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THERE is one class of document issued by the Government of this country which we treat with scant respect. The announcements of examinations to be held by the United States Civil Service Commission always excite our indignation and are always thrown into the waste-basket without our taking any action on their subject-matter. Not that we do not believe in civil service, for we do heartily; not that we would not aid the Commissioners in procuring a good grade of public servant, for we surely would do so if we could do it without at the same time lessening our self-respect. But it so revolts us that the Government of a great and supposedly civilized country should treat one of its own bureaus in the shabby way in which the Civil Service Commission is treated that we will have no share in it, even if by so doing we prevent some worthy draughtsman from procuring a desirable berth. These announcements are sent out to publishers with an apologetic explanation that they must be published at the expense of the publisher, as the Government is unwilling to provide the Commissioners with an appropriation large enough to pay for the advertising which is legitimately necessary for the performance of its assigned duties. Is not this a nice condition of affairs? One of the official bureaus of a great and wealthy country forced to beg and cringe to the needy publishers of newspapers in order to get before the public announcements which must be made, if the Government's promises in the matter of civil service are in any degree to be made good! To deny publication to these notices is, of course, to hamper the work of the Commissioners, but we greatly prefer to do this than feel that we are joining with the Government in the execution of an action whose shabbiness is only equalled by its pettiness. The Government blandly squanders thousands and millions for all sorts of unworthy objects, and knows that it does so, and so, perhaps, there is nothing surprising in its treatment of a Commission whose purpose and aims are abhorrent to those in whom the power at present vests. It is shameful none the less.

THE ingenuity of American engineers has made a reputation for the country in no more spectacular matter than in the moving of great buildings from place to place, and foreigners seem never weary of expressing their wonderment at and often their entire disbelief in the accounts that are published in the daily papers and technical journals. At home here, we see nothing remarkable in moving a building onto scows and towing them across, say, the bay of San Francisco, or placing one on runners and drawing it across a New York lake, or building special railroad tracks and moving a great hotel several hundred feet back from the encroaching sea by the agency of forty locomotives, as was done in the case of the Hotel Manhattan. Even the migration of the buildings of an entire town on wheels, such as we chronicled a few weeks ago, seems to us merely an amusing, but not a particularly unusual, event. Perhaps the longest journey a building ever took was when the

old stone jail was moved from this city to San Francisco, but in this case the building was taken down stone by stone and freighted to the Pacific Coast round the Horn. This event was interesting, too, because it was found, we believe, that the stones were joggled together with cannon-balls. The name of the Hotel Pelham, Boston, will always be familiar in the annals of building, as that was the first large masonry building that was moved horizontally from its old to its new foundations, although the vertical jacking-up of masonry buildings was not a novelty. So, too, the fame of the Carnegie Library building, at Pittsburgh, is likely to be similarly remembered, if its projected removal is actually carried out, for it seems hardly likely that an attempt will ever be made to move so large and complicated a building so great a distance under circumstances so little advantageous. In speaking of these audacious undertakings we must not forget that amongst the most dangerous and delicate of them all are the movings of several great mill chimney-stalks, and, perhaps, there should be included in the same category the moving, floating to position, and sinking of the caissons for light-houses, as at Diamond Shoals, Cape Hatteras, and elsewhere. It is in the performance of such feats as these that the architect is the first to appreciate and applaud the skill of the engineer.

THE latest to join the ranks of peripatetic buildings is the Hotel Wollaton, Brookline, Mass., a structure that has had a most disastrous career, although a short one—it was begun only in the year 1897,—it having already once been moved back on its lot for a distance of twenty feet owing to a relocation of the street building-line. As the architect of the building is a man far from unfamiliar with the duties involved in the safe erection of a heavy building, it is fair to suppose that he, knowing the site was marsh-land, made all proper soundings and wisely prepared suitable foundations. Indeed, it is supposed that the troubles that overtook the building were in some way a consequence of its first forced removal. Be that as it may, the unusual character of the operation attracted the attention of the public as well as the local building department, and criticism soon became frequent, as structural defects due to uneven settlement began to declare themselves. Finally, the matter caught the attention of the State Inspector of Buildings, with the consequence that the tenants of the building, an apartment-house, were required to vacate it while further attempts were made to restore it to usefulness. These proved fruitless, and after the unfortunate building had consumed over a hundred thousand dollars of the owners' money, it was, after standing deserted for months, abandoned to the mortgagee, who has just sold the property to new owners for about a third of its cost. An attempt is now to be made to move the building, which weighs some forty thousand tons, through a distance of one hundred and thirty odd feet, to a new foundation prepared for it on a somewhat better site. So far as the moving of the building is concerned there are no unusual problems involved except those required in bracing and tying together a somewhat dislocated structure. The main interest centres on the possibility of preparing a permanently good foundation, and as the new owners have got the property at bargain rates, they have a large margin to consume on moving-operations and the new foundations before their investment passes the fair income-returning limit, so the structure is likely to have a long and useful career yet.

THE pocket nerve is so very sensitive a measure of what, from a pecuniary point-of-view, it is well to do that insurance men are very keen observers, and as there are nowadays so many different kinds of insurance which each yields deductions of so many varied kinds, a great deal of curious and useful information can be obtained from a careful reading of the insurance journals. Thus, a certain plate-glass insurance company has forbidden the writing of risks on glass in doors, windows or inside partition-sashes which have either been wholly painted over, to secure opacity, or any considerable portion of whose surface is occupied by painted decoration or lettering. The reason for this rule lies in the alleged fact that glass so treated retains heat longer than the plain glass, and so is likely to splinter under the unequal contraction due to a sudden change of temperature. Another curious fact is that burglary insurance, which was introduced here eight years ago

and is now a profitable branch of the business of some companies, caused the ruin of the companies which undertook the introduction of this kind of business. The reason for this failure is that these early companies adopted the tariff that was found profitable in England, but it was quickly found that the premiums charged would not in this country nearly cover the actual losses, and failure inevitably resulted. Now, as we do not believe that American burglars are any more audacious and skilful than English ones — in fact, we seem to remember that in many cases in this country the skilful operator's biography reveals the fact that he is an Englishman who had to leave home because things had become too hot for him — it seems just possible that American buildings are easier to crack than English ones, and for this defect architects may, in a measure, be responsible.

A CURIOUS matter in which the question of salvage, if not insurance, is involved is reported as occurring in this city, under circumstances that would have rejoiced the heart of Professor Pettenkoffer. It appears that amongst the produce stored in one of the chambers of the Boston Cold Storage Warehouse were several thousand dozen of fresh eggs, which were to be put upon the market later, when fresh eggs are a scarce delicacy. A shortness of the visible supply led to a sale of some of these eggs recently, and this, in turn, to the discovery that the eggs, although evidently not stale, none the less certainly conveyed to the taste the flavors of divers kinds of fruits. As the egg-shell is made porous, so that the chicken may breathe during the last stages of incubation, it is not surprising that eggs immersed in a strongly flavored atmosphere should absorb into their contents some portion of the flavoring, if they are subjected to changes of temperature, or if they are, when warm, carried suddenly into the cooling chamber. But it is understood that the chamber where the eggs were stored had been used only for that purpose, and never for fruit. If this is so, it looks as if there had been established under atmospheric pressure, due to the varying temperatures of different storage-cells, a series of air-currents passing through the brick partition-walls, and carrying from one cell to another so much flavoring matter that the filtering properties of the brickwork could not absorb it all, but allowed enough to remain to find its way through the seemingly impervious egg-shell. Although injured, the eggs can still be used for cooking purposes, and as the salvage will for this reason be considerable, the insurers, or the storage company, will not have to pay a total loss upon them.

IT appears that the citizens of Massachusetts, too, have an interest in the matter of the relation, or the want of relation, between the militia and the members of trade-unions, to which we referred last week. The matter comes to light through the attempt of a member of a brewers' union, still in good standing, to get relief through the Supreme Court from a boycott that the union had established against him for some undiscoverable reason. The sitting judge required counsel to argue the matter of the Court's jurisdiction and, finding himself in doubt, is to report the case for the consideration of the full Bench. Thus far, the case has no very unusual feature, but it is reported that the judge was "particularly interested" in the statement, made by plaintiff's counsel, that all members of this Brewery Workmen's Union are required to take oath that they will not join the State militia before they can be admitted to membership. That this is a very interesting point few will be disposed to deny, and it is very desirable that it should, in these days of potential anarchy, be considered by a court that stands as high as that of Massachusetts. We hope, therefore, that this matter will not escape attention and that the Chief Justice may write the opinion, for Judge Holmes, we believe, is rather inclined to take the ground that even the abuses of strike and boycott are not such very bad things after all, while, as a distinguished veteran of the Civil War, a believer in the strenuous life, and an exhorter of youth to do their full duty as citizen-soldiers in time of need, it seems as though his inclinations would be strongly strained in opposite directions, and it would be interesting to learn whether his sympathy for the working-man or his belief in the obligation of every citizen to do his duty in upholding laws and courts will finally prevail.

"SCENE-PAINTERS' architecture" as a term of reproach applied to the efforts of youthful and ambitious practitioners is not so common nowadays as it used to be, and there is good reason for this in the fact that the scene-painter's

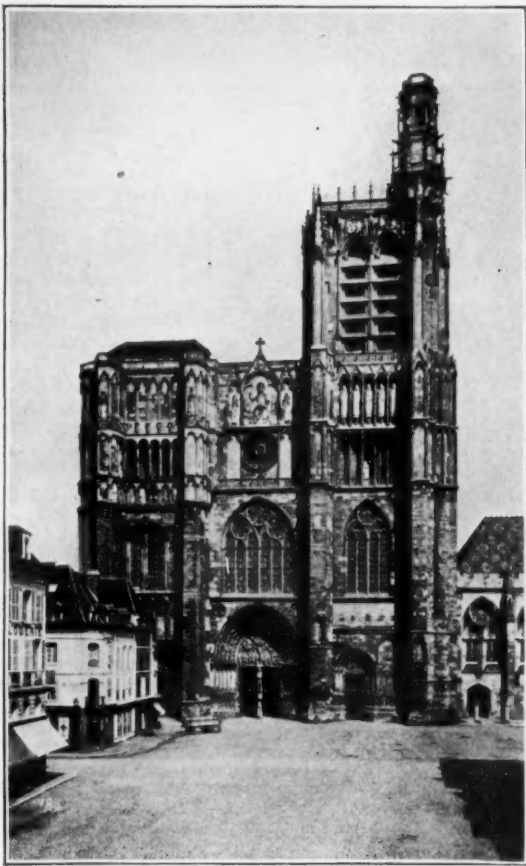
work itself is vastly different from what it used to be, and an architect can now sit through a play staged by Irving or Daly without squirming at sight of the hash of architectural styles, proprieties and proportions the scene-painter has made. We know that architects have not infrequently been employed by stage-managers to furnish sketches for interior and exterior side-flats and back-drops, and a few have, like the late E. W. Godwin, delighted to provide sketches for the *costumier* to follow when an historical drama was in preparation. Unquestionably, then, the stage and play-goers owe some of their pleasure to architects, and it is quite time that the theatre should bestow a reciprocal benefit on architecture, and, curiously, the first item to be placed to the credit of the theatre is due, not to the effect of the serious drama, but to the comic opera. Never having had the pleasure of seeing and hearing the opera "*Les Cloches de Corneville*," we do not know under what guise the scene-painter elected to present the belfry. Evidently, though, it was an attractive one, and it suggested to the Marquis de la Rochethulon, a descendant of the hero of the legend on which the opera is based, that, as the actual church at Corneville had neither belfry nor chimes, it would increase the harmony of fact with legend if a belfry should be added to the church. Acting in conjunction with a committee, he has at length secured the needed funds, and a chime of twelve bells, each appropriately named, is now being cast. As nothing is said as to the weight of the bells, it is impossible to guess whether their installation will require any considerable reconstruction of the tower in providing a belfry for their reception. To hear, over the plains of Normandy, distant bells chiming some of the beautiful airs from the opera will surely be an enjoyable experience for the theatre-going traveller.

