeping with his former world-famed achievements, leaning now to the austere, and now to the luxurious. He is, however, equalled, if not excelled, by Mr. D. Cockerell in variety, brilliancy and appropriateness of design, joined to excellency of workmanship; and almost as good work is done by Mr. Sangorski and Miss Alice Pattinson.

Mr. Rickett's clever though trivial design is carried out by Zahnsdorf, and some dainty volumes are the work of the Misses Talbot.

One cannot but regret the tendency of many followers of William Morris to that over-decoration which distinguishes several of the illustrations. The best come from the *Chiswick Press*, and are from the hand of Mr. Anning-Bell, "The Poems of Keats," for example. The Birmingham School is solely represented by Mr. New, who is, unfortunately, sacrificing himself to convention. He has, however, two very good portraits in black-and-white. Mr. Walter Crane, always at his best in this branch of art, sends capital end-papers for "Bluebeard," "The Baby's Own Alphabet," "Sleeping Beauty," etc.

It is impossible to mention in detail the agreeably-fantastic pieces of jewellery, in which, however, the execution, as a rule, falls behind the ambition of the artificer; or the enamels, sometimes a principal, sometimes a subordinate feature of shrines, caskets, mirrors, boxes and personal ornaments. Some of the best things come from Birmingham Municipal Art School and among those who exhibit their designs and work may be mentioned the Misses Hallé, Noufflard, May and Jane Morris, Mr. and Mrs. Gaskin, Nelson and Edith Dawson, Mr. Ashbee, Mr. H. Wilson, the Central School of Arts and Crafts, and the Rane of Sarawak, assisted by Signor Volpi. This lady's work, designed and executed by herself, is a charming little "Cloisonné Enamel Box" in silver, with enamels of white and green—the upper part of the hamp enclosing a large turquoise, the whole of exquisite finish. This lady also sends a clasp in silver and cloisonné. There are many clasps for belts and cloaks, some entirely of silver, and many in silver and enamel. Of the former, the palm must be given to those by Messrs. Fowler and Birkett, one in the form of peacocks being especially fine in design and workmanship. The finest of Mr. Alexander Fisher's enamels scarcely sustains his reputation. Mr. R. Rathbone's "Silver Casket set with Jade" is an admirable piece of work, as is the "Presentation Casket" used in conferring the freedom of Carlisle on the Speaker of the House of Commons. All Mr. Ashbee's exhibits in the form of jewellery and other small things are particularly good in design and finish. An interesting "Loving-cup and Tray" composed of silver and beaten-bronze is lent by a member of the old Border family of Swinton, for whom it was made by Edith and Nelson Dawson. The armorial badge on the tray is a hog eating acorns beneath an oak tree. Around the bowl of the three-handled cup runs the enamelled motto, immortalized by Scott: "Be faithful, brave, and O, be fortunate." Messrs. Dixon and Webster are represented by some silver articles for the table, of particularly good form, and which, with other such, should certainly improve the designs of our silversmiths generally. They are, almost without exception, utterly devoid of ornament. Many of the brooches, pins and enamels are exhibited by Liberty & Co. De Morgan & Co. send some fine "Lustre Pottery," and there is a large case of "Blown Glass," sent by Powell and Co., whose beautiful works are of world-wide celebrity.

Exhibitions such as those under notice demonstrate that the Municipal Art Schools scattered over the land are doing good service, and are carrying out the example of the inaugurator and founder of the movement for revival, and that, however slow its progress may be, and far short of the goal in view, it is steadily advancing and that the general influence has been for good, and in no case more notably than in that of the Birmingham School.

What may be called the *sanctum sanctorum* of the exhibition is the south room, devoted exclusively to works by William Morris. Of their variety and range there is abundant evidence, but, as has

been observed, "though instructive to craftsmen and interesting to others to see all these proofs of his activity, we must remember that by assembling together many things never meant to be used together, the Society has put it out of our power to judge the artist in every way at his best." With all the variety there is consistent arrangement, quite refreshing after the want of it in the other rooms. The hangings form a sort of frieze round the walls; below are Morris's working-drawings for his many fabrics, of genuine value to the student—which have never before been exhibited. Here are his own colored drawings for wall-papers, which, even now, it is not easy to improve upon. In Mr. Mackail's "Life of Morris," to which we are indebted for many interesting facts, we are told that he made nearly eighty designs for papers and nearly forty for chintzes, and counting variants for colors, the number was nearly four hundred, every one his own individual work. The cartoons for stained-glass are grouped around Morris's only finished easel-picture—"La Belle Iseult"—hung with the Rosettis two years ago. It was sold for £70, but has, after many wanderings, returned to the possession of his family. The room in which the lady stands is furnished after the artist's own heart, but its beauty is marred by her ungraceful figure and unprepossessing face; and after painting it Morris very wisely gave up that branch of art. Lent by the South Kensington Museum is an example of his tapestry—"The Four Seasons"—four female figures, suitably attired, holding a scroll. Its colors have suffered from exposure. The large Hammersmith carpet is spread over the floor of the gallery—the colors are not pretty, but, doubtless, would look well with suitable furniture upon it.

When Morris & Co. first launched this new venture they issued a circular in which occurs this sentence: "that the art of carpet-making in the East is either dead or dying, and that our carpets, to be worth the labor and money such things cost, must be hand-made at home."

Around the room are seven cases, containing trial-pages for borders, title-pages and initials; manuscripts written and ornamented by Morris. On one of these, a translation of his from the Icelandic, is written: "I wrote it all myself and did all the ornament throughout the book myself, except the laying-on of the gold-leaf on three pages, which was done by a man named Wildar, a workman of ours. William Morris, 26 Queen Square, Bloomsbury, London, April 19, 1871."

Many MSS. are lent by Lady Burne-Jones; some are on paper, others being on vellum. Three cases are filled with books printed at Kelmscott Press on paper and vellum. The lamb-skin vellum was obtained from Rome, but, owing to the constant demand for it by the Vatican, skins could not always be got. English vellum was not suited to fine work, but after many trials an English maker succeeded in producing some sheets nearly equal to the Roman. Morris knew what he wanted and spared no pains to get it. He spent some time at Gobelines to master the tapestry weaving—thoroughly studied dyeing at the Staffordshire dye-works, by which he was enabled to create new colors, and Mrs. Holiday, one of his later pupils, says "there was a peculiar beauty in his dyes, and that a large, rich hank of his gold—a special sort—when spread out looked like a sunset sky."

The immense energy of the man was amazing. In his designs there is an expenditure of imaginative force which alone might make the fame of an artist; add to this his artistic printing, in which he invented his own types, decoration, paper—then consider the amount of literary work produced by him.

Many are of opinion that "The Loves of Gudrum" is his finest poem. He worked at it from four o'clock in the morning till four in the afternoon and when he rose from the table he had composed 750 lines! He took a lively interest in the defence of public buildings, especially Peterborough Cathedral, which he had admired from boyhood, regarding which he puts the following speech into the mouth of an old wanderer who had seen the magnificent west front rising. The words form part of the introduction to "The Proud King's Tale," and may be of interest to your readers.

"I who have seen
So many lands, and midst such marvels been
Clearer than these abodes of Outland men
Can see above the green and unburnt fen
The little houses of an English town,
Cross-timbered, thatched with fen reeds, coarse and brown,
And high o'er these three gables, great and fair,
That slender rods of column do appear
Over the minster doors, and imagery
Of kings, and flowers no summer field doth see,
Wrought on those gables. Yea, I heard without
In the fresh morning air, the trowels fall
Upon the stone, a thin noise far away;
For high up wrought the masons on that day,
Since to the monks that house seemed scarcely well
Till they had set a spire or pinnacle
Each side the great porch. . . . I am now grown old,
Yet is it still the tale I then heard told
Within the guest-house of that minster-close,
Whose walls, like cliffs new-made, before us rose."

An eminent physician said of his case, "the disease is simply William Morris; and having done more than any ten men."

It was a remarkable coincidence, that on the night of William Morris's funeral, which was exceedingly wet and stormy, the rain found its way through the roof of the Union Debating Library at Oxford, and washed out a large piece of the remaining frescos, to which such interesting memories were attached in connection with Morris and the pre-Raphaelite Brotherhood.

A sonnet by Mr. Edmund Reuter, beautifully illuminated, is framed, and hangs in the balcony, which may fitly close this article.

WILLIAM MORRIS.

"IN MEMORIAM."

Mourn ye for him, ye fabulous ones of old,
Ye tragic Kings and Queens of ancient song;
Heroes of Greece and northlands wild and strong,
Mourn for the bard who best your deeds has told.
Tulip and Rose, Acanthus, Vine of Gold,
Columbine, ever swirl and twine among
Entangled birds and angels, keeping long
His memory green on wall and arras fold.
About his grave let poppies bloom and fade,
And daisies stud the sward where he was laid.
Will not his labors stand and help to rear
Through weather fair and foul those dreamlike walls
And roofs where at the last his ransomed thralls
The King of Kings will shelter from all fears?

BRIDGES IN OLDEN TIMES.

LONDON Bridge can only claim a lifetime of about seventy years, but it can boast a long ancestry, and doubtless some much older masonry remains. Before there was any bridge here at all a ferry plied between Southwark and Churchyard Alley. The ancient song, "London Bridge is Broken Down," points to the early pagan practice of building living people into the stonework of bridges to ensure their permanence; and it would seem that this barbarous thing was done with the first London Bridge. The stone bridge was commenced in the year 1176, but there had been an earlier wooden structure, and in this case the walling-in of living victims may more likely be referred to the first bridge, whether of wood or stone, than to the later one. Much pleased by the bridges he saw in France, King John brought over a skilled French workman; and he resolved that the revenue arising from the houses he should build on the bridge should be devoted to the proper repairing of the fabric. The arches were narrow, sometimes causing accidents to boats passing underneath; and occasionally it seems that whole blocks of the houses, falling in bad repair, would topple over into the river. One of the twenty arches was used to form a drawbridge. The bridge gained a sad notoriety as the resting-place of the decaying heads of condemned men, often misnamed "traitors." The old Bow Bridge, built by Queen Matilda at Stratford-atte-Bow in the twelfth century, survived till lately in a much-restored condition; the charge of it was given by its builder to a religious house hard by. It was a simple stone structure, of three arches, and was not only often in bad repair, but was used by its keepers to extort money from passers. From the frequency with which the prefix bridge occurs in the names of places, one might imagine that many of our towns and villages have been named from their bridges, and such is indeed often the case; but in many other instances the prefix comes really from the name of St. Bride, or Bridget, one of the most popular of Celtic saints. At another Stratford, that situated on the Avon and destined to world-wide fame, there was in Leland's time a poor bridge of timber, so insecure that "many poore folks and other refused to come to Stratford when Avon was up, or commynge thither stood in jeopardy of lyfe." It remained for Sir Hugh of Clopton, once Mayor of London, to erect the existing fine structure, which, says Leland, "hath fourteen great arches of stone, and a long causey made of stone, lowe walled on each syde, at the west ende of the bridge." This was the bridge that Shakespeare knew, and to all intents and purposes it is the bridge that still stands. Another bridge still existing is interesting in that we possess the original contract by which it was built. After giving minute particulars as to how this bridge at Chatterick should be built, the document ends: "And ye saides John, Tho., and Rob., schalle this forsaid brigge sufficiently in masoncraft make and fully per-furnish in all parties and holy endyd be ye Fest of Saint Michille ye Arch-angelie quilk yt shalle fall in ye yere of our Lorde Gode Mle. CCCCXXV." The price for this Yorkshire bridge is also stipulated. Sometimes the maintenance of bridges was provided for by tolls, sometimes by alms, sometimes by the church's indulgences. Persons frequently contracted to keep a certain bridge in order in return for the toll; and in those days it goes without saying that the exacting of the toll was more rigorously exercised than the reparation of the bridge. A form of application for such rights exists whose date is probably the early fourteenth century. It is as follows: "To our lord the King prays his vassal William of Latymer, lord of Yarm, that he will grant him pontage for five years at the bridge of Yarm, which is broken down, where men were wont to pass with carts and with horses on the king's highway between the water of Tees towards Scotland. May it please him to do this for the soul of Madame his consort, who is to God commended, and for the common profit of the people who pass." The application was granted.

The famous Devil's Bridge of North Wales, more accurately named the Pont-y-Mynach, was almost certainly built by the monks of Ystrad Eflur: it spans the chasm with a single arch, like its namesake of the Gothard Pass. The Parson's Bridge, two miles off, originally consisted of a mere tree-trunk. The common occurrence of "pont" in Welsh place-names bespeaks a plentiful supply of bridges, and indeed a great need of them. Where bridges were endowed, or kept in repair by means of taxes and dues, the result

was often most satisfactory; but in cases where the structure was erected and then left to the wear and tear of time, and to the mercy of the elements, folk were almost worse off with it than without. A fancied security led many to their death. Alms, such as those solicited for the old stone bridge at Tavistock, were often insufficient, and sometimes these bridges were washed away altogether by floods. We read how a clerk, entrusted with a sum of money to be delivered to Edward III, was "drowned in the Severn, at Montford Bridge, by the rising flood of water, and could not be found, so that he was devoured by beasts; thus the said hundred marks chanced to be lost." The beasts, if that surmise was correct, might have been wolves, though they were rare then. Repeated accidents were often necessary before any proper reparation would be done. It is little wonder that bridges were often placed under the care of saints, and that not seldom small chapels were built on the bridges themselves. Such is the surviving chapel on the bridge of Wakefield, a fine specimen. Many bridges had defensive towers at one or both ends; these, of course, were for defence against human assailants, not against the elements. A good example exists at Warkworth; but in other cases the towers, no longer needed, have been ruthlessly pulled down, and an interesting architectural feature sacrificed. Our age considers utility rather than beauty. — *Household Words*.