HOW far it is judicious and worth while to make public reply to public criticism every man must judge for himself.

Some authors vent their spleen upon or make a calm and dignified reply to the unfavorable reviewer of their last book, and some artists have been known to bring suit against the critic who dared to damn their latest efforts with something less than faint praise. English architects, judging from their weekly journals, are not averse to replying to the criticisms that may be made of their work, but American architects seem inclined to reason that people are too busy to remember tomorrow that some one had flouted them the day before, and so one rarely finds an American architect making public reply to an unkindly criticism. In fact, it would seem nowadays hardly needful to make serious reply, since the aggrieved artist need only to assert that his work was "inventive" or "indigenous," and so not subject to the laws which the unfavorable critic rested on. The architects of New York's new City Prison, however, have found it desirable to make a public reply to those eminent art-critics the members of the Central Federated Union, amongst whom are numbered the stone-cutters who have been so carefully watching the progress of that building and have declared that the coat-of-arms carved over the entrance is all wrong and no true work of art. As a piece of rhetorical writing this reply is not particularly commendable, but it may serve as a denial that there is anything wrong about this sculptured escutcheon, and as a statement that it will not be re-cut under union auspices.

BECAUSE of the number of complaints that reach us, it seems desirable to make an explanation that should hardly be necessary. Many subscribers who have just received their copy of the Sixth Part of the "*Georgian Period*," which is just published, write to ask us to substitute a perfect copy for the seemingly imperfect one they have received, pointing out that the text-pages begin with the seventeenth folio. The complaint is made in forgetfulness that the previous Part contained the first sixteen pages and that in the table of contents of that Part, as in that of the present one, especial care was taken to indicate at just what points the text-pages were intended to begin and end. It was intended at first to make each Part of this publication complete in itself, so that purchasers might procure one or more Parts at their pleasure and yet have these fragments entirely useful, but it has been found not quite possible to carry out the plan. But as purchasers seem inclined to take up each Part as it appears, the abandonment of the scheme is not likely to work injustice to any one, and if an eye is kept on the table of contents a hasty complaint of carelessness on the binder's part can be avoided.

A CORNER OF OLD FRANCE.—I.



West Front: Sens Cathedral.

THE twelve hours' journey which, a hundred years ago, would barely convey our ancestors by grievous travelling from London to Canterbury will to-day suffice to carry us over land and sea to the city of Sens, which is in a manner Canterbury's parent. That William of Sens who labored at the Canterbury choir and, as some say, planted the pointed arch in England, worked in 1168 and the preceding years at the gracious cathedral which, if you arrive at Sens late at night, will first greet your eyes over the roofs of the inn courtyard when you wake on the first morning of a fortnight among the churches of Burgundy and Le Morvan. Sens has a fair river, clean streets and quiet beauty, but save for purposes of a pleasant ramble there is little in the town to draw the attention away from its tall and grand Cathedral. The transepts, with their rich doorways, are of late date—the beginning of the sixteenth century. The vast west portals, which are of the date of the nave, are full of detail, but sadly mutilated: the greater part of the statues were destroyed in the Revolution, but the image of St. Stephen survived by virtue of the inscription on his open volume—"Book of the Law."

Within there is much to remind us of Canterbury, particularly in the form and carving of the Transitional capitals. The piers, alternately clusters and coupled shafts, originally supported a sexpartite vault, which gave way to a fresh arrangement after a fire at the end of the thirteenth century. The glass, which is splendid, is another reminder of Canterbury, not merely in similarity of effect, but also because one of the windows illustrates the legend of St. Thomas à Becket, a saint who is yet again recalled to us in the little treasury, entered from the south aisle, by the beautiful and authentic vestments there preserved, chief among which is his interesting chasuble.

The "Officialité," a structure on the south of the west façade, which fairly shouts its acknowledgments to Viollet-le-Duc as a restorer, is rather dull as a building, but is worth visiting (by stealth and without a guide), for it contains some good altar ornaments and church-ware, one of which, a service-book, is stencilled throughout: words, music and adornments.

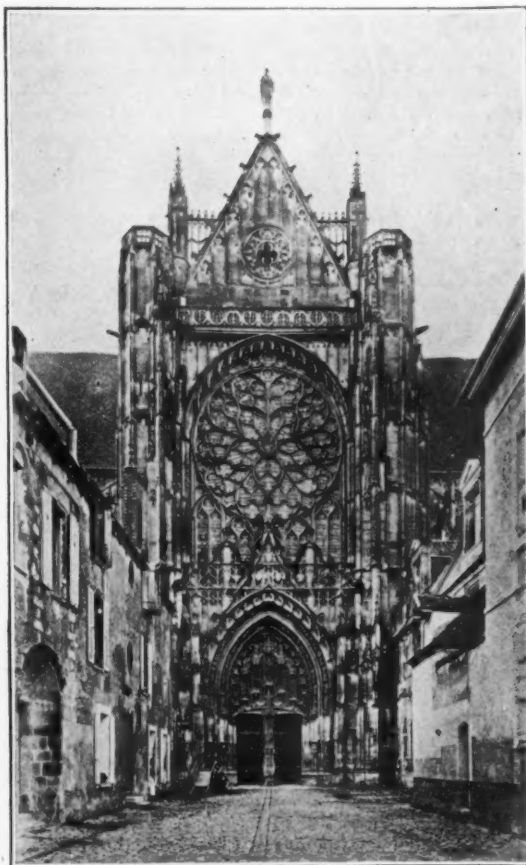
From Sens it is our business to get on to Auxerre, and this we can do by way of Villeneuve and St. Julien-le-Sault, small hamlets both, which, though full of the charm which always besets a French town which is both old and out of the way, need not long detain a traveller, who for reasons best known to the nineteenth century has to treat time as an enemy. It is a long while since Villeneuve was a new town; may it be long before it becomes an ugly one. It has two main streets which make for picturesqueness. One of them, the longer, has a jewel of a town-gate at each end, behind and through which the bright green of tall trees bears testimony to

the invariable beauty of abrupt transition between town and country. Suburbs are a town's disgrace, not merely by inherent and, as it seems, inevitable ugliness, but by the fact that they are the negative of that sheer contrast of masonry with nature by which, if it is not blasphemy to say so, man's work and his Creator's both seem to gain. Villeneuve's other street leaves the town by a bridge, sitting on the parapet of which one looks up the roadway to the rather gaunt but very comely Renaissance front of the Church of Our Lady. This front was built in 1575, by one Jean Chéreau, of Joigny, and, though its detail is all of the Classical spirit, is no outrage in general composition upon the thirteenth-century work of the interior. There is a fine Gothic apse, and some good glass of both the Gothic and Renaissance periods.

Auxerre, one of the choicest spots of this little pilgrimage, is one of those places which, as you pass it in the train, fairly calls out to you to stop. It has all the elements of beauty in town creation. A hill to stand on, a broad and full river to wash its feet and to run under its bridges, four good churches in an area of about a quarter of a mile and a generally compact formation surrounded by boulevards of well-grown trees. The Cathedral of St. Stephen is, I think, memorable more for its outside than for its interior. Its triple doorways, once richer than they now appear, are good bits of thirteenth-century (and later) work, and of the two towers, the only one that is finished is elaborate and delicate. I think it will be owned that in this as in many another European church, the apparent adversity which prevented the completion of both the towers has really been a boon. The Cathedral of Auxerre with two towers would be commonplace; with one it is distinguished. The interior, though good enough, is in a country of so many beauties likely to be hurried through, but the glass is fine, and the carving elaborate.

St. Germain—an abbey church—is pathetic as well as beautiful; it has about it a melancholy more profound than that of a ruin—the melancholy of a church profaned. Originally built by Saint Clotilda to receive the bones of Saint Germain, the church was rebuilt in 1270, completed in the fifteenth century, partially wrecked by the Huguenots, further demolished in 1820, and finally, being reduced to a choir and transepts and a disjunct tower, was desecrated and its surrounding buildings were appropriated to the purposes of a school and hospital.

It is from the river side, or from beyond the river, that the best view of the churches is obtained. Seen from thence, the towers rise in a mighty range above the tall warehouses of the quay. Above the green trees of the Préfecture, once the Episcopal Palace, above



North Transept: Sens Cathedral.

the ruddy roofs and chimneys of the houses—majestic among them all—advances the apse of the Cathedral, whose *chevet* rides forward like the blunt prow of some warship. Three towers are there, too,

besides those I have named—the belfry of Saint Pierre, which dates from the sixteenth century, the traditional spire of St. Eusèbe, and the fantastic "Tour Gaillarde," crowned by a timber *flèche*, and accompanied by an arch which picturesquely spans the narrow street. St. Eusèbe, which stands at the top of the hill, is a church whose interior is marred by excess of tidiness. Like our Worcester Cathedral, it almost smells of the dustpan and brush; there cannot be a cobweb in the highest nook of the clerestory, and it is trimly fitted with gas-brackets that might have come from the British Midlands. For all that, it is a noble church, especially in outward show, and there is a curious Classic touch laid upon its square buttresses which is one of the local traits that I should like to emphasize. It would almost seem as if that Jean Chéreau, of Joigny, who so delicately laid the hand of the Renaissance upon the Gothic work at Villeneuve, had been here also—at all events, there was a spirit abroad in this district which saw how beautiful among the roundness of Gothic forms could be the squareness of the Classic.

This is well though quaintly exemplified in the little half-ruined church of St. Julien-le-Sault, which I have mentioned before as lying on the way from Sens to Auxerre. In it the architect, of what date I know not, wove the essence of pilasters into the more normal clustered shafts of his nave-piers, and the effect of the flat faces and keen arisings among the customary curves and hollows is refreshing even if wicked. Each of the flying-buttresses at St. Eusèbe, to return to the Auxerre church, seems to rise out of its Gothic surroundings with a sort of protest, saying, "I am by nature a tall and square thing, and if I feel happier and look well with a bit of Classic cornice-mould around my top, who are you to say that I ought to be ashamed of myself?"

Auxerre, you will see, is a city to make a free-thinking architect happy, and to set another to free thinking. Indeed, one might happily spend many a day there, but the time is short, and there is a building calling for our homage—the Abbey Church of Pontigny.

If a man should dream, in a holy dream, of a perfect Cistercian abbey in a perfect place, would not his vision, free of choice, choose some stream-watered valley between moderate hills? Would not those hills flourish with vines on their southward slopes and with pleasant pastures on the cooler sides? Would not the valley itself, broad and fertile, smile with sunlit wood and golden corn-land, and the abbey, would it not be founded aloof from homes of men in the very midst of some "field which the Lord hath blest," so that the wind-swept wheat should shudder like a sea round the headland of its apse? And what of the building as it grew? When first the plan's outline had marked, as in blessing, the Cross upon the already blessed earth, should not the walls rise in a graceful simplicity as chaste as the dress of a nun? Should not the buttresses be clean and unadorned, fashioned direct for their work, equipped like a neat human limb for the express purpose of their being? Should not the walls be stout and unadorned? Should not the windows be exact in their function

without unnecessary curve or cusp, without hindrance of transom or mullion, without wantonness of shape, without allurements, other than the winning allurements of sheer aptitude? Should not the roof of this dream-church be plain outwardly as the roof of any simple farmstead, excelling only by its visible length and strength

and its invisible dedication? Inwardly, should not its massive vaulting spring in the lightness of ponderous strength from piers straight in their purpose, apt in their pose and in their adornment simple as the prose of a prayer? And should not the dreamer in his dream place his monastic buildings hard against the forecourt which fronts the plain narthex of the church, so that the transept-door on the cool north side shall show, when open, the sunlit green of the monks' still garden and the hazel walk from church to stream, on whose gray gravel the sentinel tread of silent readers has already worn the track of walking meditation.

The dreamer, if he dreamed thus, would surely dream aright, and if he should awake in the warm valley of Pontigny at the edge of a little oak wood, busy with nightingales and with the rustle of stream and wind, he would rub his waking eyes, not on the disappointment of a hope unachieved, but on the glowing, incredible reality of the great Abbey Church that sheltered the exile of two archbishops of Canterbury, and to this day holds the honored bones of a third. He would see before him the great radiant apse riding like a ship in the wavy corn-land and surmounted by that plain, red, towerless roof, which to an eye in the heavens must look like a sanguine cross on the verdant earth.

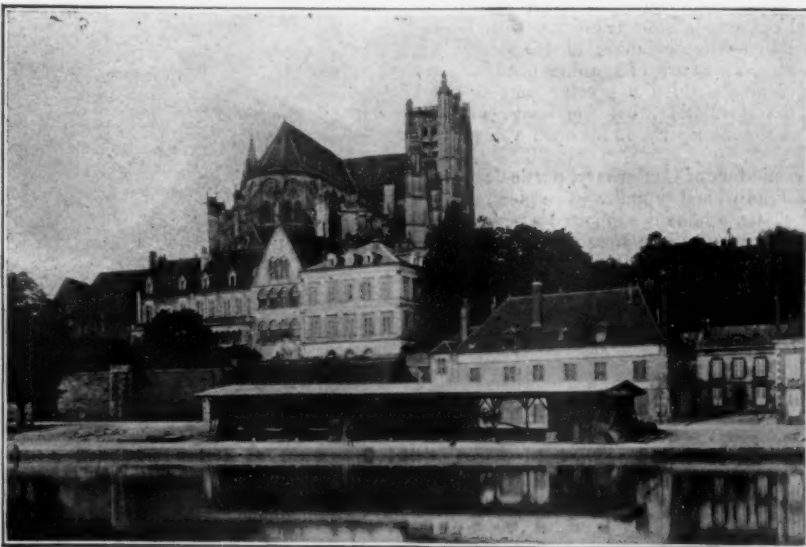
Pontigny, to common travellers, is approachable by a steam-tramway from La Roche; but as La Roche is little more than a nineteenth-century railway-junction, it would seem better to most folk who have sufficient poetry in them to love the place aright to approach it, not by any such prosaic means, but by driving from Auxerre. From Auxerre you have before you some twelve miles of white road, lined with alternating copse and vineyard, before, at the crown of a gentle hill, you have in front of you the unexpected aspect of what you have come forth to see. There stands the church extended to its greatest length—

unyielding in its simplicity, uncompromising in its quiet Christian might. It is lost again as you descend to the small village, out of which a straight avenue leads to a Renaissance doorway, in whose arch the abbey stands framed in a new aspect. A minute belfry is all that breaks the bare anatomy of the outline. A gable that fits the roof—a window flanked by two blind arches, which, though without function, are no more than comeliness demands, an almost shed-like narthex and an open, welcoming portal: such are the simple factors out of which is made one of the happiest fronts that ever decked a church. To this,

Nature, with the guidance of a little human garden-worship, has added the grace of an avenue of young limes and the hospitality of greensward. Half-way between portal and church stand gateposts and grilles on the right hand and on the left, indications not so much of later interference as of the continuance in the sixteenth or some later century of the devotion that did its work



South Transept Porch: Sens Cathedral.



Auxerre Cathedral, seen from the River Yonne.

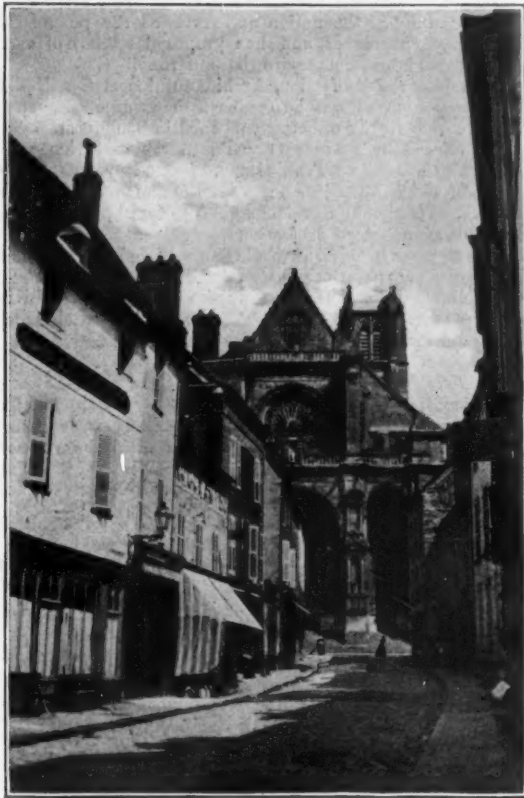
in the twelfth. The abbey buildings, shrunken and changed, and inhabited now by a mere apology for a monastic community, lie with their garden on the left, or north side; on the south is a small cemetery, rendered trumpery by the horrid emblems which stand for mourning in modern France, while all around the east end lie the wide farmlands, without any boundaries save the change from one crop to another. So simple is the church that the fancies of my imaginary dreamer and the pictures here shown will tell all I can tell. Its message is one more of sentiment than of facts. A résumé of its architecture, stone by stone, in guide-book fashion would give less idea of its effect than can be got from the few words, which many must be familiar with, in the late Walter Pater's article on Vézelay.

If you had been there with me when, on a hot June noon, two hot priests brought in a score of school-children, who shouted rather than sang a song of honor to St. Edmund, you would have realized more than pen can write of the sermon in stone which a great and ancient church has to tell, a story of the strength and weakness, the constancy and, alas, the inconstancy of a great religion. Pontigny would make an infidel pray and a believer think.

The narthex, to drop into stony facts after all, is in this district a common feature. Experts are divided as to its intention. It may have been a place for those whose churchmanship was limited—for catechumens, for the unbaptized, or for women. It is certain that in the days of pilgrimage these places were used not merely for places of rest, but even as lodgings for pilgrims. They are of various types, some are outside the church doors, as here at Pontigny—some are within, as at Vézelay—all are beautiful adjuncts to the church and have a function in sentiment, if not in practice—a halt between the sacred and the profane.

From the rural holiness of Auxerre, it is an abrupt change to the rather earthly bustle of Dijon; but Dijon, for travellers' reasons, is the best place for the next stage. Do not fear that I shall quote you ten pages of guide-book on that comparatively well-known town. Its contrast with the simplicity of the other towns and hamlets we are among is so sharp that one is tempted to shorten one's stay in its busy streets—its shops, where English is spoken, and its hotels, where English travellers are expected to unload their traditional wealth. Though we must spend a night there, it will be enough to visit the "Puits de Moïse," a glorious relic of fourteenth-century sculpture by one Claus Schluyter (a Fleming), whose richness seems to belong to a later date, and the churches of St. Bénigne and Notre Dame. The former is more interesting than beautiful, and that of Notre Dame, in itself a dull fabric, has a narthex

rather suffers from being only visible in sharp side perspective. It fairly bristles with gargoyles, and, though very rich, is rather to be dreaded as a proof that even the blessed thirteenth century sometimes substituted quantity for quality, intricacy for beauty, and fuss for design. You might call it "jolly" rather than beautiful.



West Front of the Church, Villeneuve.

St. Bénigne takes a special interest from its possible connection with the Comacine masons, whose claims have recently been so hardly set forth¹ by the lady who writes as "Leader Scott."

PAUL WATERHOUSE.

[To be continued.]

THE FIFTH INTERNATIONAL CONGRESS OF ARCHITECTS.

PARIS, August 10, 1900.

THE Congress was held in the beautiful Hémicycle of the École des Beaux-Arts from July 30th to August 4th. Seven hundred architects from all parts of the world had subscribed. Of these about half were present, nine being Americans.

The Official Delegates from our country were Mr. Van Brunt, of Kansas City, also Delegate A. I. A.; Mr. Jenney, of Chicago, Delegate A. I. A.; Mr. Hornblower, of Washington, Delegate Washington Chapter, A. I. A.; Mrs. F. Fuller, of Chicago; Mr. Totten, of Washington.

Mr. Van Brunt was chosen Vice-President of Honor, but not being present, Mr. Jenney acted in his place. Mr. Totten was the Honorary Secretary. The other Americans present were: Mr. Glenn Brown, of Washington; Mr. Stead, of Washington; Mr. Van Pelt, Delegate Central N. Y. Chapter, A. I. A.; Mr. Itner, Delegate St. Louis Chapter, A. I. A.; Professor Clark, of Boston; Mr. Sanders, of San Francisco.

The President of the Congress was M. Alfred Normand, M. Pupinel being the Secretary.

The subjects discussed during the sessions of the Congress were: I. *Artistic Ownership of Works of Architecture*.—Two papers were read upon this subject and a general discussion followed, resulting in the following resolutions or conclusions:—

"That the same protection should be given works of architecture as to those of painting, sculpture and other works of design.

"Considering the works of architecture to include the plans, sections, elevations, details (exterior and interior), decorative and other details in general, constituting the works of the architect, of which the constructed edifice is only the reproduction.