BOOKS AND PAPERS

THE series of monographs of the great masters in painting and sculpture which Messrs. Bell intend publishing at intervals of a month or so starts well with "*Bernardino Luini*," one of the most fascinating of painters, whose works are numerous and well known, but whose life remains, for the present, enshrouded in mystery. Vasari only mentions him casually, and miscalls him Lupino; but it is generally supposed that his birth took place between the years 1465-75 at Luino, on the Lago Maggiore. In 1533 he disappeared, after finishing his great fresco at Lugano, the last notice of him being the entry in the books of the convent giving the sums he received for the work—in all, 244 lire. Between these dates, some sixty years "he labored," as Mr. Ruskin says, "in constant and successful simplicity." Luini was essentially a fresco painter, although he has left many easel-pictures; but his work was so thoroughly decorative that it is seen at its best upon the walls of the many churches which he glorified. His instinct was religious, as much so as that of Fra Angelico; and, withal, Luini possessed far more artistic power. "He entirely united the religious temper" (to quote from Mr. Ruskin's "*Queen of the Air*"), "which was the spirit life of art, with the physical power which was its body life. . . . He has left nothing behind him that is not lovely, and is, perhaps, the best central type of the highly-trained Italian painter, hard-working, industrious, who labored with his whole heart and soul. . . . Child of the Alps and of their divinest lake, he is taught without doubt, or dismay, a lofty religious creed. . . . Whether lessened by Leonardo himself, as merely one of many disciplined in the system of the Milanese schools, he learns unerringly to draw; unerringly and enduringly to paint."

Kugler, of course, considers Luini to have been a disciple of Leonardo; but surely there is sufficient beauty in the work of Luini not to desire to belittle him by making him a mere copyist of da Vinci. That there is a certain similarity of style, no one will deny; but Leonardo's fame rests so much upon tradition that it is difficult to compare the two artists justly. As Mr. Williamson says, "the *Cenacolo* is a wreck" (to be studied most satisfactorily by the copy in the Royal Academy's Diploma gallery, London), "the 'Battle of the Standard' was never painted in oils, the 'Adoration' in the Uffizi is little more than a cartoon, the 'St. Anne' unfinished, the 'Mona Lisa' weird and mysterious." To some of us, Luini's work has a charm of sentiment, of beauty and of color, that da Vinci's does not possess; and luckily we have Mr. Ruskin on our side: "Luini," he says, "is ten times greater than Leonardo, a mighty colorist, while Leonardo was only a fine draughtsman in black, staining the *chiaroscuro* drawing like a colored print. Luini perceived and rendered the delicate types of human beauty that have been painted since the days of the Greeks, while Leonardo depraved his finer instincts by caricature, and remained to the end of his days the slave of an archaic smile." These words, quoted by Mr. Williamson, exactly express our feeling towards that acme of slyness, "Mona Lisa," and endorse the sentiments called forth by such exquisite work as Luini's "Madonna and Child," in the Layard Gallery, Venice (where Our Lady, for once, appears really young); and above all, in that most perfect fresco at Lugano, the lunette of the "Madonna with Our Lord and St. John."

In the painter's early work, we feel the influence of Bargagnone, and especially in the "Crowning of Christ" in the Ambrosian Library at Milan, where, on each side of the picture, a row of kneeling men is depicted, resembling, in the various types of face, that quaint group of portraits by Bargagnone in the National Gallery, London.

Luini's finest work is to be found at Legnano, Ponte, Saronno, Como, Milan and Lugano, and most of it was accomplished in eleven

¹ "Bernardino Luini." By G. C. Williamson, Litt. D. George Bell & Sons, London: 5s. Illustrated.

short years. At the Church of S. Maurizio, Milan, a whole scheme of decoration was undertaken for the high altar. On each side are standing-figures of saints, with subject lunettes above, representing the donors, Alessandro Bentivoglio and his wife, Ippolita Sforza, and their patron saints. The altar-piece is not Luini's work; but all that is above and at the side of it was painted by him.

The large fresco at Lugano can really only be studied in the original, being of such immense proportions that reproductions fail to give the details with sufficient clearness. It is a somewhat confused composition, but those who see the original cannot fail to be struck by the religious fervor expressed in so many of the faces; and all of us who have visited Ammergau will recognize the exactness with which many of the scenes are copied by the peasant-actors. To quote our author, "the wondrous beauty of many of the separate faces, the charm of the distinct groups, each with a certain grace in composition of its own, the perfect drawing of the important figures in the foreground, and the verve and movement of the whole picture, set in a deep vibrating chord of rich coloring, cannot fail to attract. Above all, the entire composition is charged with an intense devotional spirit, and the artist was most evidently striving to render as well as he possibly could, and with all the religious enthusiasm of which he was capable, the events of the world's tragedy." For ourselves this fresco has always been the most satisfying of all renderings of the incidents of the "Passion of Our Lord," as treated in the old masters' comprehensive, non-natural manner. Then, apparently, came the end, and "Luini passed away cloudlessly, the starry twilight remaining arched far against the night." (Ruskin.)

Mr. Williamson gives a useful catalogue of Luini's works, at the end of the book, with their original and present owners, their measurements, mediums, where exhibited of late years and other descriptive details; and, also, a bibliographical list of authors and authorities consulted and studied, which is exhaustive in its fulness, and which proves that the author has not spared himself time or trouble in trying to throw fresh light upon his subject, and in his endeavors to make the book a success. The illustrations add to the interest of the book not a little, and herein lies the value of photography; not only in illustrating such works, but in enabling an author to study and compare, in his own room, the reproductions of pictures which are scattered about Europe, hundreds of miles apart.

From the same publishing firm we note a little handbook upon Spain¹ which should prove useful to travellers in the Peninsula. It is cast in a practical mould, giving tours taken from Spanish time-tables—an excellent plan, as those ignorant of the language can point to the places in the list; also, some hints as to hotels, dress, money and the like, besides a map and an index. It is noteworthy to find that hotels are moderate-priced and clean, and garlic is not mentioned in their "excellent cookery." Some useful little outlined plans are given here and there, and many very good reproductions of photographs, mostly by the author, increase the interest of the volume.

The cathedrals with their magnificent specimens of wrought-iron work, of course, have the largest share of the book; but the author, being observant, notes the picturesqueness of the market-places, and other things. There is still a good deal of artistic work left in Spain, and a few moderns claim our admiration. A photograph of the "Agony in the Garden," a large group in carved wood which is carried in processions at Murcia, strikes us as being a very fine specimen of Zarcillo's work. It is, of course, marred by the embroidered-velvet garment worn by the Saviour; but the angel's face is especially beautiful and expressive. The sculptor was working about 1763, and Murcia possesses several of these groups in wood. The author professes to be no connoisseur of painting, and, therefore, one is not surprised to read, "I believe that the marvel of Velasquez is that he painted *alla prima*, i. e., that he had not to go over and over again, working up his picture"; and then to find that Murillo's lovely "Children with the Shell," his divine visions of saints in ecstasy, glow "in their own peculiar haze . . . before one's very eyes." The useful kindness of the police in protecting visitors from the rabble of children, the cleanliness and well-to-do-ness of the people, their courteousness, regardless of, and often refusing, tips, strike one as the last characteristics one would expect to find in Spain. But the Spain of to-day seems to be a pleasant place to travel in.

At the end of the book are some illustrations of architectural terms, which would have been exceedingly useful if the draughtsman had been content with plain Roman type in naming his "terms." As they stand, the fantastic lettering is quite confusing, and requires too much time and light to decipher, especially in a guide which is intended for hurried visitors to use in dark churches.



PHILADELPHIA T-SQUARE CLUB.

THE T-Square Club held its regular monthly meeting on Wednesday evening, November 1. Thirteen designs were submitted in the second of the series of mutually-related competitions and the average of which the European Travelling Fellowship will be

¹ "Cities and Sights of Spain." By E. Main. Bell: London. 3s. 6d.

awarded, several having been sent from a distance by non-resident members. The competition was judged without reference to what had gone before, as all will be, except the last two competitions in which the various elements of the design will be considered in relation to each other. The subject was therefore, virtually, "The Plans of a Philadelphia Suburban Mansion," and the Mentions were awarded by vote of the entire Club, after an informal criticism by Messrs. Kellogg and Dull, to Richard L. Watmogle, first; Wethrell P. Trout, second; I. Edgar Hill, third.

The T-Square Club adopted as its standard for the conduct of competitions the "Code governing Competitions" arranged by representatives of several architectural clubs, of which the T-Square Club was one, meeting at New York last year. During the month the T-Square Club was given a reception by the management of the Free Library of Philadelphia, which was desirous of introducing to the profession the handsome collection of architectural work in the Pepper Memorial Library. ARTHUR S. BROOKE, Secretary.

NEW YORK CHAPTER OF THE AMERICAN INSTITUTE OF ARCHITECTS.

I AM instructed by the New York Chapter of the American Institute of Architects to forward to you for publication the following resolutions, which were adopted at the special meeting of the Chapter held on November 1, 1899, and which were forwarded at once to Hon. Lyman J. Gage, Secretary of the Treasury:—

Whereas, The selection of the Commission to pass upon the designs for the New York Custom-house is a matter of regret, and

Whereas, The New York Chapter of the American Institute of Architects cannot approve of the methods adopted by this Commission in arriving at a decision, nevertheless

Resolved, That in the absence of other evidence of want of good faith on the part of this Commission than has been made public, it is to the best interest of the architectural profession that the award of this Commission be confirmed by the Secretary of the Treasury.

CHARLES I. BERG, Corresponding Secretary.



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

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BAS-RELIEFS IN THE BASILICA OF S. ANTONIO, PADUA, ITALY. TULLIO LOMBARDO, SCULPTOR.

BAS-RELIEF IN THE CHURCH OF S. GIOVANNI CRISOSTOMO, VENICE, ITALY.

PROPHETS AND EVANGELS IN THE GIUSTINIANI CHAPEL, CHURCH OF S. FRANCESCO DELLA VIGNA, VENICE, ITALY. THE LOMBARDI, SCULPTORS.

FOR description of this and two preceding plates see article, elsewhere in this issue, on "Santa Maria dei Miracoli."

TWO TOMBSTONES DESIGNED BY MR. ROBERT BROWN, JR., ARCHITECT, BOSTON, MASS.

BRONZE FIGURE FOR THE TOMB OF GOVERNOR OLIVER AMES. MR. ROBERT KRAUS, SCULPTOR, BOSTON, MASS.

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

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STAIRCASE-HALL: HOUSE OF ROBERT MCMASTER GILLESPIE, ESQ., TUXEDO PARK, N. Y. MESSRS. HOWARD & CAULDWELL, ARCHITECTS, NEW YORK, N. Y.

[Gelatin Print.]

HALF-TIMBERED HOUSE ON THE HOLZMARKT, HALBERSTADT, SAXONY.

[Gelatine Print.]

THE old town of Halberstadt, twenty-five miles southwest of Magdeburg, is first heard from A. D. 820, when the See was established there. It received town rights in 998, was twice burned down in the twelfth century, and was held alternately by the Swedes and Imperialists during the Thirty Years' War. Its population now is about forty thousand. Its most famous buildings are the Cathedral and the interesting Town-hall.

The dwelling-house in half-timbered construction, shown in our plate, is one of a very large class to be found not only in Halberstadt, but in many other towns of Northern Germany. It is distinguished from its fellows by its lively silhouette, and by the unusually plentiful employment of carved inscriptions in the timbered friezes that gird the façades in every story. The motif of the round-arched arcades under the windows is extensively employed here, and with complete success. The spaces between the arches, which are now smooth and bare, were formerly filled with decorative painting. The building was erected in 1576 upon a corner-lot on the Market Square. Like so many interesting old dwellings of that period, it is to be torn down, to make room for a modern structure devoted to business.

THE CATHEDRAL, WITH GATE-HOUSE, LOOKING SOUTHEAST, BRISTOL, ENG.

THE CATHEDRAL, LOOKING NORTHWEST, BRISTOL, ENG.



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

"AN AWARD CRITICIZED."

NEW YORK, N. Y., November 13, 1899.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—I am sorry you headed my letter of November 3, "An Award Criticized," since I said in the letter, "I do not blame the professor," and if I called the thing "a wretched affair," those words quite clearly indicate I did not consider the award wretched—rather it is the temptation held out to architects to spend their strength on what the expert referee could not have more plainly called a useless waste.

I am sorry in the editor's foot-note you did not more cordially endorse the pro-bono-publico purpose of my letter—"good to the public," who could have better study from architects if in competitions they did not have to do such a volume of useless work—good to the architect, that such nonsense as a demand for eight drawings, when only three are valued for consideration, be abolished.

We need the professional journals to help us form public opinion in this matter. Respectfully yours, ARTHUR B. JENNINGS.