"Considering the works of architecture to have the same right to protection by law as painting or sculpture . . . when original or individual."

We have some laws upon the copyright of design, but they are not

¹"The Cathedral Builders," by Leader Scott.



The Nave: Auxerre Cathedral.

which, though far from dull, is not exactly pleasing. This narthex is immensely tall—taller than the church and with no relation to it in shape—except what one might call a strained relation. It is an appendix or, rather, façade, made up of superimposed arcades, and it dates, like the church itself, from the thirteenth century, and

what they ought to be, and it would seem as though this were a subject to be considered by the Institute.

II. *Architectural Instruction.*—This subject was continued from the last Congress. M. J. J. Pillet, of the École des Beaux-Arts, opened the discussion by a most ingenious and interesting paper. He assumed that a great nation of 40,000,000 people desired to organize a complete national architectural educational system. He began with the study of the nation and reviewed the possible intellectual and artistic resources, and then proposed schools of various grades, from the most elementary to those of the highest.

"The Practice of the Profession, Architectural Societies, Building-regulations," and so forth, was altogether a most admirable and inspiring paper, well worthy of being published in book-form.

This was followed by a paper on "The Artistic Movement during the Last Ten Years," by Prof. Otzen, of the Royal Academy of Arts, Berlin, in which he points out what the aims of the architect should be. . . . He should have principles to follow, and not abandon himself to the current of professional practice.

Then came a paper by Mrs. F. Fuller on "Woman and Architecture," following somewhat the same strain, but showing that the profession of architecture was legitimately open to women. In fact, going so far as to assert that the pre-historic architect was a woman. Certainly a paper of great interest to the female members of the profession.

III. *The Title of Architect in Different Countries.*—Discussion upon this subject developed the fact that while legislation was pending in many parts of the world, the only two states or countries in which a diploma or license for the practice of architecture was necessary were Portugal and the State of Illinois.

In connection with this, the Société des Architectes diplômés par le Gouvernement presented the following resolution:—

"It is desirable to create a diploma of architecture, but it is undesirable that it should be obligatory, as inflexible rules are bad. It would be objectionable to create a partial diploma, the value of the diploma depending upon the ability of the one upon whom it is conferred."

The following resolution was passed by the Congress:—

"That the various Governments should take measures to protect and to cause to be respected the title of architect; reserving it in the future, without retroactive effect, for architects provided with a certificate, diploma or license (*Brevet de capacité*), forbidding others to employ this title, but placing it within the reach of all, by the diffusion of architectural instruction."

IV. *Cheap Habitations in all Countries.*—A subject introduced by English architects, but discussed too much in detail to be given here. I may add, however, that the attention of the Congress was called to the work done by the Tenement-house Society of New York and to their admirable exhibition of models in the Exposition.

The subject of "Skeleton-frame Construction," introduced by Mr. Jenney and myself, was put under this head. Mr. Jenney's very able paper was read by Professor Pillet, who, I may add, by way of parenthesis, was in Chicago in 1893, and is taking a most lively interest in the matter. A paper on the artistic treatment of skyscrapers (*grattoirs du ciel*), by Prof. A. D. F. Hamlin, was most enthusiastically received. This I illustrated by lantern-slides. The Fuller Company invited the Congress to the Exposition to see their models of the skeleton-frame, the exterior and details, of the "Broadway Chambers"—a most creditable exhibit.

V. *The Preservation of Historic Monuments.*—The principal paper upon this subject was by Mr. Alfred Bohnstedt, of Minden. He began by citing resolutions passed at the Brussels Congress in 1897, "That a complete inventory be taken in all countries of all historic monuments, works of art therein contained, as well as discoveries by excavation." Among other things he said, "The strongest means of protecting historic monuments is, without doubt, by public opinion," and he cited some of the Belgian cities, which were not contented simply with the preservation of the monument itself, but preserve intact, as far as possible, the surroundings as well.

The Congress expressed the desire that place should be made in architectural schools of all grades for the study, even if brief, of the monuments of the past, and of the means of guarding against their destruction, leaving the care of their preservation or of their restoration, if there is occasion, and of the works necessary for this, to special commissions; and that if the restoration is entrusted to a commission, the artistic responsibility must rest absolutely with the expert to whom this commission confides the restoration.

In this connection, should not we American architects take greater measures by governmental and municipal legislation to better preserve what historic works remain to us from the Colonial Period. To be sure, our historical societies are doing a great deal of valuable work in this direction, but should not the restoration and preservation be confided to architects, as are the historic monuments in France?

VI. *The Influence of Building Regulations upon Contemporary Private Architecture.*—I regret to say that this subject was postponed until the next meeting of the Congress. Few people except architects realize what an enormous influence building regulations have upon the architecture of a city. The discussion of this subject will leave something of speculative interest for the future.

The final resolutions of the Congress were as follows:—

"That the Official Delegates of the different countries represented convey to their respective Governments the conclusions of the Congress.

"That the Sixth International Congress of Architects be held in the city of Madrid in the spring of 1903."

The usual architectural exhibition was held in connection with the Congress. It included some very interesting sketches and drawings by Charles Garnier, Viollet-le-Duc, and others.

In addition to the serious discussions of the Congress, several excursions were made to historic spots. One afternoon, we spent at Chantilly, another in inspecting the new Gare d'Orléans, etc.

Receptions were the order of the evenings. The opening one was held in the Salle des Fêtes of the new Gare d'Orléans. A grand reception was tendered our Congress by President Loubet, but the crowning social feature was to have been the ball at the Hôtel de Ville. Invitations to this, however, had to be recalled, owing to the unfortunate death of the King of Italy.

Now that the Congress is over, it might perhaps be worth while to speculate on the real value of an International Congress. The cost is not inconsiderable, some 15,000 francs and an enormous amount of labor on the part of the organizers. What is to be gained by it? Its main objects, of course, are social intercourse and the advancement of the profession, in its broadest sense. Does it accomplish these ends? Certainly the first, that of social intercourse, is well fulfilled, and it is most agreeable, indeed a great pleasure, to meet men of one's own profession of other countries.

The second consideration, that of advancement of the profession, would mean individual advancement of the members participating, and advancement to the profession at large. There can be no doubt, it seems to me, in the personal good to be gained by the discussions—the great drawback, however, in an International Congress is that of language, for no matter which one is the official medium, it will still be foreign to a large number of the members. If any advancement to the profession at large is to be gained from the discussions, it will largely rest with the individuals and their respective societies to realize these conclusions, or, at least, to make them known where they are the most needed. To illustrate what I mean, I will cite an example, begging your indulgence for its personality.

At the last Congress held in Brussels in 1897, I read a paper on "Methods for obtaining Designs for Government Buildings," a vote was taken upon this subject, which was in favor of public or private competition. This vote was brought to the attention of our Government officials, and I am told had considerable weight in deciding them to try the experiment. I cite this example as being of practical value to our own country. The good the Congress has accomplished for the countries of Europe is very considerable.

The detailed proceedings of the Congress will be published in a few months in the "*Compte rendu*," parts of which I trust you will print in the *American Architect*. G. O. TOTTEN, JR.

ILLUSTRATIONS

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

A COMPETITIVE DESIGN FOR THE LADY CHAPEL OF THE CATHEDRAL OF ST. PATRICK, NEW YORK, N. Y. MESSRS. RENWICK, ASPINWALL & OWEN, ARCHITECTS, NEW YORK, N. Y.

THIS design has all the more interest that it issues from the office of the architect of the Cathedral building itself, and so may be held to be very nearly what the late Mr. Renwick himself would have liked to see added to his original design.

PLAN AND SECTIONS OF THE SAME: TWO PLATES.

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

PETIT PALAIS DES BEAUX-ARTS, PARIS, FRANCE: TWO PLATES. M. GIRAULT, ARCHITECT.

THESE plates are copied from *La Construction Moderne*.

[Additional Illustrations in the International Edition.]

OFFICES OF THE PRUDENTIAL INSURANCE CO. OF AMERICA, NEWARK, N. J. MR. GEORGE B. POST, ARCHITECT, NEW YORK, N. Y.

CISTERCIAN ABBEY CHURCH, PONTIGNY, NORMANDY, FRANCE.

FOR description see article "A Corner of Old France" elsewhere in this issue.

PROPOSED FAIRMOUNT PARK EXTENSION, PHILADELPHIA, PA.:
BIRD'S-EYE VIEW. MESSRS. SCHERMERHORN & REINHOLD, ARCHITECTS, PHILADELPHIA, PA.

RECENTLY, efforts have been made in Philadelphia towards securing the Fairmount Park Extension, or Boulevard. Heretofore, the one great difficulty in the way of accomplishing the boulevard project has been the great expense, but the plan here illustrated removes all such claims.

Ex-Select Councilman William G. Huey of the Fifteenth Ward has been a foremost advocate of some step in this direction, and he has, time and time again, contended that any expense to which the city might go on the proposed line will be more than overcome by the increased valuation of the property in the immediate neighborhood of such improvements. In 1899, he retained Schermerhorn & Reinhold, architects, to devise a plan for a concourse extending from a point near the centre of the city to the Green-Street entrance of Fairmount Park. It is contended that in arranging this particular plan, the architects were governed by two desires: first, to select a locality which might be best adapted for the development of the scheme, and, second, to confine the expenditures to the lowest possible figure.

The plan provides for a concourse 275 feet in width from the north side of Carlton Street, the first small thoroughfare north of Wood, to the south side of Pearl, the first small thoroughfare south of Wood, and in length from Broad and Wood Streets to the Green-Street entrance of the Park. Beginning at Broad Street, what is now known as Wood Street would form the central roadway of the concourse, having on either side, sidewalks, wide lawns and bicycle-path, the latter to occupy the roadbeds of Pearl and Carlton Streets. In this form the proposed concourse would extend in a straight line to a point just west of Twenty-first Street, where it would curve gradually to the north, and cross Spring Garden Street between Twenty-second and Twenty-fourth Streets. From this point the plan provides that the land within the triangle bounded on the south by Spring Garden, on the west by Twenty-fifth Street, and on the south-east by Pennsylvania Avenue, shall be included at the western end.

The total length of the concourse is about 5,000 feet, and it is asserted that the entire cost of putting the project through to completion will be less than \$3,000,000, while the old plan of the boulevard with a width of but 150 feet, extending, as the crow flies, from Broad and Filbert Streets to the Green-Street entrance, would require an expenditure of at least \$25,000,000. The property in the section through which the concourse would run is nearly all of a ramshackle character, and at present it is practically an abandoned district. The proposed road would reclaim the entire neighborhood and increase the value of the land to such an extent that the old buildings would give way, the slums disappear, and in their places arise handsome dwellings and orderly surroundings. To give some idea of the probable result of the movement, the friends of the project say that it is only necessary to compare the present values on the line of the proposed concourse to those on Chestnut Street. The former is placed from \$50 to \$350 per foot front and property on Chestnut Street is selling at \$1,000 to \$7,500 per foot front. It must be admitted, say the advocates of the plan, that if the concourse plan is finally adopted, values in the surrounding territory must advance at least \$5,000,000, and at the present tax-rate the city would receive annually an additional revenue of more than \$150,000, or more than it would cost the city to complete the improvement, estimating that the city would do the work at about 3 per cent on the amount named, or about \$90,000 per annum.

Thus it can be readily seen that the city could carry out this vast improvement at a cost which would not greatly be felt by the taxpayers.

SELECTED DESIGN FOR THE NEW SESSIONS HOUSE, OLD BAILEY, LONDON, ENG. MR. E. W. MOUNTFORD, ARCHITECT.

INTERIOR OF HALL IN THE SAME BUILDING.

A CORRECTION.—In the title of the illustration published last week of the house on East Fifty-fourth Street, New York, two blunders were made: First, the house is that of Mrs., not Mr., Young, and, second, to the name of Mr. Hiss should have been added that of his partner, Mr. Weekes, as the architects.



[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.]

THE PARIS AND CHICAGO EXHIBITION BUILDINGS.

THE Exposition as a spectacle is disappointing. It looks better in the photograph than in the reality. The opportunity for anything like our Court of Honor at Chicago was, of course, lacking, and it is very gratifying to realize in the face of all the crudity in America

which one's first visit to France reveals that we had the inspiration to turn a swamp on Lake Michigan to the purpose we did. There was so much French criticism of the fair that it is a relief to find that those critics were demanding of us the impossible—that the fair was more nearly what we thought it ourselves. The French have here an opportunity—with, of course, very serious limitations of site—of showing how the thing should be done; it is clever, it is original, it is everything but pleasing.

To this, of course, there are certain exceptions. The Grand and Petit Palais are wonderfully good. The detail of the Petit Palais is perhaps a trifle too fanciful for the permanent building it is, and in certain features the detail lacks proper emphasis; but it is—barring the somewhat absurd and illogical interior court—a building very creditable to its country.

The Grand Palais, as far as the stone and stone details go, is all that could be desired. Behind the long colonnades are admirable terra-cotta panels—a permanent form of exterior painting, so to speak. The concave corners are ingenious rather than successful, and the slightly curved façades at the sides are also weak. But the roof—it is of iron and glass—comes down upon the stone, and that is about all. It is not sufficiently decorated, and exhibits the very fault the French criticised at Chicago. They said that our buildings there showed no proper relation between steel roof and substructure. Here in a building, not of staves, but stone, the same thing shows, and, to my mind, more glaringly; it would seem to prove that a criticism which rankled then was in reality somewhat unreasonable. There may be a solution, but it is not here.

On the interior, the structural iron has been decorated in the most ingenious and successful way, and, in spite of the novelty, it is almost beautiful.

There is also a greater and a lesser court in the Fair in which everywhere the detail is of about the same character. The architects seem to have considered the Exposition as a sort of fairyland, and to have used the detail appropriate to the fantastic architecture of the settings of the ballet. But in using it it was necessary to magnify it, until from being fanciful it became monstrous. The fairies, after all, are a little people, and Titania rode in a walnut-shell behind grasshoppers hitched with spider-web. Here a fitting Titania would be forty feet high and drive dragons or ride a hippogriff. In consequence, the effect of it all is fantasy gone over to madness; one is oppressed and haunted by these misshapen forms, which on a smaller scale only would be pleasing. After all, the Chicago idea of free Classic, a temporary Olympus for the gods and demi-gods, or, rather, the Latin Olympus, wherever that was—rather than this abode of overgrown fairies, seems far more fitting, more restful and more beautiful.

This letter has grown longer than I intended, but I hope you will not think that I have done it merely to allow the eagle to scream. The comparison between our own recent fair and this is too natural to be avoided. In matters of detail, in all that results from mere training, the architects of this fair are in general ahead of us, but in more important matters we have reason to be proud of our work.

The great entrance is as bad as it is supposed to be. Its plan is as absurd as its crowning figure of "Paris." It looks rather like the gateway of a high-class Coney Island—though a trifle bigger. As a piece of coloring, it is beautiful in its greens and blues and gold; as a study and adaptation of Assyrian ornament, it is surprisingly clever; as a whole, it is a mistake.

This letter might go on indefinitely—the French pictures alone deserve reams—but I will close.—*Extract from a private letter.*



FELLING A TREE BY ELECTRICITY.—One of the chief attractions of Jacksonville, Ill., is the large trees which overarch many of the principal streets, shielding them from the sun. The grounds of the State Insane Hospital, located there, are also shaded with many trees, and recently a limb of one of the largest of the trees was broken off by the wind. As it fell it blocked the carriage-drive, and it was decided to cut away the whole tree. As the workmen found the tree too large for a crosscut saw, they were about to chop it down, when it was suggested that the electrician "electrocute" it. Following out the suggestion, connection was made with an arc-lamp circuit passing near. The electrician changed the circuit at the power-house so it could be thrown on to a dynamo that was operating a power circuit, and then dropped a couple of short wires from the nearest arc-lamp pole, connecting 20 feet of No. 14 iron wire between them. Putting the wire around the tree and having a couple of men hold it taut, the current was turned on, but it was found that only a 35-ampere circuit could be obtained. This was not sufficient to make any appreciable effect on the trunk of the tree. After another unsuccessful attempt with a smaller iron wire the arc-light circuit had to be put in service for the night. The following morning a pair of No. 2 weatherproof lines were run to the nearest underground feeder, and a 20-foot piece of 7-strand No. 16 galvanized-iron wire was inserted in the circuit, three of the strands being taken out to give air-space and room for the products of combustion to pass. The feeder was cut out of regular duty and put on a small dynamo, which was also specially arranged for a wide regulation of voltage. The dynamo-tender was given a code of signals and told to keep his eye on a man who was placed on top of the Administration Building tower to transmit the signals from the electrician. Soon after a signal was passed the wire became uncomfortable to the touch; another signal and it soon began to smoke and the bark to blacken; another,

and the zinc whitened, while those holding the cautery began sliding it slowly back and forth. The bark sparked and smoked. The wire took a dull red color in the sunlight and a cherry hue in the crevice. Its motion was adjusted so as to give sufficient air to reduce the wood to soft charcoal after the water was evaporated, and to remove the charcoal as fast as formed. In an hour the crevice was 18 inches deep, and at this point the wire, having been considerably reduced in size by oxidization, gave way, and was replaced by another. The operation was kept up until the trunk was almost cut through, when the little bit of unburned wood in the centre of the trunk parted and the tree fell. The tree was an elm, with a large percentage of water, and was 11 feet in circumference. The current in the cautery was from 120 to 135 amperes direct, the voltage at the machine being varied from 80 to 115. The time consumed in the operation was two hours and ten minutes. — *Western Electrician.*

LONDON'S NEW CATHOLIC CATHEDRAL.—The building of this vast and stately cathedral, undoubtedly the largest built in Great Britain since the Reformation, originated with Cardinal Manning. After 19 years of strenuous effort the present site in Ashley Gardens, Victoria Street, was secured for the purpose of its erection. Further than this, the late Cardinal was unable to proceed with the undertaking. In 1894 Cardinal Vaughan resolved to begin the erection of the cathedral. With Westminster Abbey within sight, the idea of a cathedral of Gothic style of the magnitude contemplated was not to be entertained. The style decided upon was the Early Byzantine. John Francis Bentley was the architect chosen. The plans accepted, and since carried out, embraced a noble porch, a narthex, or vestibule, a campanile, a nave and two aisles, with transepts; a baptistery and eight side chapels; a sanctuary 4½ feet above the level of the nave, having on one side a spacious chapel of the Blessed Sacrament, and on the other side the Lady Chapel; beyond the sanctuary an apsidal choir, raised 13 feet above the nave, for the chanting of the divine office, with a crypt chapel beneath it; over the aisles and at the west end capacious tribunes, or galleries, and behind the Blessed Sacrament Chapel 2 large sacristies and rooms connected with them. The external dimensions are: Extreme length, 390 feet; width, 156 feet; height of nave, 117 feet; height of façade (not including the turrets), 101 feet; height of campanile, 273 feet, and to the top of the cross, 283 feet. Internally the dimensions are: Length from the main entrance to the sanctuary, 232 feet; depth of the sanctuary, 62 feet, and of the raised choir beyond, 48 feet, making the total internal length 342 feet; width of nave, 60 feet; width across nave and aisles, 98 feet; across nave and aisles and side-chapels, 148 feet; height of the main arches of the nave, 90 feet, and of its three domes, 112 feet. The chief structural materials used are very hard brick and stone set in cement-mortar. The external walls, to the height of 8 feet from the ground, are of granite, and the structure above of red brick, in many parts artistically arranged, with a large amount of decorative work in Portland-stone. Internally, besides the lofty and massive piers, there will be 28 columns of marble 17 feet high in the nave, aisles and transepts, as well as many other columns of marble and granite in the sanctuary, the crypt and other parts. It is also intended to cover the lower walls and the piers to the height of 38 feet with marble. The whole of the upper part of the piers and walls and the vaults and concrete domes will be decorated with mosaic work illustrating the history of the Catholic Church. The cost of the cathedral building—that is, of the fabric simply, without the internal decoration—will probably exceed £170,000. It is impossible, at this date, to form any estimate whatsoever of what the decoration and ornamentation of the interior will amount to. The opening of the cathedral is announced for June 29, 1901, the Feast of the Apostles SS. Peter and Paul, the sixth anniversary of the solemn laying of the foundation-stone. — *From the Pall Mall Gazette.*