[So far as the professor is concerned, we cannot see anything to criticize either in his conduct or in the requirement as to number of drawings, which was very probably prepared under his advice. It is obvious that, while a considerable number of drawings may be necessary to show a design clearly, one drawing out of each set may be sufficient to indicate whether the design shown by the set would be satisfactory or practicable. For example, suppose a competition for a building requiring a dome. Evidently, plans of every story, elevations and sections would be necessary to show whether the construction could be reconciled with the convenience of arrangement desired, yet a glance at a first-floor plan, showing supports for the dome obviously insufficient, would condemn irretrievably the whole set to which it belonged; and it would be only the sets which passed this test of crucial points that would deserve, or need receive, the more complete examination and comparison of all the drawings. In our experience, this is just the process always followed by experts in judging competitive designs. A school-house, for instance, in which the entrance-hall is without light and air, would be useless, and an examination of the first-story plan only in each set of designs for such a building is quite sufficient to eliminate sets which need no further attention; and so in regard to many other buildings. That so much time should have been wasted on their other drawings by the competitors whose designs are thrown out in this way is their fault, not that of the expert, or of the system. At the same time, we have always urged, as have also nearly all the great professional societies, that the actual labor in preliminary competitions should be made as light as possible. Drawings at a small scale are quite enough to show whether their author has understood and thoroughly studied his problem, and even whether his scheme of construction is adequate and practicable, as well as whether his plan is convenient, and his elevations beautiful. Many of the most successful competitions have been, and are, carried out in this way, and more perhaps would be, except for the influence of certain great practitioners, who keep a costly staff of competition draughtsmen, and, perhaps unconsciously, foster the taste for expensive sets of drawings, in furnishing which their superior resources enable them to shut out architects who cannot devote the time of a number of highly-paid assistants to speculative enterprises. We quite agree with Mr. Jennings that in this way the public loses the service of many highly-competent architects, and gets, in exchange, a great deal of work, the design and construction of which have been handed over to clever draughtsmen, whose work their busy employers have hardly seen, much less studied, and it is desirable

that the profession, and the professional journals, should, as he suggests, from time to time remind the public of the better way of managing such things. — EDS. AMERICAN ARCHITECT.]



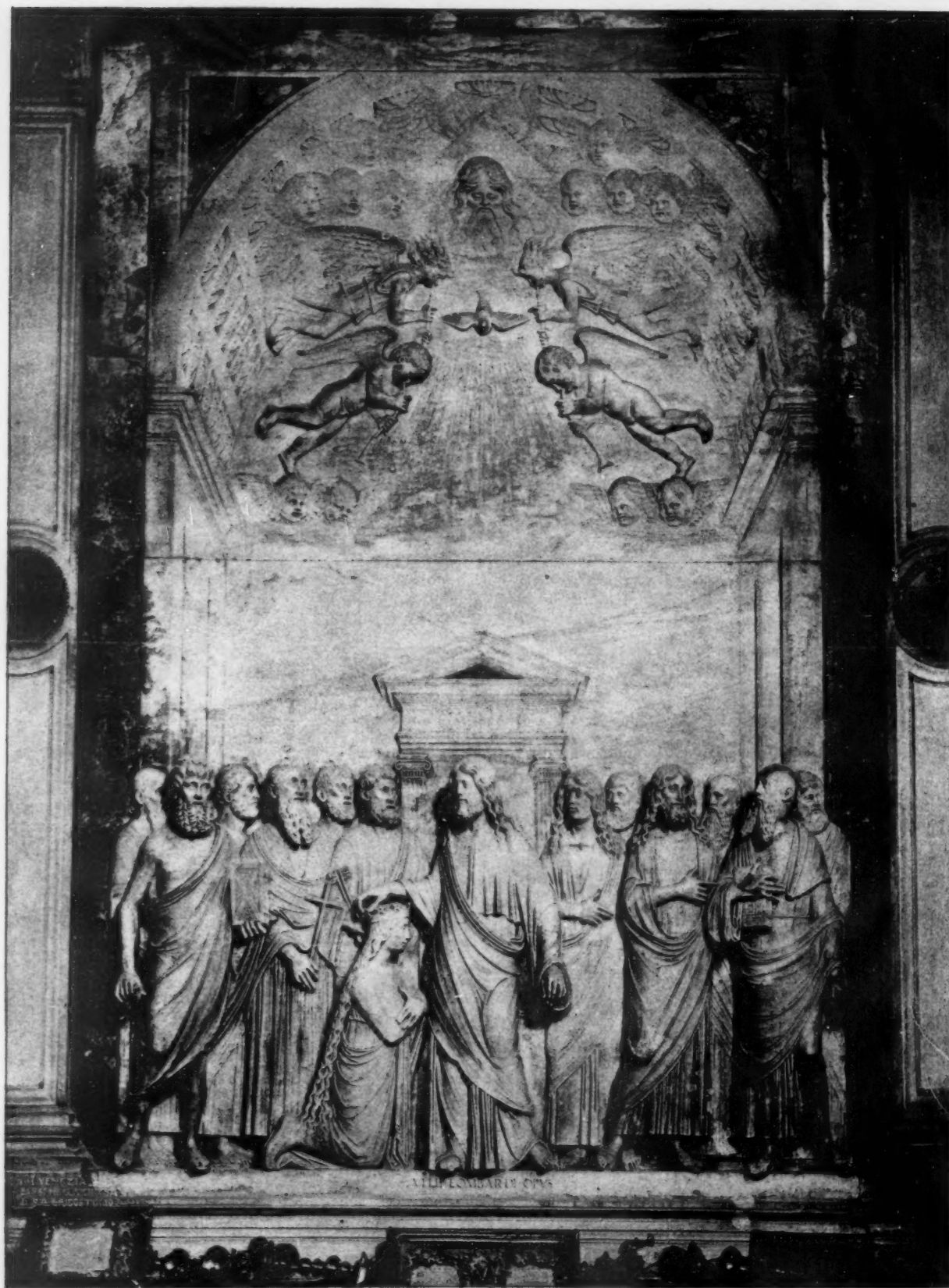
BUTTE BUILDINGS INJURED BY A LANDSLIP.—For several weeks a large part of the city of Butte, Mont., has been sliding downhill. A number of large buildings and residences, including the county court-house and the residence of United States Senator W. A. Clark, have been cracked and fissured, and geologists express the opinion that the buildings damaged are located on a seam of rock or earth along which a cleavage is taking place. — *Exchange*.

ALUMINIUM AS A CONDUCTOR.—The Chicago Record says, that aluminium is to have its first important trial as a commercial conductor of electricity on the Northwestern Elevated Road. Twenty miles of inch-and-a-half cables—150,000 pounds of the light-weight, silvery stuff—are to be strung along the steel trestle to distribute the motive-power to the trolley-rails of the new road. Aluminium displaces its copper rival on the new road because of its cheapness. Copper has almost doubled in price within a twelvemonth, while the lighter metal has dropped a shade in the scale. James R. Chapman, the electrical engineer in charge of the new road, says: "After copper, aluminium is the best conductor among the cheaper metals. An aluminium wire has the additional advantages of being lighter to handle and of being non-corrosive." According to Mr. Chapman, a perfect joint has been made possible by a solder invented by a Chicago man.

AN OLD HOUSE.—Recently a visit was paid by the Jewish Historical Society of England to Lincoln, which is recognized as the most interesting city in all England to students of early Jewish history in this country. The old Jew's House at the bottom of Steep Hill and the house of Aaron the Jew at the corner of Christ's Hospital Terrace both came in for close attention and detailed examination. As Aaron died in 1186, the house cannot be less than 750 years old, and it is absolutely the oldest private dwelling-house of stone in England, and probably in all Europe. Aaron of Lincoln was a very distinguished man in his time, being, indeed, one of the Rothschilds of the period, and when he died, Henry II seized his treasure and debts. The treasure was lost on the way to Normandy, but for many years after Aaron's death his debts were collected by a special branch of the Exchequer, two treasurers and two clerks being kept fully employed in keeping the accounts. His monetary transactions were thus obviously on an almost national scale. — *Grantham (England) Journal*.

A NEW AMERICAN ART-SCHOOL IN PARIS.—"Within a few weeks," says the *Figaro*, "the inauguration of an American School of Fine-Arts, Music, Singing and Declamation will take place in Paris. This institution is due to the untiring energy of an American lady, Miss Mathilde Smedley, who for the past four years has been laboring in behalf of an institution to shelter young Americans, male and female, who come over to take lessons of French masters. The national school about to be opened is in the Avenue d'Iéna. The Government at Washington was induced by Miss Smedley to take up the matter, and that lady is now almost certain that forty-five States of the Union will send over to the school as 'boursiers' ninety young people of both sexes, selected after a serious competition, who will form the nucleus of the school. This is only the beginning of the scheme, for it is in contemplation to build a place to receive 500 students, at a cost of 5,000,000 francs. Toward this sum Mrs. Walden Pell, honorary president of the committee, subscribes 500,000 francs; another member of the American colony, 50,000 francs, and Mrs. Frank Leslie, 125,000 francs. The school was some time ago recognized by the French Government as of public utility, and it will therefore be exempt from taxation and authorized to receive donations and legacies." The *Figaro* asserts that in France such a conception would have remained in dreamland. In America five years will have sufficed to bring it to a successful conclusion. — *The Art Collector*.

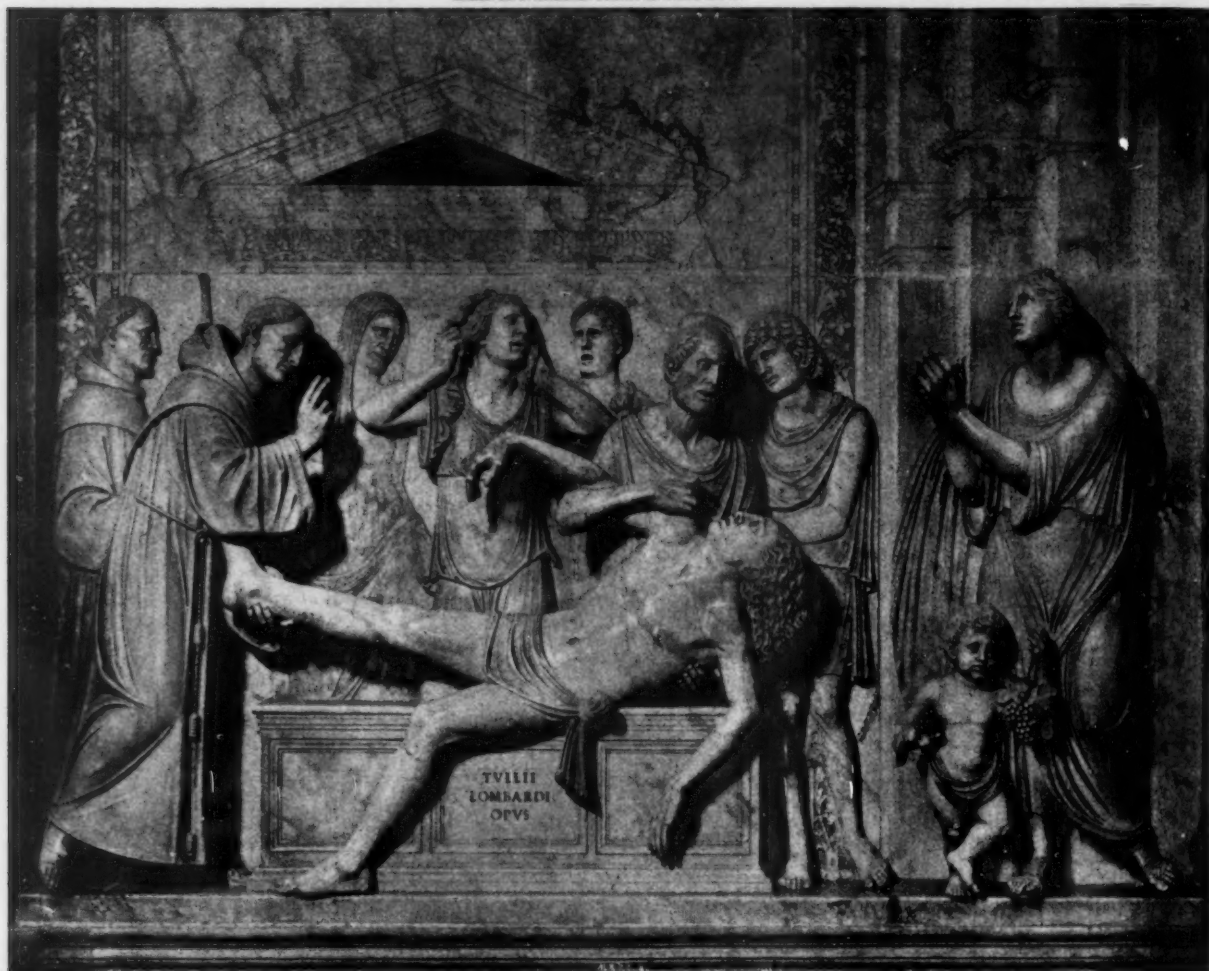
A NATURAL CEMENT BREAKWATER.—A cement breakwater at Marquette is one of the most interesting Government works on the great lakes, as it is the pioneer of a new class of construction, being the first breakwater built of natural cement. When the work was begun seven years ago many engineers doubted if the natural cement could be used in place of Portland, which sells at about three dollars a barrel, and which is altogether too expensive for such work. But experience has proved that, mixed with a small quantity of Portland, it answers every purpose, and, indeed, so well has the early-built part of the breakwater withstood the severe tests of wave action and climate to which it has been subjected that the Government has undertaken a great deal larger work of the same kind at Duluth. The alternating heat of summer and the terrific cold of winter have not cracked the cement, waves have not affected it in the least, and ice and logs which have battered it for weeks at a time have scarcely more than scratched it. It is calculated that the first year after a block is put in it will cut down three one-hundredths of an inch by these agents, but that the abrasion is less year after year, till, when time has been given for the cement to harden thoroughly, it becomes practically nothing. Engineers say the structure will be standing in good serviceable condition 100 years from now. Twelve years is the average life of the old-style, wooden-cribbled breakwater filled in with stone. As the cost of the concrete structure is but little in excess of the other, it is easy to see the economy to the Government in the new style. — *N. Y. Evening Post*.



BAS RELIEF IN THE CHURCH OF S. GIOVANNI CRISOSTOMO, VENICE, ITALY.