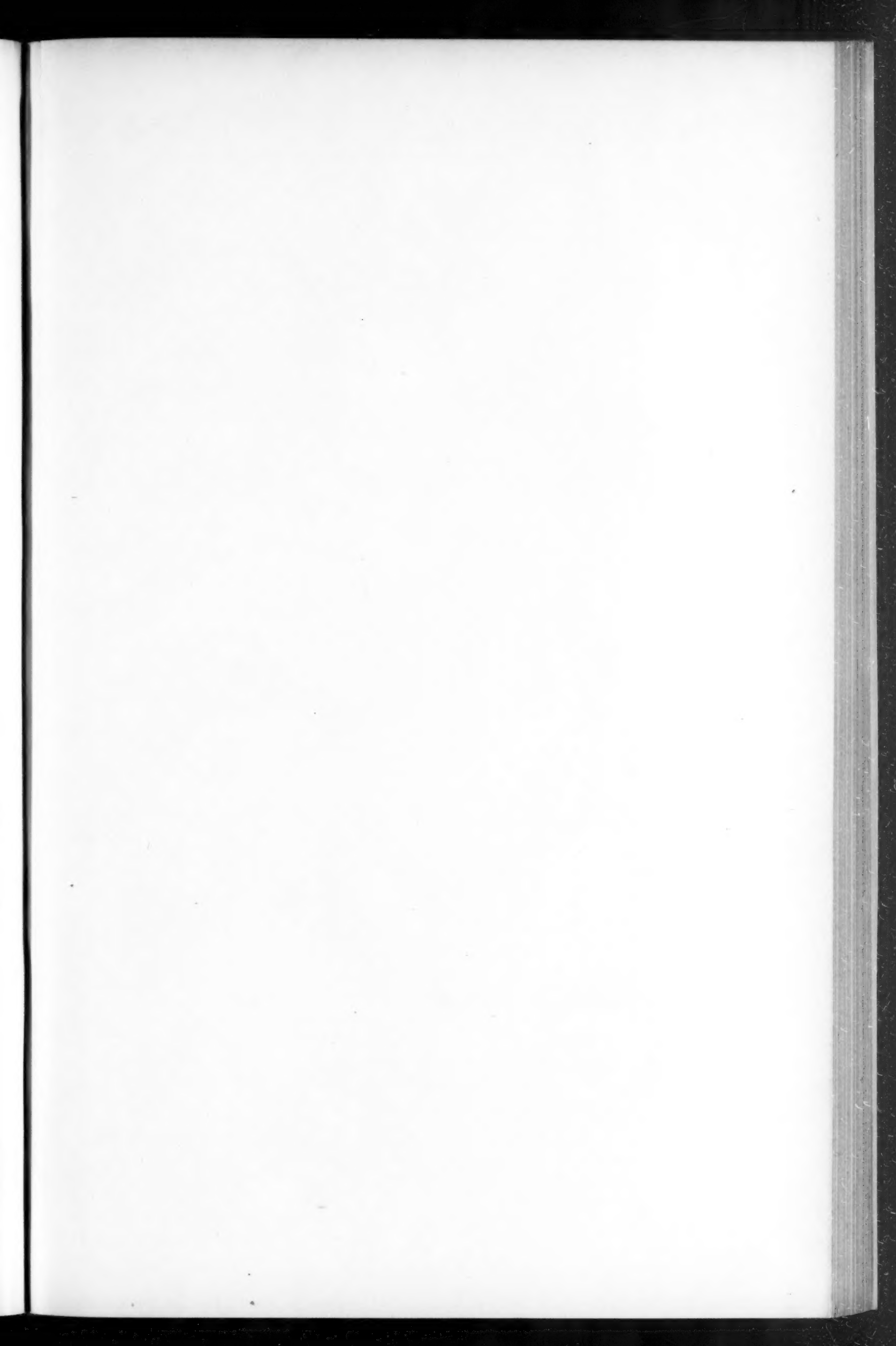
PURE AIR IN HEATED DWELLING-ROOMS.—"When a coal-fire is in use for heating and the electric-light for lighting an inhabited room, the air is purer than by any of the other plans tried for heating and lighting." Such is, perhaps, the most important conclusion arrived at in an interesting investigation on this subject by Mr. Francis Jones. Mr. Jones's investigation has led to other observations which are not less in point of interest as bearing upon the question of the healthy condition of domestic apartments. He finds, for instance, that the air of a room, however heated and lighted, is purest at the floor, less pure three feet above, and most impure at the ceiling, and that when a gas-fire is in use for heating and the electric-light for lighting, the amount of carbon-dioxide in the room rises rapidly in the first two or three hours and then remains uniform for three or four hours afterward. When a coal-fire is in use and an ordinary gas-jet is burning, the air of the room is purer than when a gas-fire is in use and an ordinary gas-jet burning. The use of a gas cooking-stove with a flue connected with the chimney greatly raises the amount of carbon-dioxide in the air of the room. The humidity of the air of the room is much diminished by the use of gas-fires. — *London Lancet.*

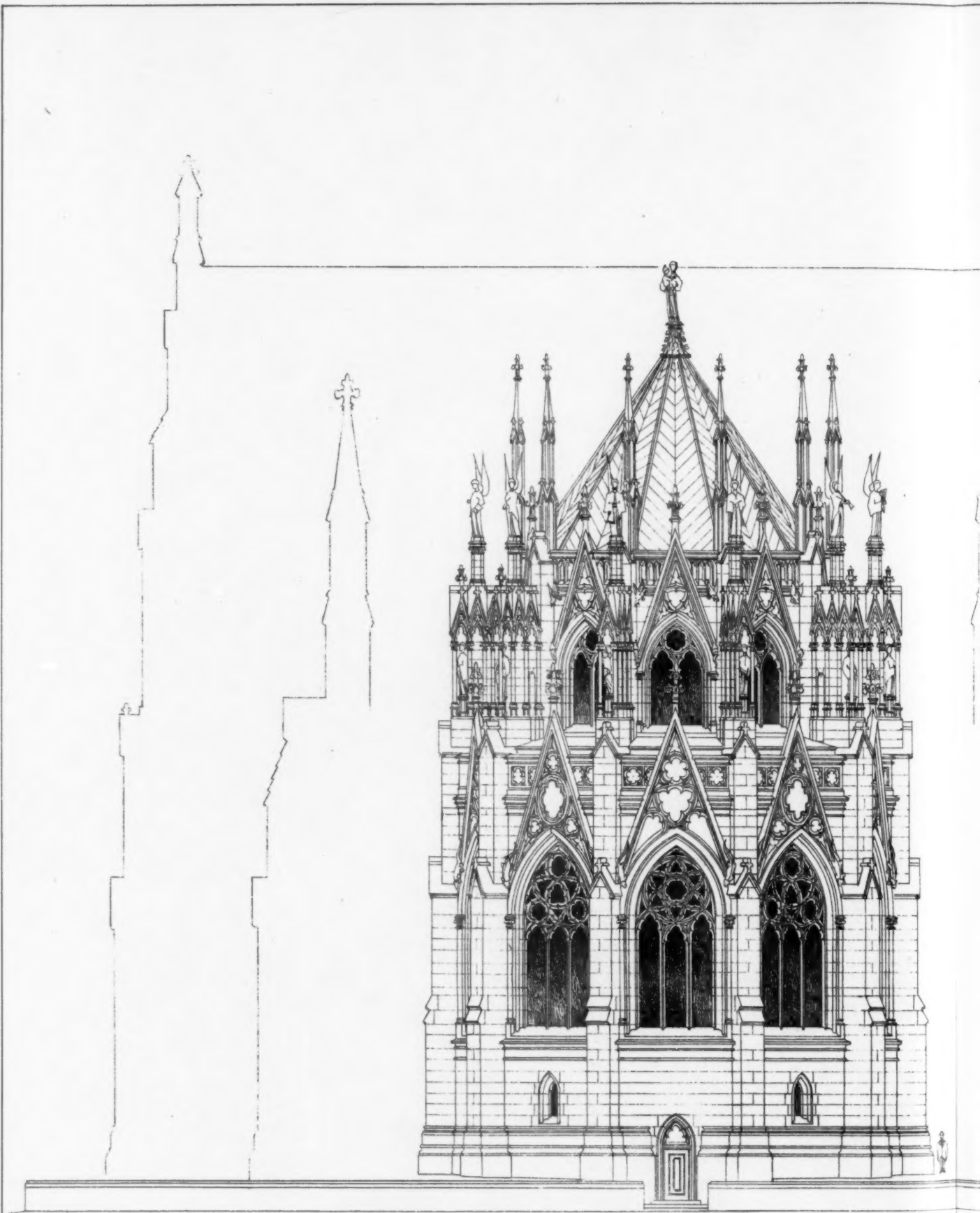
A UNIQUE BELL-TOWER.—When the first settlement was made on Commencement Bay, Puget Sound, it was simply a lumber-camp and trading-post. After the Northern Pacific Railroad was completed to Commencement Bay, a city was built on the high ground above the lumber-camp southward, and that is the handsome city of Tacoma, Wash. The ancient lumber-camp is now that part of Tacoma which is called "Old Town" locally. Early in the history of Old Town an Episcopal clergyman, now Bishop Morris of Oregon, built a little wooden church in the place, alongside of a huge fir-tree that had been broken off about 40 feet above the ground. It was first the intention to build the church behind the tree and cut a doorway through the trunk, thus making the tree the entrance as well as the bell-tower, but this plan was abandoned. A belfry topped with a cross was built upon the top of the tree, a bell placed therein, and swung. To this day the ivy-clad fir is the bell-tower of the church. — *Chicago Times-Herald.*

WHAT "YOURS SINCERELY" MEANS.—Perhaps the jerry-builders of London who construct ceilings part of which tumble into one's soup and floors which unexpectedly drop into the cellar would not be so glib to subscribe themselves "Yours sincerely" if they knew the origin of the phrase. The *Stone Trades Journal*, waxing classic and Vitruvius-like, gives the source of the thing, which to students is old, but which may be new to the gentry who profess to provide shelter for a great part of the community. "The extent to which marble is entering into the decoration of modern buildings is but a repetition of the history of Roman architecture. The fact is that the old Roman jerry-builders used defective slabs of marble in erecting residences to sell at reduced rates, and covered up the defects with a cement of which white wax formed the chief ingredient. They looked just as stately as the others, till an exceptionally hot sun melted the wax and revealed the fraud. Hence, a perfect building was said to be 'sine cera,' or 'without wax,' and a friendship perfected by the trial of adversity was said to be 'without wax.' The signature 'sine cera,' as a symbol of genuine affection and probity, has been used ever since, and is perpetuated in the English word 'sincerely.'"

IRON-ORE BRIQUETTES.—An electrical process for smelting iron-ore has had a trial on an extended scale in Italy, no less than \$180,000 having been invested in a plant for the manufacture of 4,000 tons of iron a year. The works are at Camonica, in the north of Italy, where water-power is very cheap, an electrical horse-power for a year, or 8,760 working hours, costing only about \$10.50 to generate. The iron-ore is ground to a fine powder and intimately mixed with ground coke and limestone. The mixture is ground into small briquettes with a suitable binding material, such as tar, and heated by the electric current in suitably designed furnaces. A continuous output results, the slag and iron being drawn off from time to time. As compared with the old process, wherein the heat is supplied by burning coke in a blast-furnace, the cost is reduced nearly \$12 a ton for the finished product, which is a high carbon-manganese steel of great purity. Of course the figures given are based on the cost of coke, etc., in Italy. They would be much less in this country. — *The Little Chronicle.*

TREASURE-TROVE IN GREAT BRITAIN.—The curious history of the dealings with the ancient Celtic ornaments discovered in Ireland in 1896 is contained in a Parliamentary paper issued recently. The grave official document forms an amusing chapter in the complicated law of treasure-trove. These early examples of goldsmiths' work had been unearthed by a farm laborer while plowing a field near Limavady, and "passed into the possession" of a jeweller at Belfast, who in turn sold them to Mr. Day, a collector of antiquities and a Member of the Royal Irish Academy. This gentleman exhibited them in London, and the measure of their archaeological interest and intrinsic value was proved by the fact that shortly afterwards the Trustees of the British Museum purchased them for £600. For twelve months nothing happened. The museum plumed itself upon its new acquisition, and the vender, no doubt, looked back upon the transaction with the satisfied complacency of one who has done a good turn at the same time to his country and himself. The Royal Irish Academy suddenly awakened to a sense of the enormity which had previously escaped notice. For forty years past the Treasury has given it the refusal of all treasure-trove found in Ireland, yet here was a rival institution stepping in and taking away its birthright, while keeping suspiciously quiet about the transaction. The Irish Academy, now conscious of the injury done to the archaeological instinct of the Isle of Saints, demanded that the Government should forthwith bring in a bill to transfer the ornaments from Great Russell Street to Dublin. But the Trustees of the British Museum are precluded by statute from parting with any object they have once acquired—no entail was ever stricter than that which guards their gloomy portals. Mr. W. Redmond, laudably anxious that Irish antiquities should remain in the land of their origin, and, perhaps, not altogether averse from scoring off the Saxon, brought in a little bill to legalize the transfer, but it came to nothing. Ultimately, Mr. Balfour appointed a committee—which included Lord Rathmore, Mr. Morley and Sir John Lubbock—to investigate the rights of the case. After a decorous interval of nearly six months, the majority of these distinguished antiquaries and politicians recommended some relaxation of the law that prevents the British Museum from alienating its property. Feeling, however, that the matter had not advanced very far, the Treasury went to the Irish law-officers, who declared, without hesitation, that the ornaments were treasure-trove, and therefore Crown property, and that the Trustees were bound to hand them over upon demand. But in the matter of legal subtleties Great Russell Street was equal to the King's Inns. It pointed out that since the articles had been found in a field which, until within the last sixty years, formed part of the bed of the sea, they were not treasure-trove as defined by Blackstone. Upon this contention and by the light of some fresh data as to the circumstances of the discovery, the law-officers of the two countries came to a final conclusion that, assuming the legal establishment of these facts, the ornaments were treasure-trove and Crown property. Weighty matters of this kind must, of course, be conducted with leisureed dignity, and this brought us to last March, rather more than four years after the first discovery of the relics. But still the British Museum did not move—it would give up nothing except in obedience to a judicial decision. The Solicitor to the Treasury has therefore been instructed, as Mr. Balfour has already stated in the House of Commons, to bring an action against the Trustees for the recovery of the ornaments, and a good many hundreds of pounds may be expended before judgment is delivered. Nor is it certain that this would end the matter so far as the Museum is concerned, since the law-officers have prudently declined to say whether that institution would have any remedy against Mr. Day, from whom it made the purchase. The situation bristles with entertaining legal possibilities; meanwhile the Irish members are not likely to show any falling off in their zeal for the archaeological riches of their native land. — *London Standard.*





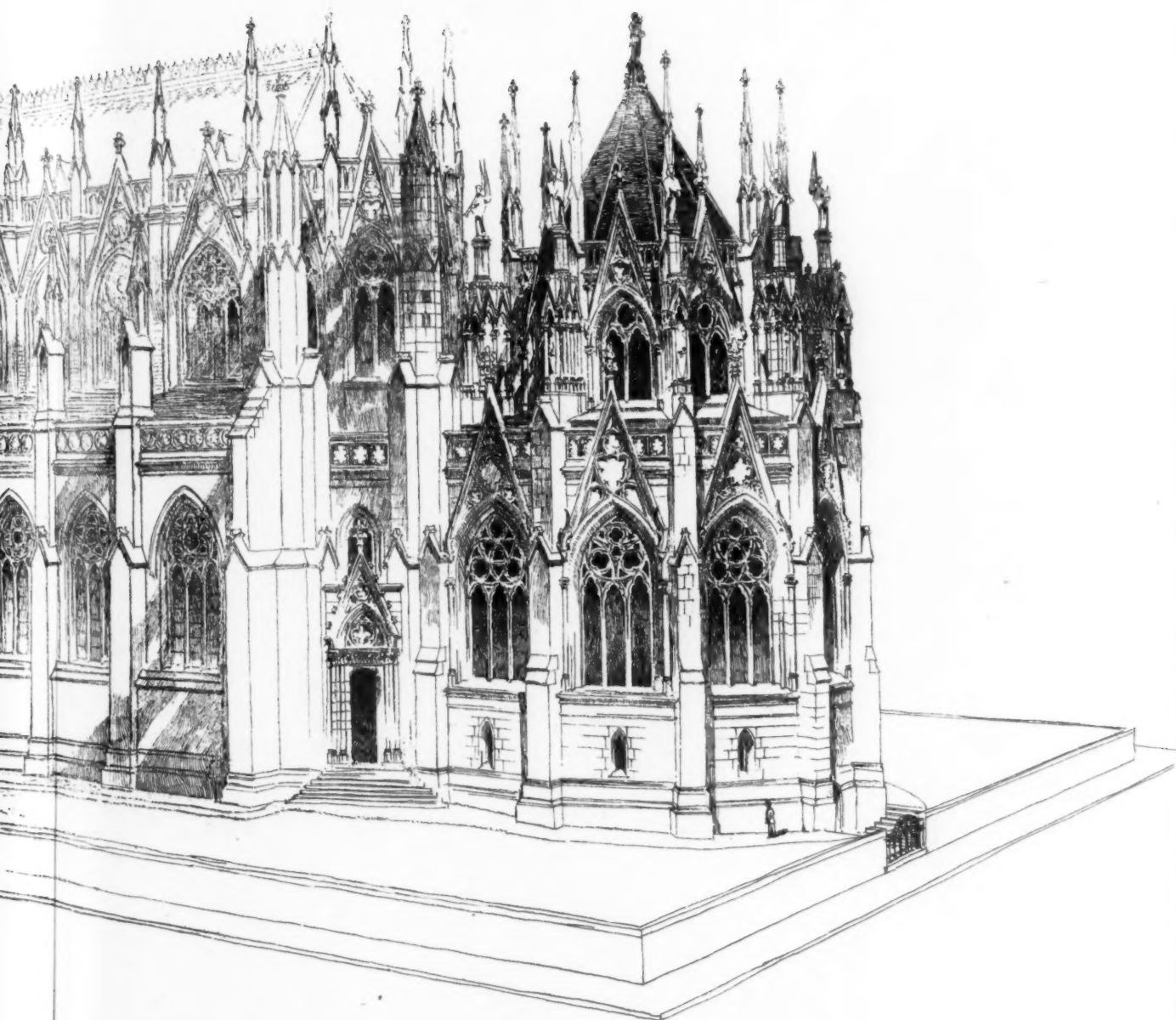
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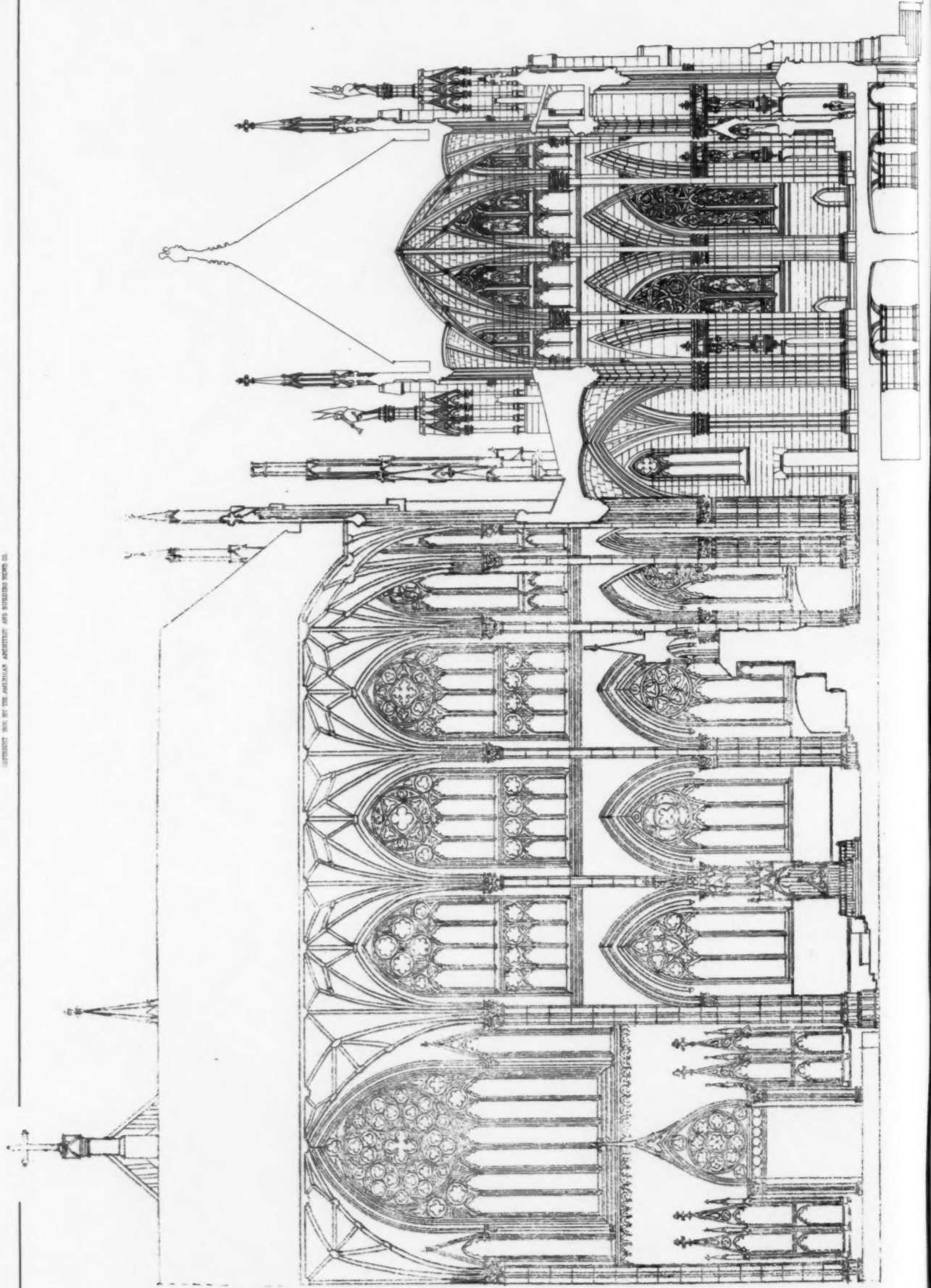
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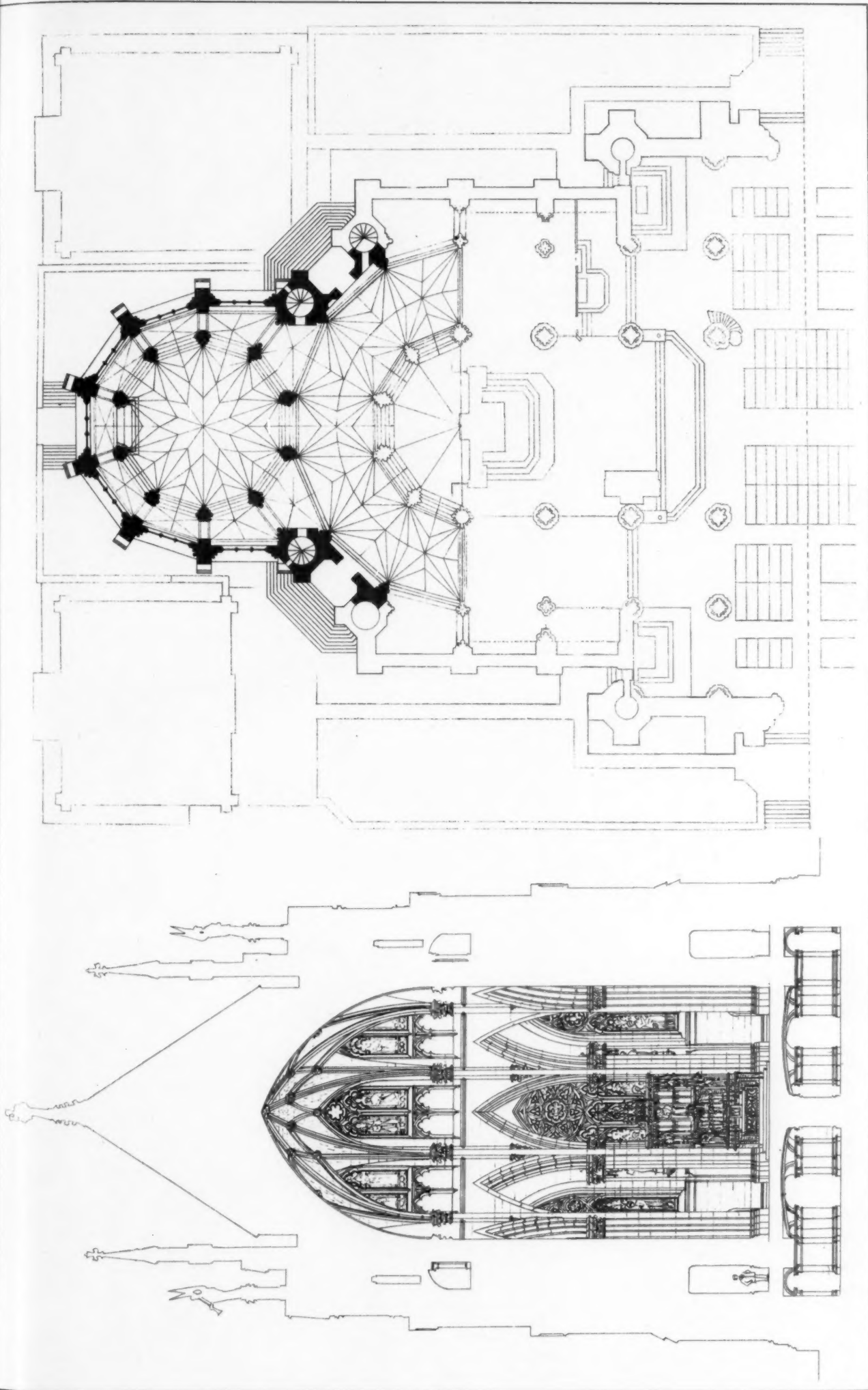