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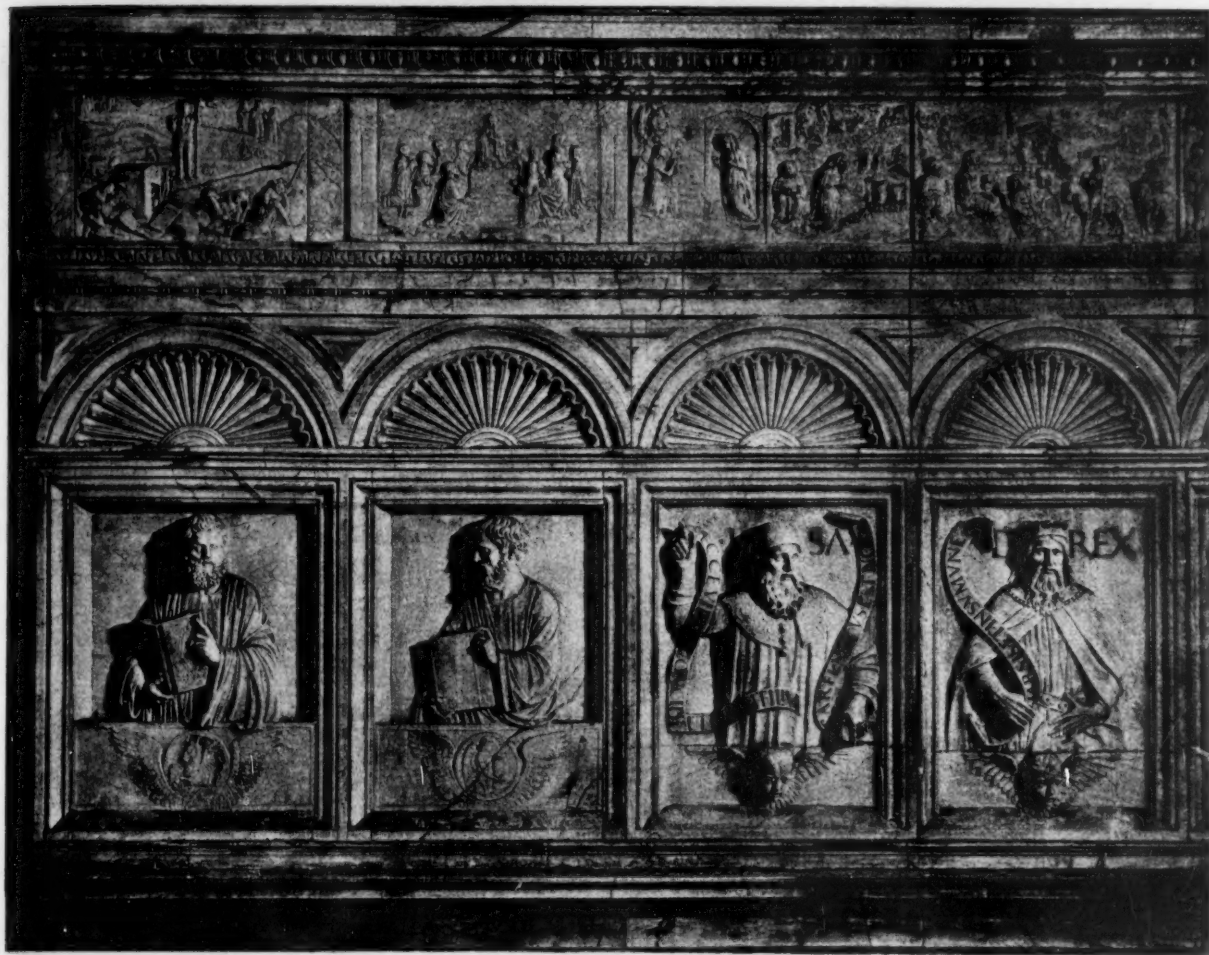
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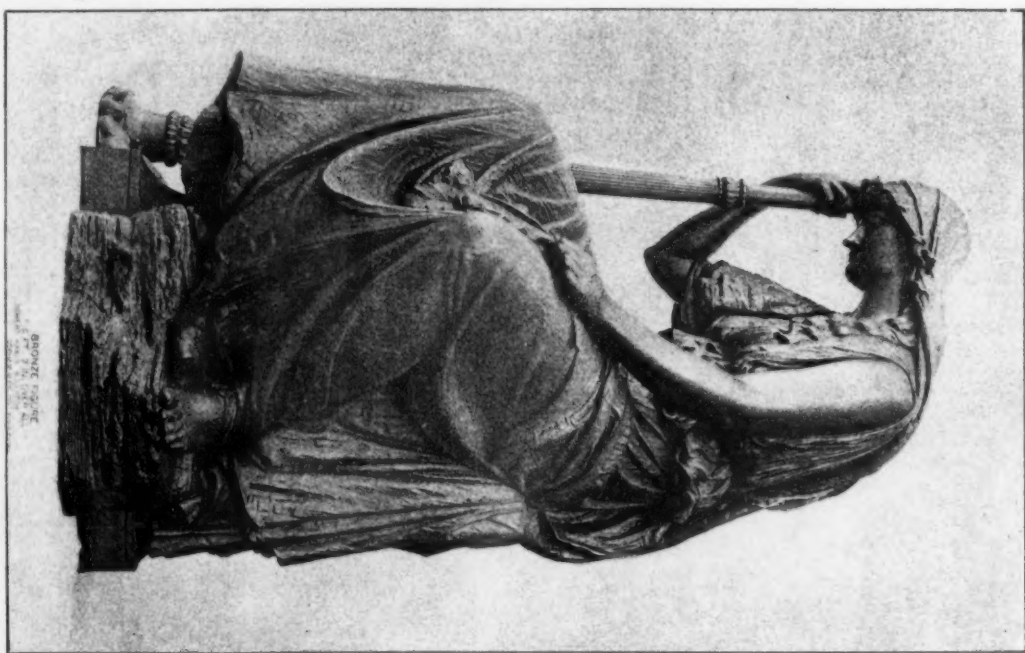
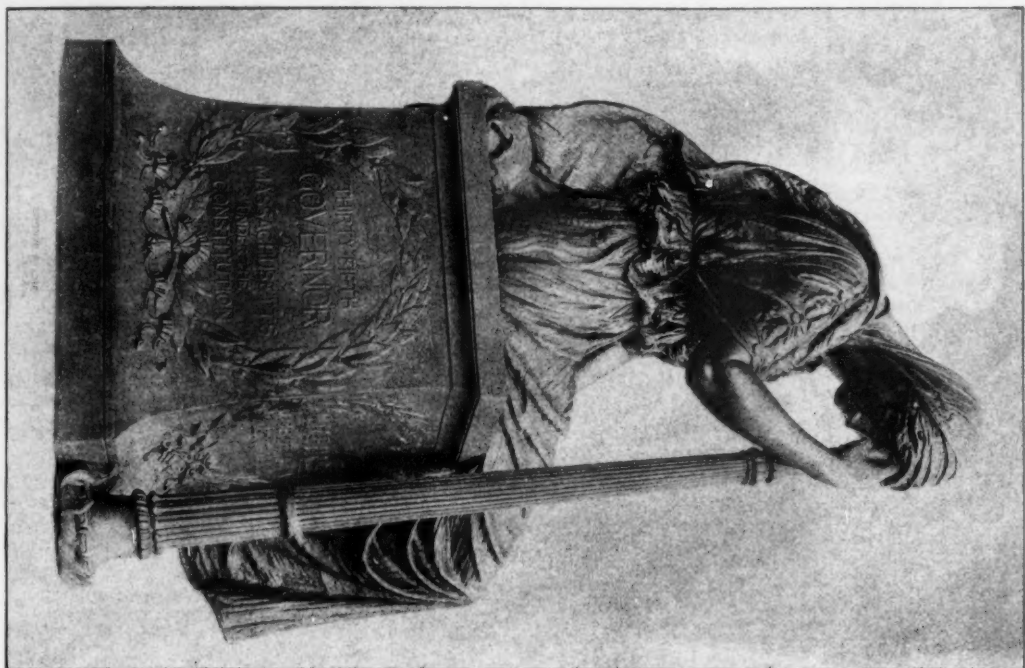
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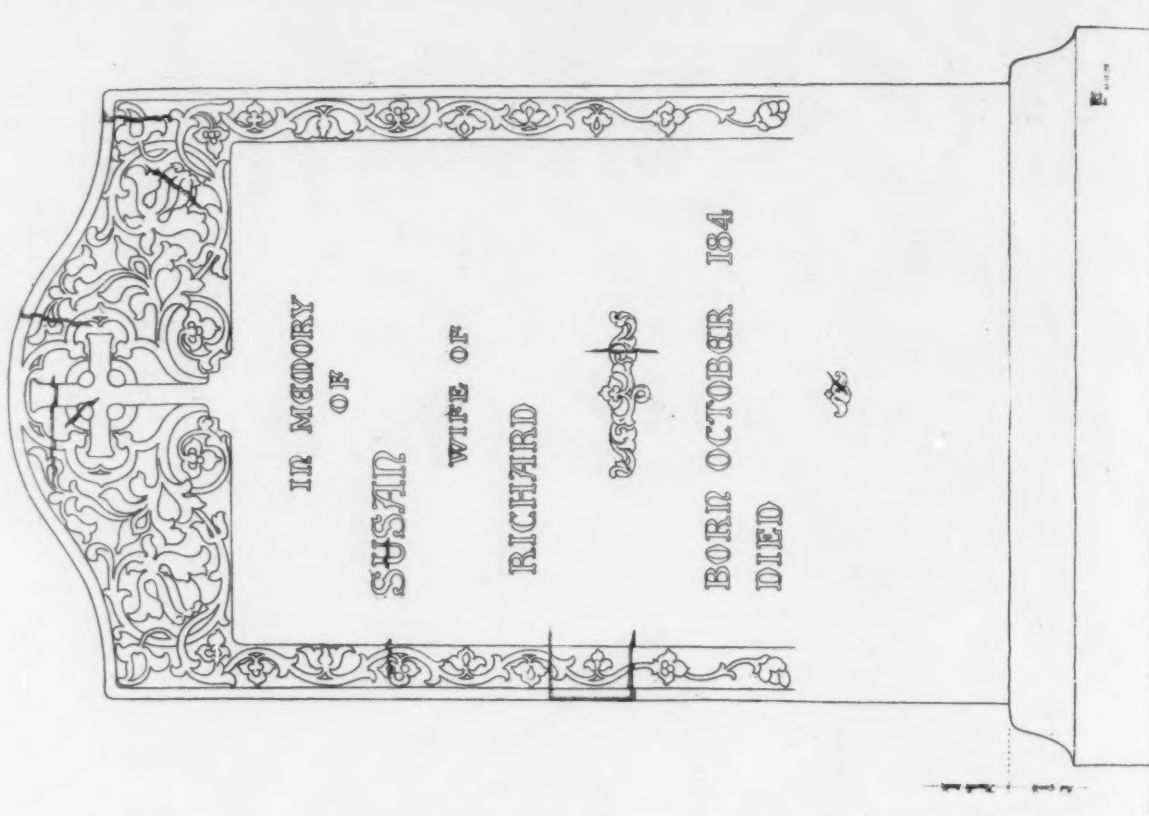
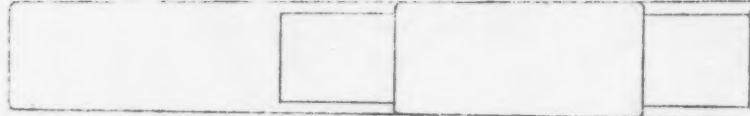
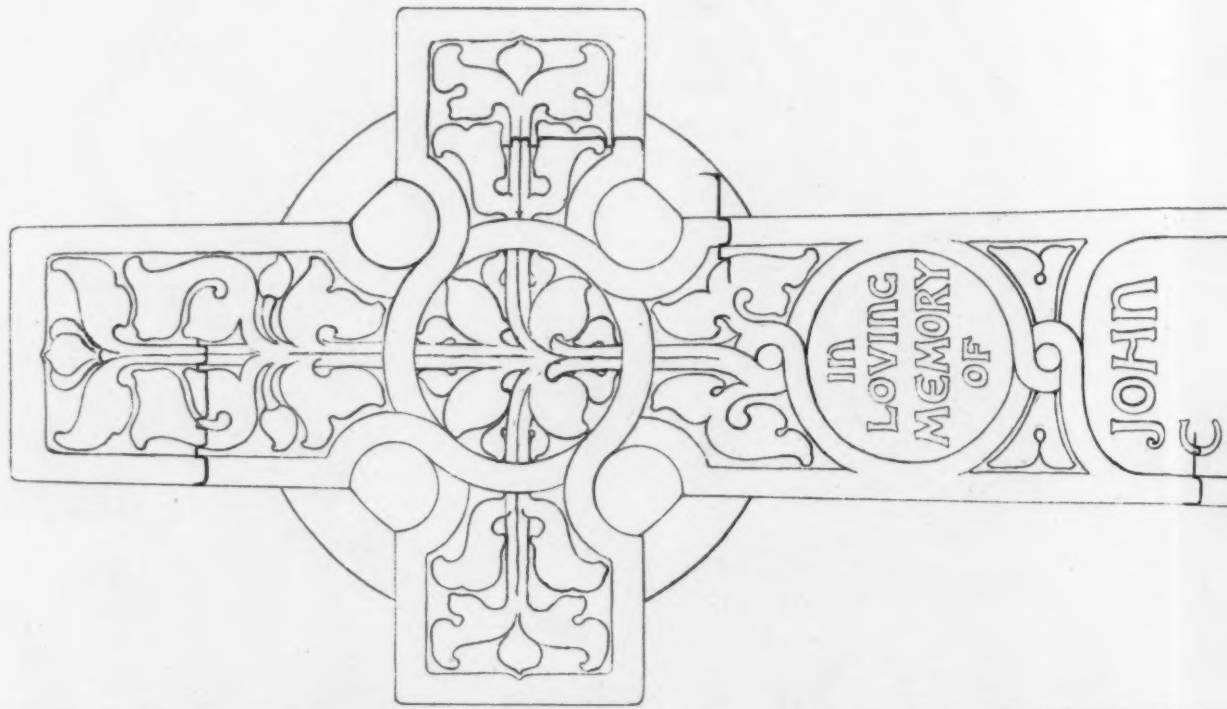
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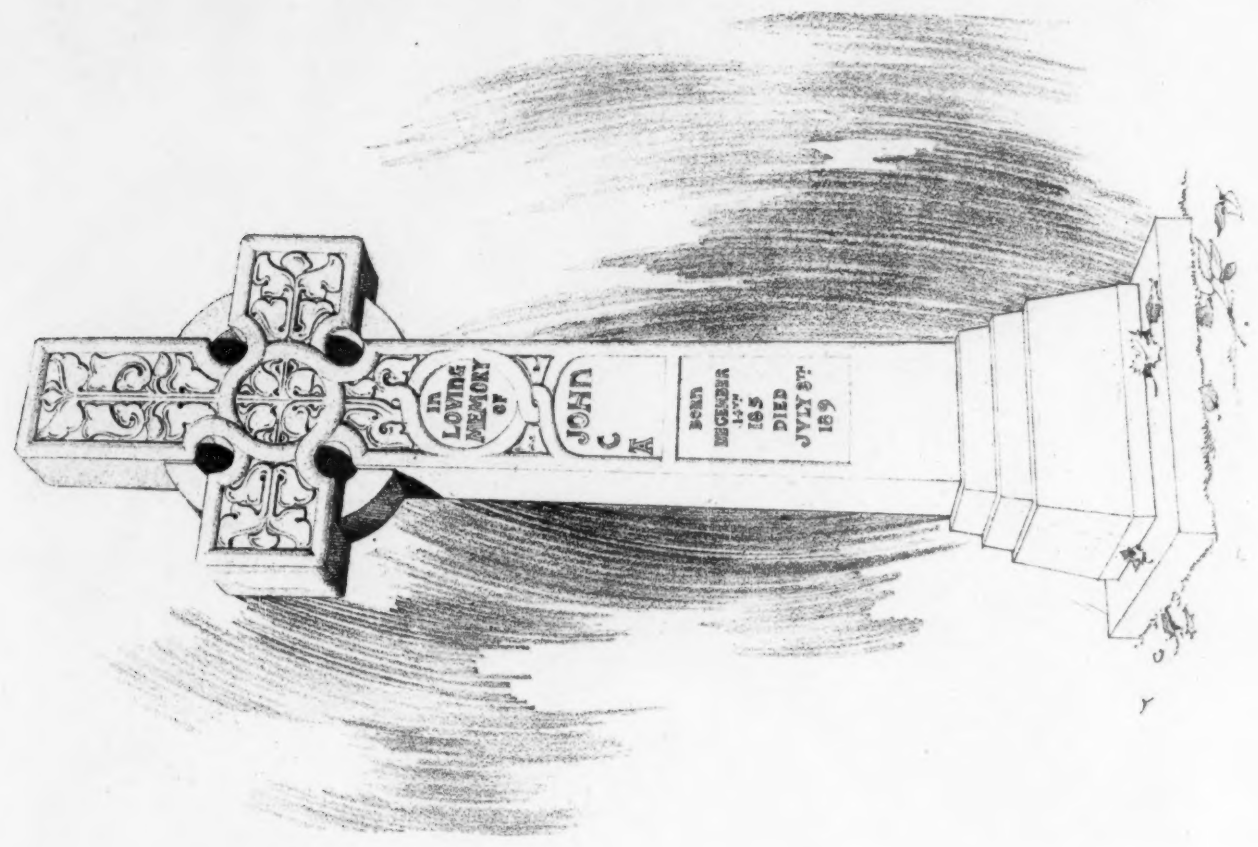
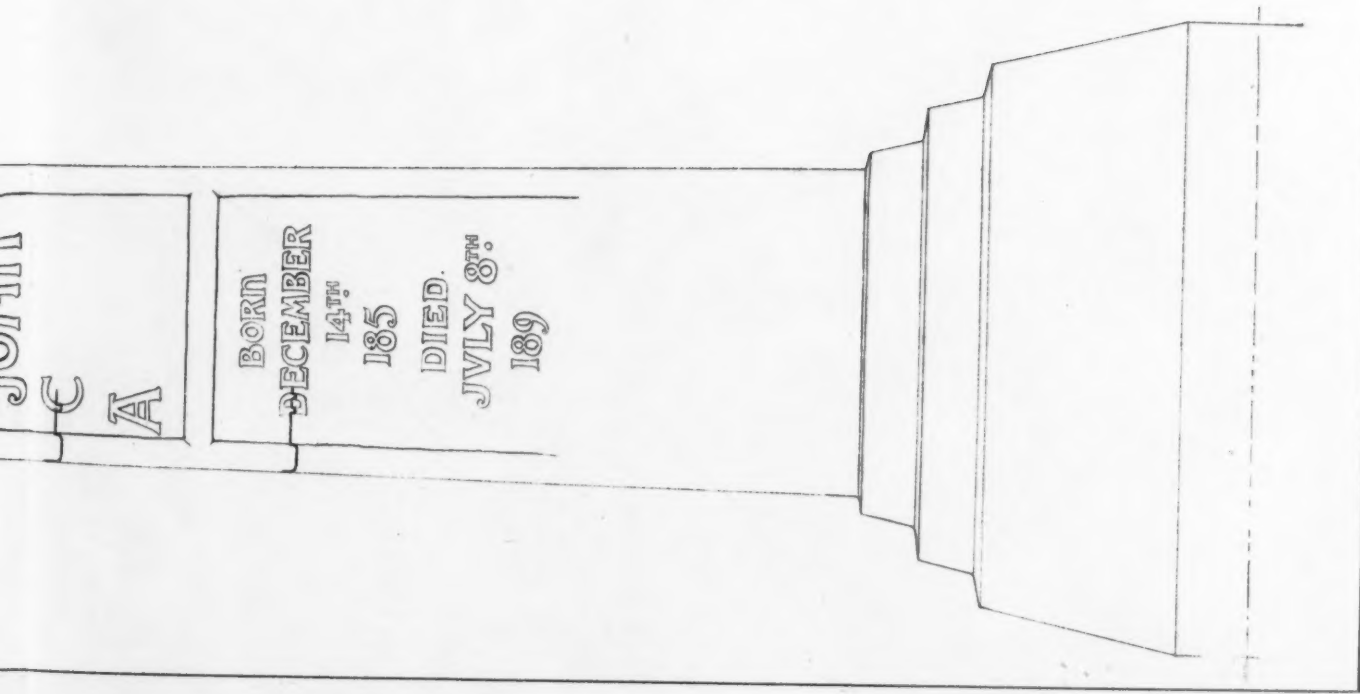


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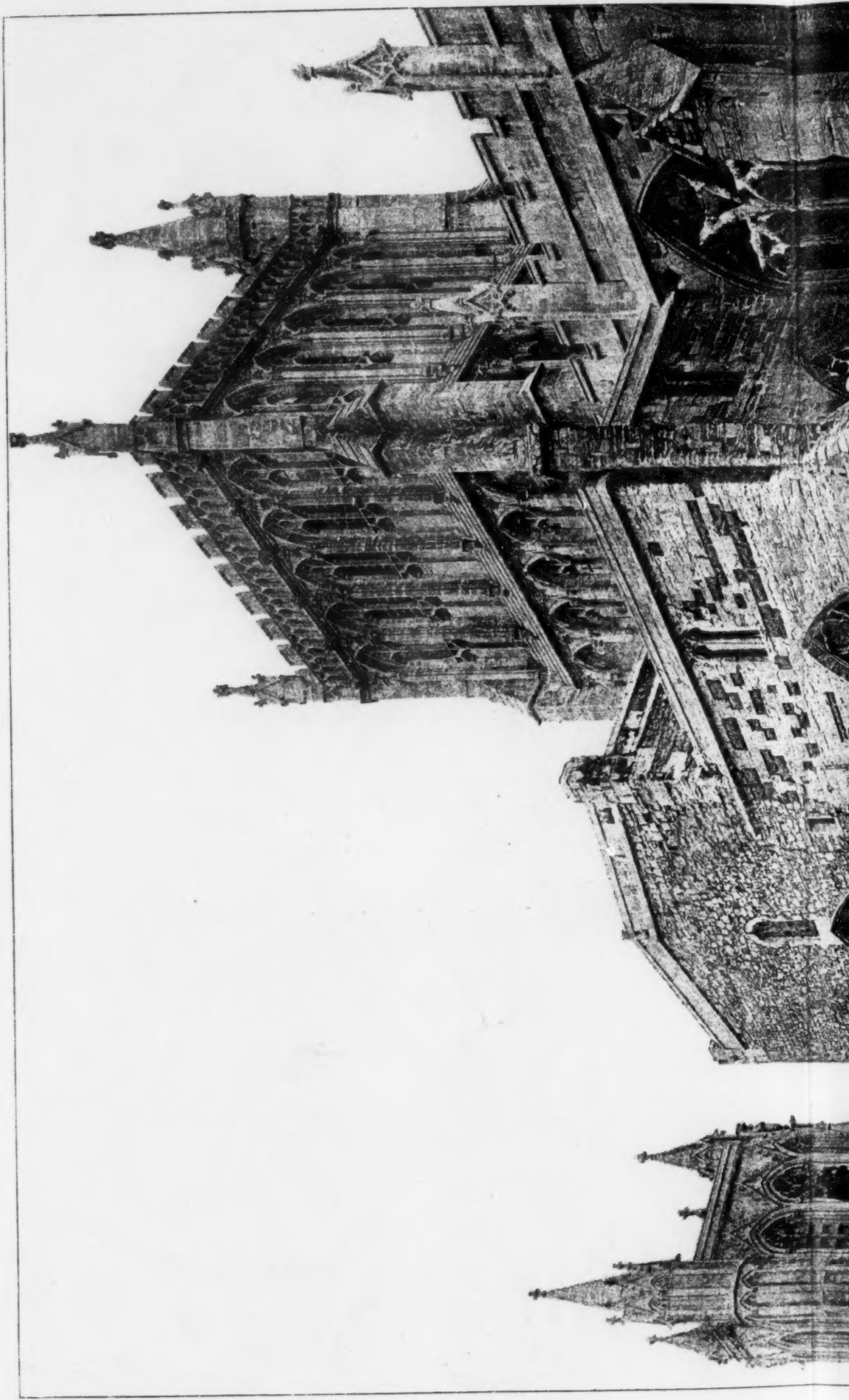


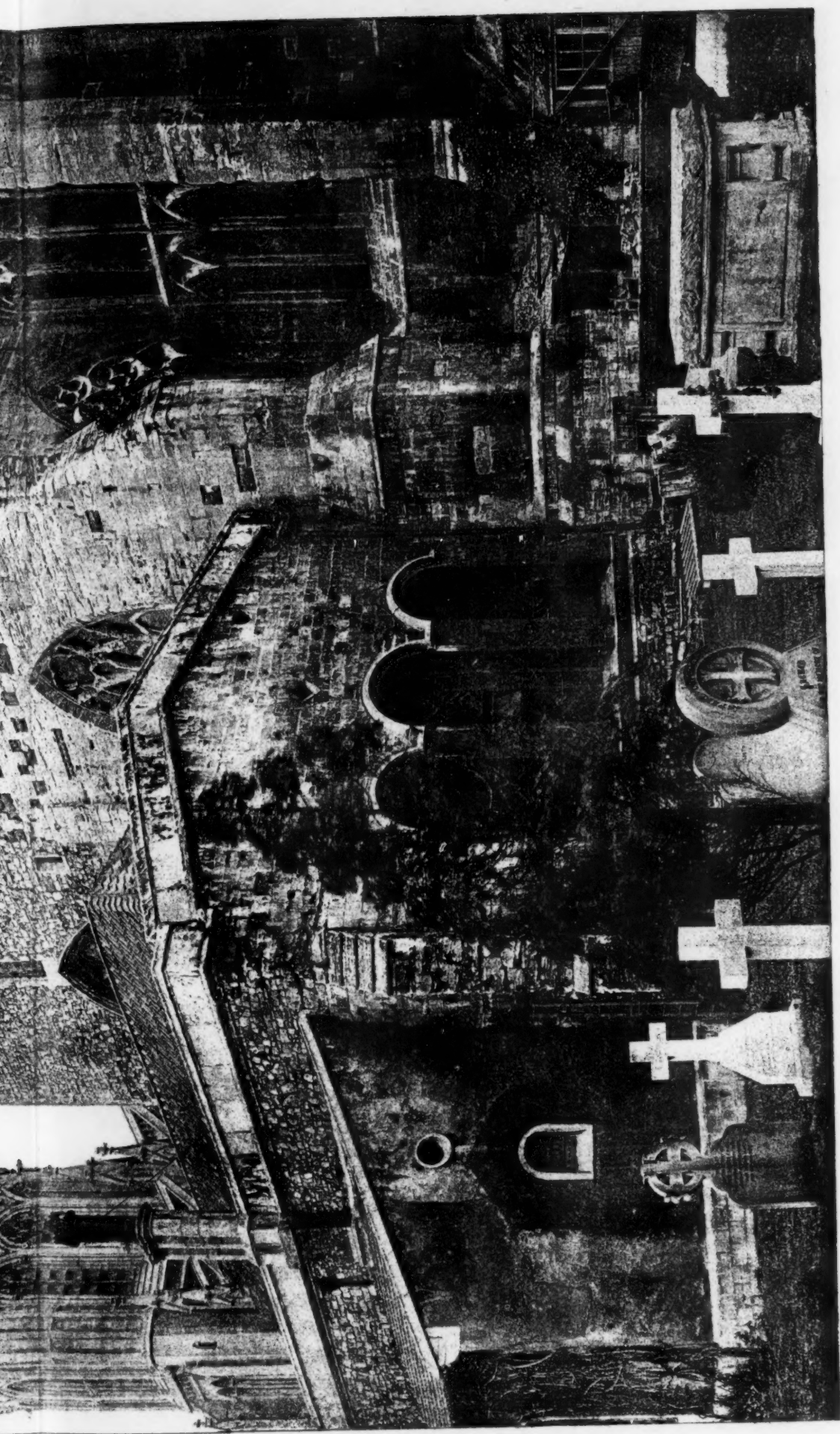
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AMERICAN ARCHITECT AND BUILDING NEWS, Nov. 15, 1899.

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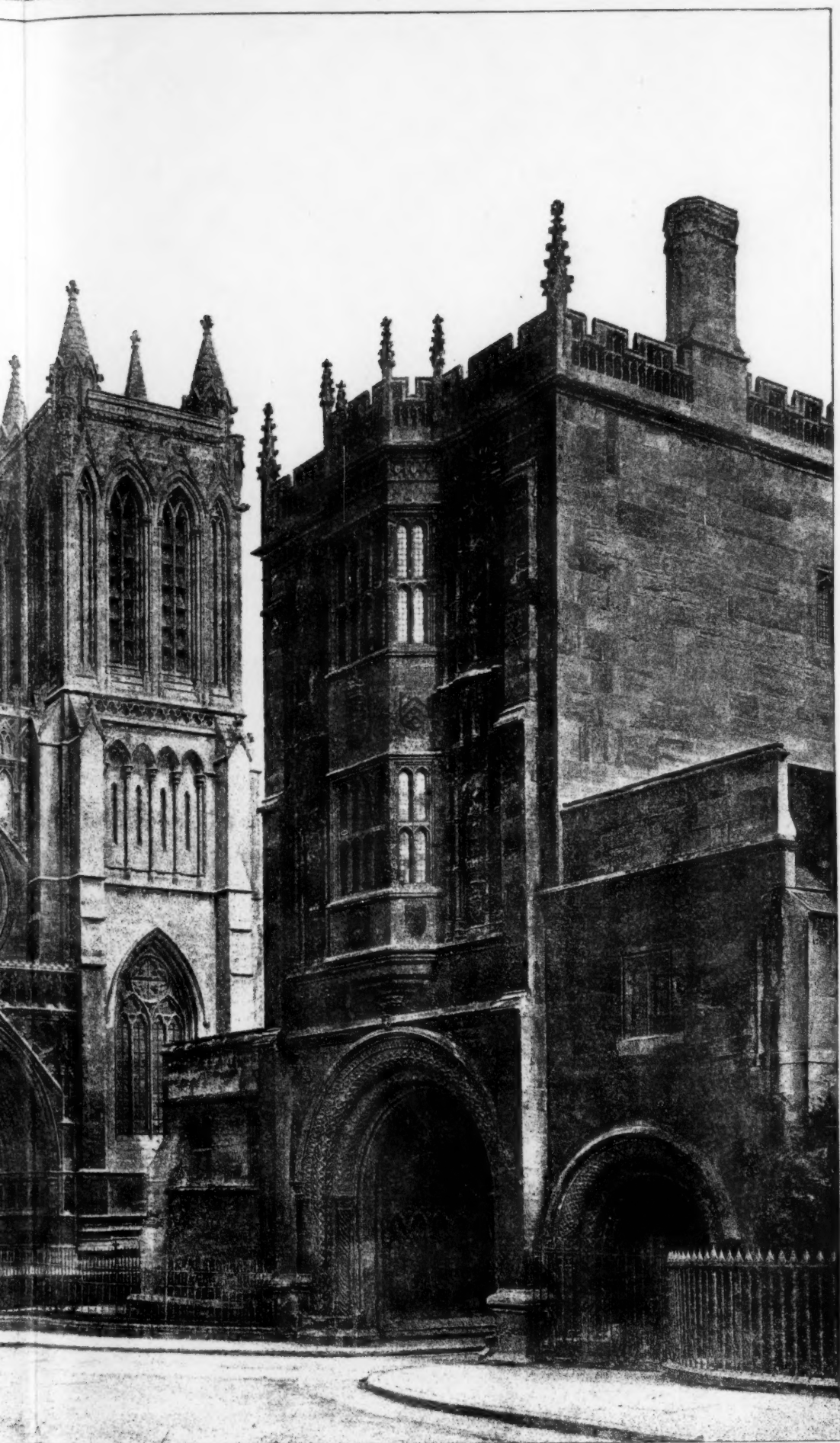




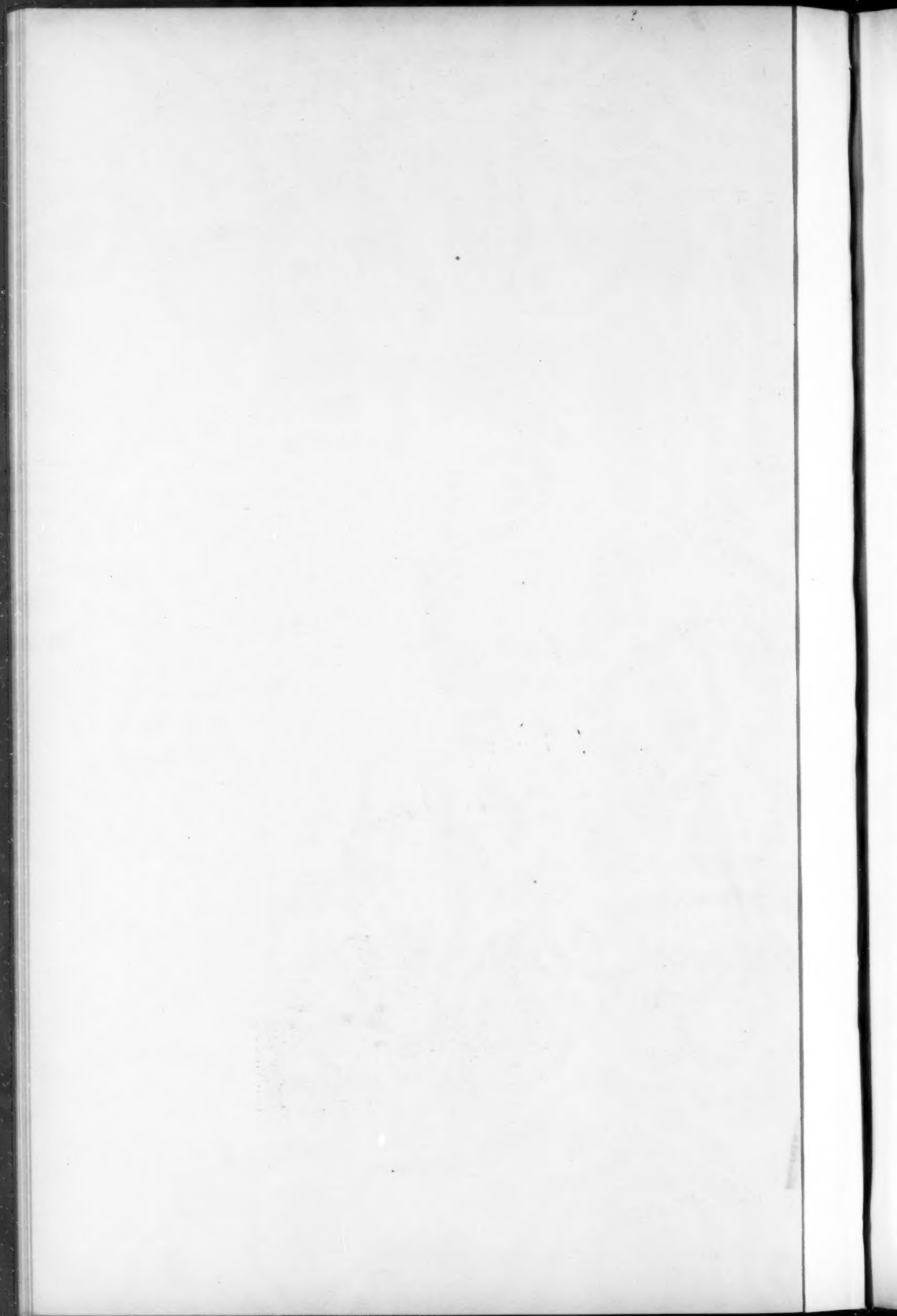
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SOUTH-EAST. WITH GATE-HOUSE



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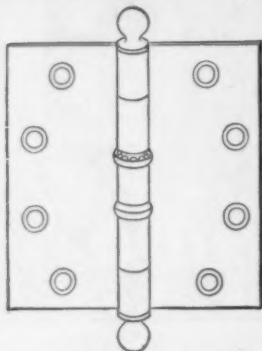
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" Sienna.....			
Tennessee, red.....			
Knockville.....			
Pennsylvania, blue.....			
Vermont, white.....			
Slate: Roofing (P square).....			
Green.....	5 00 @ 6 00		
" unfading.....	5 00 @ 6 00		
Purple.....	5 00 @ 6 00		
Red.....	10 00 @ 10 00		
Black, Lehigh.....	4 25 @ 4 75		
" Chapmans.....			
Genuine Bangor.....	4 35 @ 5 50		
Unfading black.....	6 00 @ 8 50		
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N. Peach Bottom, war. unfading			
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Pine..... Round Wood	3 25 @ 3 50		
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Shingles:			
Pine, shaved..... P M.....	5 00 @ 6 00		
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- 14, 15. Old South Church, Boston, Mass. 1729.
16. St. John's Chapel, New York, N. Y. Date, 1803=6.
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17. First Church, Hingham, Mass. 1681.
18. The Cloisters ["Saal"] Ephrata, Pa. 1744.
- 19, 20. Taylor House, Roxbury, Mass. 1790.
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- 21, 27, 29. Independence Hall, Philadelphia, Pa.
1729=34.
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28. Mantels in a South Third Street House, Philadelphia, Pa.
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- 30, 32, 33, 35, 36. Mount Pleasant Mansion, Philadelphia, Pa. Date, 1761.
31. Interior of Christ Church, Philadelphia, Pa.
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34. Cupolas from the Pennsylvania Hospital, Philadelphia, Pa. Date, 1755=96.
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- "The So-called Colonial History of the United States,"
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- "The Roof of the Old South Meeting House,"
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- "The Seventh Day Baptist Church, Newport, R. I.,"
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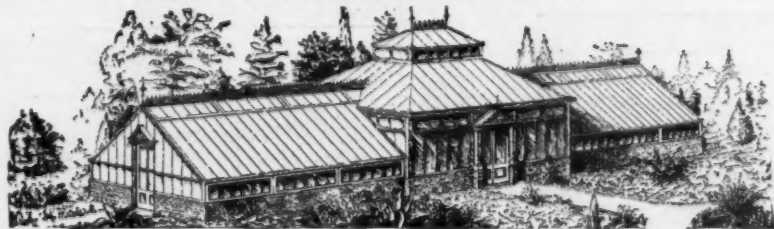
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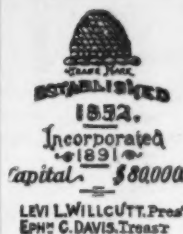
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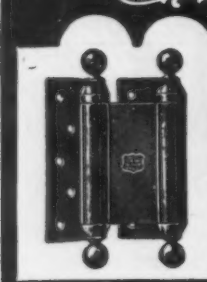
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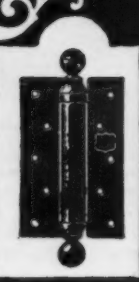
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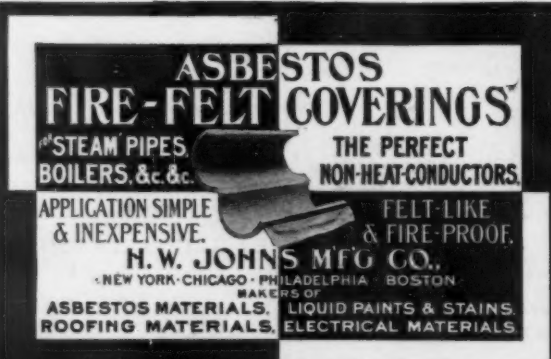
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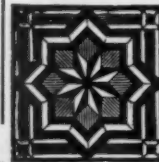
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BUILDING INTELLIGENCE.

(Reported for The American Architect and Building News.)

[Although a large portion of the building intelligence is provided by their regular correspondents, the editors greatly desire to receive voluntary information, especially from the smaller and outlying towns.]

ADVANCE RUMORS.

Baltimore, Md.—Baldwin & Pennington, architects, 44 South St., have completed plans for a stone bank-building, to cost \$60,000, for the German Savings Bank.

B. B. Owens, 323 N. Charles St., is preparing plans for a \$25,000 edifice for St. John's Independent M. E. Church, to be erected at St. Paul and 22d Sts.

Beaver Dam, Wis.—St. Peter's parish will soon begin the erection of a church edifice to cost \$18,000, \$15,000 of which has already been raised. The new church will be erected on the site of the present building.

Bluffton, O.—Minnesota College is to have a new college building. It will be two stories, brick, 73' x 90', steam, and cost \$10,000. The contract will be let about December 15.

Boston, Mass.—Plans have been drawn for the erection of a \$2,000,000 elevator at East Boston in the interest of the Boston & Albany and New York Central roads. This is taken as an indication of the purpose of the New York Central people to locate an immense terminal property at East Boston. The elimination of grade crossings will make available 4,000,000 square feet of East Boston company land.

Brooklyn, N. Y.—F. Loeser & Co. have purchased ground on Livingston St. and will erect on it a six-story brick and stone store-building. F. H. Kimball, 71 Broadway, New York, is drawing the plans.

Buffalo, N. Y.—The trustees of the Emergency Hospital are contemplating the erection of a new four-story brick hospital at Eagle and Pine Sts. Plans will be prepared for the structure shortly and bids will be invited for the work of construction.

It is stated that the Buffalo Ry. Co. will erect a brick car-house on Jefferson and Eagle Sts., to cost about \$32,000.

Camden, N. J.—Thomas Stephens, of this city, has been selected to prepare plans for the buildings of the new insane Asylum for Burlington County.

Centerville, Md.—It is stated that Geo. W. Archer, Central Savings Bank Building, Baltimore, is preparing plans for the new high-school to be erected here.

Chicago, Ill.—Madlen & Schultze, architects, are receiving bids for the erection of 3 three-story stone-front residences, 20' x 60', to be erected on Roslyn Pl., near Lincoln Park, at a cost of \$15,000.

Dr. F. W. E. Henkel, 1003 State St., is to erect a residence on the southeast corner of Ashland Boulevard and Edgemont Ave., after plans by Burton & Gassman; cost, \$25,000.

A three-story stone apartment-house, 50' x 60', is to be built shortly on Augusta St., for W. P. Hock, 214 W. Lake St.

It is reported that a new twelve-story hotel is to

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(Advance Rumors Continued.)

be built in this city at the northwest corner of Monroe and State Sts. The hotel will cover a plot 97' x 130', and the rental is said to be \$50,000 per year. A company will be incorporated with a capital stock of \$750,000. The building, which is to be of iron, faced with terra-cotta, brick and stone, is estimated to cost \$500,000.

Fond du Lac, Wis.—Press reports say that the Board of Education will petition the Council for an appropriation of \$27,000 to erect a school in the southern part of the city.

Fort Worth, Tex.—Orthwein Sons, grain exporters, of Kansas City, and H. Lewis are arranging to build here a grain-elevator of 250,000 bushels capacity.

Gardensville, N. Y.—A brick hospital, to cost about \$150,000, is to be built for the Sisters of St. Francis, after plans by Geo. J. Metzger, W. Huron St., Buffalo.

Germantown, Pa.—An apartment-house to contain at least 250 rooms is to be erected on Chelton Ave., between Green and Wayne Sts. It will be six stories in height, constructed of Pompeian brick and Indiana limestone, with terra-cotta trimmings. Among other features will be a roof-garden. Harlan Page, of Mt. Airy, is at the head of the syndicate having the enterprise in charge.

Greenville, Pa.—Designs have been furnished by C. C. & A. L. Thayer, Newcastle, for a hotel to be built for P. J. McFarland. The structure will be of brick, slate roof, and cost about \$10,000.

Hartford, Conn.—The Second North School District voted recently to build a school on Atlantic St., to cost about \$30,000.

Hillsborough, Wis.—Chandler & Park, architects, of Racine, have prepared plans for a two-story school-house, 60' x 70', to be erected here at a cost of \$12,000. Bids will be taken after January 1.

Kansas City, Mo.—Root & Siemens, architects, 616 American Bank Building, have submitted plans for the new labor temple, to be built at 10th St. and Baltimore Ave. The building will be 85' x 140', seven stories high, and cost about \$85,000.

Lafayette, Ind.—It is stated that the Lafayette Cracker Co. will expend \$30,000 in improving its plant. An electric plant will be installed. Pottlitzer Bros., proprietors.

Manchester, N. H.—Kimball Bros., shoe manufacturers, are about to ask for bids, it is said, for a 50' x 100' addition to their plant.

Massfield, Mass.—A library building is being erected in the centre of the town, near the common, as a memorial to the soldiers and sailors who died for their country. The site for the building as well as the foundation, equivalent to \$3,000, were donated by Mrs. Elizabeth F. Noble, a venerable resident.

Memphis, Tenn.—It is stated that the Louisville & Nashville R. R. Co. will erect a \$50,000 freight depot. R. Montfort, Ch. Engr., Louisville, Ky.

Minneapolis, Minn.—St. Paul's Episcopal Church will erect a new church and rectory at the corner of Franklin and Bryant Aves.; cost, about \$50,000. Fred'k Kees, 603 Kasota Building, is reported to have prepared plans for an annex to the Chamber of Commerce Building; cost, \$250,000.

New Castle, Pa.—It is reported that the English Evangelical Lutheran Society have accepted the plans of W. G. Eckels, corner Mill and Washington Sts., for the church soon to be erected by them at a cost of \$15,000.

New Lisbon, N. J.—It is said that plans are being prepared for an asylum for Burlington County, to cost about \$60,000. Thomas Stephens, Masonic Temple Building, Camden, is the architect.

New York, N. Y.—Oscar Hammerstein is having plans drawn for a \$200,000 theatre. Twelve three-story frame flats, 20' x 63' each, are to be built at the northeast corner of Barrett and 169th Sts., by Ferdinand Hecht, at a total cost of \$72,000.

Two five-story flats, with stores, 28' x 89' each, and costing \$36,000 together, are to be built by Mrs. Annie Cordier on the west side of Willis Ave., 50' north of 143d St.

Press reports state that W. E. D. Stokes, representing a company of west side real-estate operators are to build a seventeen-story hotel on Upper Broadway, corner W. 73d St., at a cost of \$2,500,000. It will be built of granite, limestone, white brick and terra-cotta. It will be an apartment hotel.

Norfolk, Va.—Bids are being received by David Lowenberg, for the erection of a four-story brick

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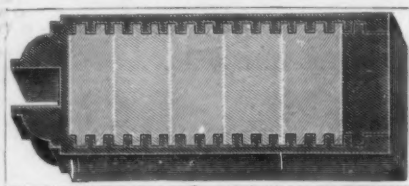
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BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

and frame hotel, 175' x 250', at Piney Beach, after plans prepared by Charles E. Cassell & Son, Law Building, Baltimore, Md. The building will cost approximately \$100,000.

William Kaufman, 801 Lewis Block, Pittsburgh, Pa., is preparing plans for a theatre to be erected in this city by a stock company; cost, \$80,000.

Philadelphia, Pa.—The Baldwin Locomotive Works contemplate another big extension to their plant. Contractors received plans and specifications for a modern six-story brick and iron building, which it is proposed to erect on the site of the present three-story foundry on Broad St., extending from Pennsylvania Ave. to Hamilton St. The new building will have a frontage of 207' on Broad St., and will extend back 75' on both streets.

St. Peter's Lutheran congregation at Barren Hill have decided to rebuild a structure which was not to exceed \$13,000. The new church will be a modern edifice of pointed stone, rock face, with a steeple. John Kerper is the Chairman of the Building Committee.

The Catholic Philopatrian Institute has appropriated \$25,000 for the proposed improvements to their new property on Arch St., above Broad.

The Gruson Iron Co. has arranged with the Eddy-stone Borough Council to locate its plant there. The company has bought the Simpson property and promises to erect buildings and have the plant in operation in two years. It will give employment to 1,000 persons.

Phoenix, Ariz.—J. J. Leonard, Leo Schultz and O. H. Newkirk have incorporated under the name of Leo Schultz Brewing Co., with a capital stock of \$100,000, and will begin at once the erection of a three-story brewery.

Ridgeway, Ont.—Smith & Craig are about to erect a \$10,000 brick block of stores on Main St. Malcomson & Higginbotham, of Detroit, Mich., architects.

Salem, O.—The Presbyterian Society here, through its Board of Trustees, are receiving competitive plans for a new church.

BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Scottsdale, Pa.—J. E. Allison, architect, 806 Lewis Block, Pittsburgh, is letting contracts for a \$25,000 stone and brick residence for J. D. Hill.

St. Louis, Mo.—The St. Louis Portland Cement Co. are incorporating with a capital stock of \$1,500,000 for the erection and operation of a large cement mill to be located on Prospect Hill.

St. Paul, Minn.—It is stated that the Swift Co. are arranging to double the capacity of their packing plant here, involving an expenditure of about \$100,000.

ALTERATIONS AND ADDITIONS.

Detroit, Mich.—W. H. Traves, brick addition to engine-room Parke, Davis & Co.'s laboratory; \$8,000.

Newark, N. J.—Ashbridge St., No. 23, five-st'y bk. addition, 35' x 50'; \$4,000; o., The Celluloid Co.; a., J. C. Rain.

Broad St., Nos. 443 445, alterations to bk. & st. bank-building, interior gutted and made into bank; \$20,000; o., North Ward Nat'l Bank.

Philadelphia, Pa.—Bainbridge St., interior alterations to Bethany Presbyterian Church; \$27,000; o., Chas. P. Nesbitt; a., Thomas P. Lonsdale.

Worcester, Mass.—Central St., wooden addition, 30' x 64'; \$6,000; o., Helen S. and F. A. Richardson; b., John Holden.

APARTMENT-HOUSES.

Chicago, Ill.—Ellis Ave., No. 3807, three-st'y & base st. & pressed-bk. flat, 44' x 80', comp. roof, steam; \$18,000; a., Henry L. Newhouse.

E. Division St., No. 232, three-st'y bk. & st. store & flat, 28' x 108', comp. roof, steam; \$15,000; o., Mr. Hollingsworth; a., S. N. Crowen, 85 Dearborn St.

Morse Ave. and N. Clark St., Rogers Park, two-st'y st. & bk. flats & stores, 66' x 100'; \$15,000; a., George H. Grussing, 402 Ashland Block.

Columbus, O.—Neil Ave., cor. Marshall St., three-st'y bk. & st. trimmings apart., 52' x 156', comp. roof, steam; \$45,000; o., Flagg & Walters; a., John B. Stone, 76 Hartford Building, Chicago.

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BUILDING INTELLIGENCE.

(Apartment-Houses Continued.)

Detroit, Mich.—Second Ave., No. 543, four-st'y bk. apart.; \$18,000; o. F. C. Pollmar.

New York, N. Y.—Broome St., cor. Mangin St., six-st'y bk. flat & store, 50' x 70'; \$35,000; o. A. Gorseh, 1444 Third Ave.; a. F. Wennemer, 151st St. & St. Nicholas Ave.

Mott St., No. 117, six-st'y & base. bk. flat & stores, 25' x 87' 6"; \$25,000; o. Kidansky & Levy, 242 Henry St.; a. Horenburger & Straub, 122 Bowery.

Charles St., Nos. 84-86, six-st'y bk. flat & stores, 37' 7" x 85' 3"; \$55,000; o. P. J. Herter, 1032 Lexington Ave.; a. P. Herter & Son, 1032 Lexington Ave.

W. Broadway, No. 349, seven-st'y bk. flat & stores, 25' x 87'; \$32,000; o. B. A. Klein, 125 E. 120th St.; a. G. F. Pelham, 503 Fifth Ave.

Avenue B, Nos. 84-88, 2 six-st'y bk. flats & stores, 28' 6" x 65'; \$40,000; o. T. R. Horowitz, 156 Madison St.; a. Sasa & Smallheiser, 23 Park Row.

E. Twenty-fourth St., Nos. 231-233, six-st'y & base. flat & store, 38' 10" x 79' 4" & 87' 7"; \$32,000; o. B. A. Klein, 125 E. 120th St.; a. G. F. Pelham, 503 Fifth Ave.

E. Eighty-second St., No. 351, six-st'y & base. bk. & st. flat, 25' x 88' 8"; \$28,000; o. M. K. Wallach, 240 E. 79th St.; a. G. F. Pelham, 503 Fifth Ave.

Broadway, s e cor. 99th St., seven-st'y bk. flat, 55' x 120'; \$110,000; o. a. J. C. Burne, 102 W. 42d St.

Manhattan St., n w cor. 126th St., seven-st'y bk. flat, 90' 11" x 178' 1"; \$215,000; o. H. Dongan, 106 W. 105th St.; a. Wm. Strom, 39 Cortlandt St.

St. Louis, Mo.—Sarah St. and Westminster Pl., four-st'y bk. & st. apart., 36' x 116', comp. roof, steam; \$30,000; a. P. F. Meagher & Son, Burlington Building.

Ellis Ave., Nos. 3805-7, three-st'y bk. apart., flat roof; \$18,000; o. Henry Newhouse.

Toledo, O.—Cherry St., three-st'y pressed-bk. apart., 65' x 135', cement & gravel roof, hot water; \$20,000; o. Dr. Allen, Korea; a. Bacon & Huber, 808 The Spitzer.

Yonkers, N. Y.—Gold St. and Revine Ave., four-st'y bk. flat, 25' x 72'; \$20,000; o. N. Y. Mutual Building Loan Association; a. A. J. Van Suetendale.

CHURCHES.

New Castle, Pa.—Mill and Falls Sts., one st'y & base. bk. & st. church, 50' x 85', slate roof, comb. heat; \$15,000; o. English Evangelical Lutheran Society; a. W. G. Eckles.

EDUCATIONAL.

Brooklyn, N. Y.—Harrison Ave., nr. Rutledge & Heyward Sts., four-st'y bk. public school, 68' 9" x 200', slate & tile roof, steam heat; \$220,500; o. City of New York; a. C. B. J. Snyder, 59th St. & Park Ave., New York.

Oshkosh, Wis.—Two & three-st'y bk. & st. school, 33' x 103', metal roof, steam; \$25,000; o. School Board; a. E. E. Stevens, 158 Main St.

Philadelphia, Pa.—G and Westmoreland Sts., N. W., three-st'y granite school & chapel, 76' 8" x 135'; \$50,000; o. Roman Catholic Church of the Ascension, Rev. D. J. Proughal, rector; b. Thos. Reilly; a. John Flynn and Howard Hagen.

Allegheny Ave., bet. Germantown Ave. & 12th St., three-st'y bk. school, 54' x 164'; \$81,000; o. City of Philadelphia; a. b. Samuel Gourley, Jr.

FACTORIES.

Boston, Mass.—Dover St., Nos. 240-46, Ward 9, six-st'y bk. block, 103' x 120' x 124', flat roof, steam; \$80,000; o. Jas. M. Beebe; b. Woodbury & Leighton; a. Peabody & Stearns.

Brooklyn, N. Y.—Manhattan Ave., nr. Commercial St., six-st'y bk. mill, war-house & office, 61' x 102', 51' x 97' 6", steam; \$125,000; o. Morris Building Co., 26 Broadway, New York; a. W. B. Tubby, 81 Fulton St.

Columbus, O.—S. High St., four-st'y bk. factory, 70' x 120', tin roof, steam; \$10,000; o. Von Gerichten Art Glass Co., 63 E. Lang St.; a. F. W. Elliott, Wheeler Building, architect.

Milwaukee, Wis.—Chicago and Milwaukee Sts., five-st'y bk. & st. factory, 60' x 120', comp. roof, steam; \$40,000; o. John Wellner; a. Messmer & Son, Pabst Theatre Building.

New York, N. Y.—DePeyster, Water and Pine Sts., six-st'y bk. factory, 60' x 100'; \$40,000; o. Edward Kemp, 68 William St.; a. A. H. Thorp, 1133 Broadway.

Owosso, Mich.—Three-st'y bk. factory, 150' x 250', comp. roof, steam; \$30,000; o. Owosso Carriage Co.

Philadelphia, Pa.—Twenty-seventh St., nr. South St., one, two & three-st'y bk., wood, st. & steel ice-manufacturing plant, 113' 2" x 381' 6"; \$150,000; a. Frank M. Day Bro.

Ashland and Lewis Sts., two & three-st'y fr. & bk. agricultural implements factory, 90' x 321'; \$35,000; o. Sheble & Klemm; a. b. William Steele & Son.

Third St., s w cor. Westmoreland St., group of bk., st. & fr. factory buildings; \$71,500; o. Bernstein Mfg. Co.; a. b. William Steele & Son.

HOUSES.

Boston, Mass.—Ridgmont St., nr. Eleanor St., Ward 25, 24-st'y fr. dwell., 33' x 44', pitch roof, furnace; \$6,000; o. a. F. G. Norcross, 110 Tremont St.; b. Carrier & Owen.

Maple St., nr. Georgia St., 24-st'y fr. dwell., 31' x 44', pitch roof, hot water; \$7,000; o. Maurice McKenna; a. T. E. Sheehan, Tremont Building.

Wauaberk St., No. 68, Ward 21, 24-st'y fr. dwell., 32' x 46', pitch roof, hot water; \$7,000; o. Fred McGrath; a. H. W. Hathaway; b. Calvin Lamont.

Boylston St., No. 74, Ward 22, three-st'y fr. dwell., 34' x 38', flat roof, furnace; \$6,000; o. A. Rein; a. b. P. Schneider, 14 Egleston St.

Shirley St., No. 11, Ward 17, four-st'y bk. dwell., 23' x 45', flat roof, stores; \$6,000; o. Mrs. M. Borotti; b. Galilio Borotti, 84 Shirley St.

Dennis St., cor. Winthrop St., Ward 17, three-st'y bk. dwell. & store, 19' x 47', flat roof, stores; \$6,000; o. Joseph Malansky; b. B. Fortnick.

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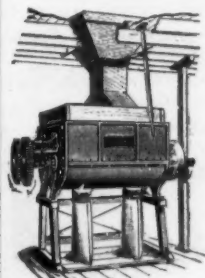
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Ruthean St., nr. Winthrop St., Ward 21, 2 three-st'y bk. dwell., 23' x 50', flat roofs, furnaces; \$10,000; o. b. John F. Dempsey, 40 Highland Park St.; a. R. A. Watson.

Harrison St., nr. Humboldt Ave., Ward 21, 5 three-st'y fr. dwell., 28' x 54', pitch roofs, furnaces; \$27,000; o. a. b. A. C. Chisholm, 8 Schuyler St.

Charlotte St., nr. Blue Hill Ave., Ward 20, three-st'y fr. dwell., 37' x 44', pitch roof, hot water; \$8,000; o. Austin H. Connell; a. b. J. H. Davidson.

Carson St., cor. Crescent Ave., Ward 16, three-st'y fr. store & dwell., 26' x 57', flat roof, stores; \$5,500; o. John E. Williams; a. W. H. Newcomb; b. G. F. Williams.

Esmond St., nr. Blue Hill Ave., Ward 20, 24-st'y fr. dwell., 24' x 29' x 43', pitch roof, hot water; \$5,500; o. b. J. V. Whidden, 11 Corbin St., Dorchester District; a. C. A. Russell.

Brooklyn, N. Y.—Bay Eleventh St., nr. Cropsey Ave., two-st'y & attic fr. dwell., 27' x 40', shingle roof, hot air; \$4,500; o. W. H. Henning, on premises.

Sterling Pl., nr. Bedford Ave., 6 two st'y & base. bk. dwell., 19' 8" x 43', tar, gravel & tin roof; \$27,000; o. A. G. Kalb, 1626 Sixtieth St.; a. G. Palliser, 32 Park Pl., New York.

E. Seventeenth St., nr. Avenue C, two-st'y fr. dwell., 26' x 48'; \$5,000; o. Mrs. Chas. F. Silcott, 234 E. 34th St.; a. A. White Pierce, 1127 Flatbush Ave.

Buffalo, N. Y.—Main St., nr. Lafayette Ave., two-st'y bk. store & dwell., steam; \$6,000; o. Henry Bald.

Delaware Ave. and Huron St., three-st'y bk. & fr. dwell., 36' x 60', gravel roof, hot water; \$20,000; o. Geo. W. Miller; a. Geo. Cary.

Two-st'y bk. & fr. dwell., flat roof, hot water; \$18,000; o. Geo. W. Miller; a. Geo. Cary.

Ridwell Parkway, three-st'y bk. dwell., Spanish tile roof, hot water & furnace; \$12,000; o. Oscar Meyer; a. Edward A. Phillips.

Chicago, Ill.—Perry St., Nos. 1251-53, two-st'y bk. dwell.; \$4,000; o. P. P. Schieswohl.

Kenmore Ave., nr. Thorndale St., 24-st'y bk. dwell., 32' x 46' 6", slate roof, hot water; \$8,000; a. Chas. A. Strand, 713 Oxford Building.

Columbus, O.—Fulton and Lindenwood Aves., two-st'y pressed-bk. & limestone dwell., 30' x 45', slate roof, hot water; \$6,000; o. H. P. Sallee; a. R. Z. Dawson, Pioneer Block.

Detroit, Mich.—Eliot St., 24-st'y bk. & st. dwell.,

BUILDING INTELLIGENCE.

(Houses Continued.)

30' x 50', slate roof, furnace; \$8,000; o. M. A. Edwards, 45 Erskine St.; a. Donaldson & Meier.

Delaware Ave., 24-st'y fr. dwell., 38' x 50', slate roof, furnace; \$5,000; o. John Antrobus, 76 Chandler Ave.

Lathrop Ave., two-st'y bk. & st. dwell., 34' x 46', slate roof, furnace; a. Jos. E. Mills, 802 Chamber of Commerce Building.

Eliot St., nr. John R. St., bk. dwell., 36' x 48'; \$8,000; o. M. A. Edwards.

Westminster Ave., No. 51, bk. & fr. dwell.; \$9,000; o. F. C. Pollmar.

Indianapolis, Ind.—Massachusetts Ave. and North St., three-st'y bk. & Bedford st. dwell., 21' 3" x 91' 3", gravel roof, steam; \$21,000; o. Mrs. Caroline Schaub; a. Dupont & Johnson, 112-113 Stevenson Building.

Malden, Mass.—Wyoming Ave., two-st'y fr. dwell., 25' x 45', pitch roof, furnace; \$4,500; o. a. b. A. Lottie, 161 Tremont St.

Newark, N. J.—Ingraham Pl., 24-st'y fr. dwell.; \$5,200; o. Mrs. Kate K. Hurd; a. P. T. Logan.

Newton, Mass.—Institute Ave., two-st'y bk. dwell., 30' x 59', pitch roof, furnace; \$13,000; o. Theo. I. Newton; a. Kendall, Taylor & Stevens; b. Chas. H. Mead.

New York, N. Y.—W. Fifty-sixth St., No. 30, five-st'y bk. dwell., 41' x 100'; \$50,000; o. H. Seligman, 74 E. 55th St.; a. C. P. H. Gilbert, 1123 Broadway.

Fifth Ave., 90th to 91st Sts., three-st'y bk. & st. dwell., 72' 8" x 183' 8"; \$500,000; o. Andrew Carnegie, 5 W. 51st St.; a. Babb, Cook & Willard, 3 W. 29th St.

Loring Pl., nr. 181st St., two-st'y fr. dwell., 38' x 50'; \$9,000; a. F. S. Wells, 41 W. 39th St.; a. C. F. Rose, 1 Madison Ave.

One Hundred and Seventy-sixth St., nr. Fleetwood Ave., two-st'y fr. dwell., 20' x 50'; \$5,000; o. F. W. Martin, 176th St. & Fleetwood Ave.; a. Chas. S. Clark, 719 E. 177th St.

Clinton Ave., nr. Crotona Park, 4 two-st'y fr. dwell., 19' 6" x 21' x 55' 6"; \$20,000; o. H. White, 1042 E. 169th St.; a. Hunter & Murgatroyd, 1046 E. 169th St.

One Hundred and Thirty-third St., nr. Amsterdam Ave., six-st'y dwell., 25' x 85' each; \$100,000; o. R. Juster, 831 E. 146th St.; a. T. W. Ringrose, 3d Ave., nr. 142d St.

Lind Ave., nr. 167th St., 2 two-st'y & base. fr. dwell.; \$10,000; o. M. Margentham, 35 Nassau St.; a. H. L. Spannhake, 213 E. 57th St.

Ninetieth St., nr. 1st Ave., 3 bk. & st. dwell., 25' x 80'; \$70,000; o. Jacob Herband Wm. E. Seitz, 417 E. 90th St.

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Twelfth St., nr. Oak Lane, three-st'y st. dwell., 28' x 46', mansard roof; \$5,000; o., John Crumley; a. & b., T. F. Miller.
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St. Louis, Mo. — Pine and Taylor Sts., three-st'y pressed-bk. & terra-cotta with st. trimmings dwell., 40' x 60', slate roof, steam; \$15,000; o., Charles A. Faris; a. G. De Pombrory, 714 Pine St.
Magnolia Ave., No. 4139, 2½-st'y bk. & terra-cotta dwell., 28' x 44', slate roof, furnace; \$5,000; o., W. S. Drozda; a., Henry Schomberg.
W. Twenty-first St., No. 773, two-st'y bk. dwell., flat roof; \$5,000; o., John Z. Hoerber.
Washington, Pa. — 2½-st'y bk. & st. dwell.; \$20,000; o., L. McCarrell; a., F. J. Osterling, 701 Times Building, Pittsburgh.
Tarrytown, N. Y. — Two 2½-st'y bk. fr. & stuoco dwells.; \$26,000; o., Wm. Law; a., A. J. Manning, 160 Fifth Ave., New York.
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Summitville, Ind. — Two-st'y bk. block, 47' x 69', gravel roof, steam; \$10,000; o., William Warner & Son; a., Philip F. Jeckel, Anderson.

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Hartford, Conn. — Prospect St., nr. Grove St., four-st'y bk. & st. office-building, 70' x 131'; o., Scottish Union & National Insurance Co., W. S. Branch; a., Ernest Flagg and Geo. M. Bartlett, 15 Broad St., New York, N. Y.

St. Louis, Mo. — Park and Vandeventer Aves., bk. office-building, 28' x 84', slate roof, steam; \$50,000; o., St. Louis Transit Co.; a., W. D. Boyce, Chemical Building.

STABLES.

Boston, Mass. — Marginal St., Ward 2, fr. stable, 17' x 23', pitch roof; \$300; o. & b., Geo. A. Lowry.

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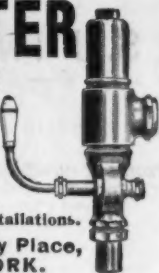
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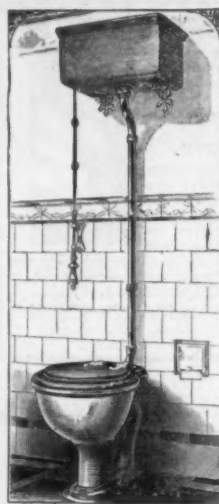
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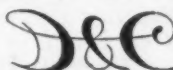
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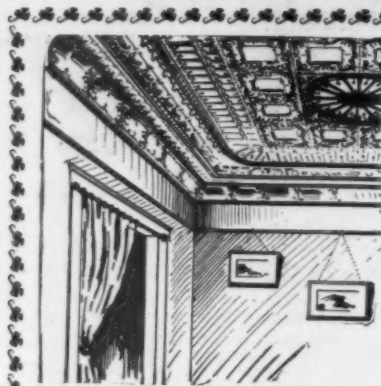
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