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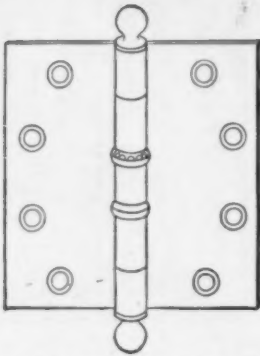


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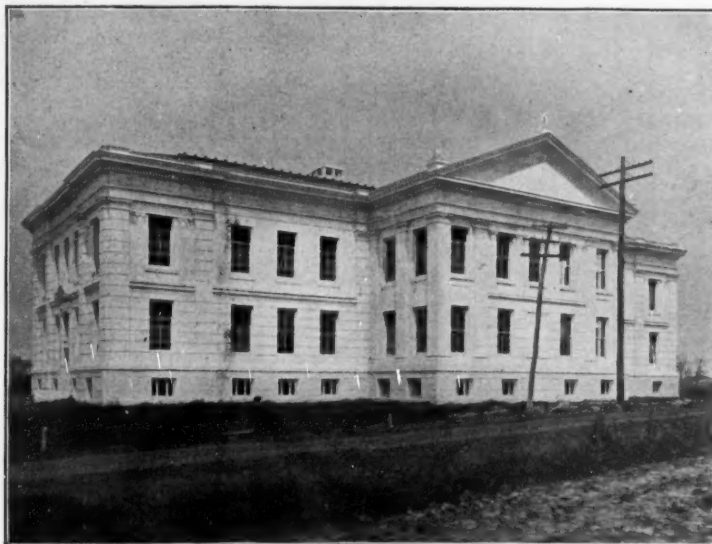
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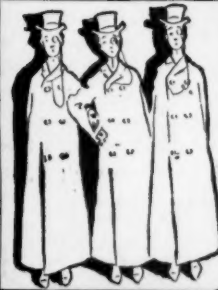
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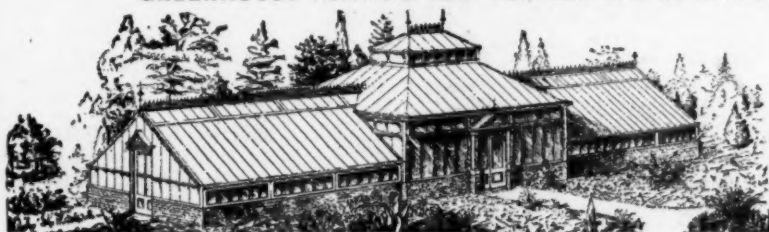
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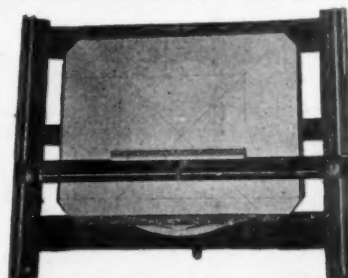
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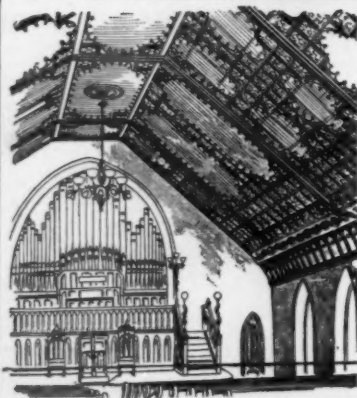
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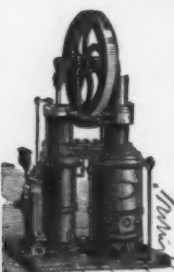
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The matter already illustrated may in small part be classified thus:

PUBLIC BUILDINGS

City Hall, New York, N. Y.	Date	1803-12
Old State House, Boston, Mass.	"	1748
Pennsylvania Hospital, Philadelphia, Pa.	"	1755
Carpenters' Hall, Philadelphia, Pa.	"	1770
Independence Hall, Philadelphia, Pa.	"	1729
Faneuil Hall, Boston, Mass.	"	1741
and others.		

CHURCHES

King's Chapel, Boston, Mass.	Date	1749
Seventh-day Baptist Church, Newport, R. I.	"	1729
Christ Church, Alexandria, Va.	"	1767
Christ Church, Philadelphia, Pa.	"	1727
St. Paul's Chapel, New York, N. Y.	"	1764
Old South Church, Boston, Mass.	"	1729
First Church, Hingham, Mass.	"	1681
St. John's Chapel, New York, N. Y.	"	1803
First Congregational Church, Canandaigua, N. Y.	"	1812
St. Peter's P. E. Church, Philadelphia, Pa.	"	1758
Gloria Dei Church, Philadelphia, Pa.	"	1700
and others.		

IMPORTANT HOUSES

Fairbanks House, Dedham, Mass.	Date	1636
Royall Mansion, Dedham, Mass.	"	1737
Philipse Manor House, Yonkers, N. Y.	"	1745
Tudor Place, Georgetown, D. C.	"	179-
Mappa House, Trenton, N. Y.	"	1809
Woodlawn, Va.	"	1799
Mount Vernon, Va.	"	1743
and others.		

Incidentally there are shown special measured drawings or large views of the following features and details:

Porches and Doorways	36	Subjects
Staircases	13	"
Mantelpieces	68	"
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BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Columbus, O. — R. Clayton will build a two-story brick flat-building to cost \$30,000. Plans by Architect J. A. Jones.

Dr. William Dunlap will erect a ten-story brick apartment-building, 46' x 70', after plans furnished by C. A. Stribling & Co.; cost, \$200,000.

The Merchants and Manufacturers' National Bank will erect a nine-story brownstone bank and office building on High St., after plans by C. A. Stribling & Co.

Denver, Col. — The People's Tabernacle Association will erect a church at 20th and Lawrence Sts. It will be a brick and stone structure, 75' x 125', costing \$30,000. Plans by Architects Kidder & Wiegner.

East Liverpool, O. — Architect Wm. H. Boughton, Buffalo, N. Y., is drawing plans for a four-story brick, stone and terra-cotta hotel, to cost about \$100,000.

East St. Louis, Ill. — Mephram & Klein will erect a brick factory building to cost \$20,000.

Fountain City, Tenn. — The Tennessee Baptist Association will erect a new school-building to replace the one recently burned. Plans by Architects Bowman Bros., Knoxville; cost, \$40,000.

Hammond, Ind. — The city will build a two-story brick school-house, 74' x 74', to cost \$14,000. Plans by Architect E. W. Bump.

High Falls, Ga. — Seaton Grantland and W. J. Kincaid, both of Griffin, are interested in a project to erect a cotton-mill here, to cost about \$300,000.

Kansas City, Mo. — Barnes & Brackett have had

BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

plans prepared by Architect A. Van Brunt for a \$75,000 addition to the Brunswick Hotel.

Knoxville, Tenn. — Holbrook College will replace the college building recently burned with a building to cost \$50,000 for which Bauman Bros. are drawing plans.

Leicester, Mass. — The Building Committee for the new Congregational Church have awarded the contract for plans and specification to Stephen C. Earle, architect, of Worcester; cost, \$30,000. Mr. C. A. Denny, Chmn. of Com.

Leland, Ill. — The city will erect a two-story brick school-house, 57' x 88', after plans by Paul O. Moratz.

Manchester, N. H. — The local G. A. R. Post, it is reported, contemplate building a block to cost \$30,000.

Moline, Ill. — Skinner Bros. will erect a three-story brick and stone store and office building after plans by Olaf Z. Cerwin; cost, \$16,000.

Oakmont, Pa. — Harry H. Willock, of Pittsburgh, will erect a dwelling here after plans by Architect R. M. Trimble, Pittsburgh; cost, \$45,000.

Omaha, Neb. — The Y. M. C. A. contemplates erecting a four-story building, to cost about \$15,000.

Oyster Bay, L. I., N. Y. — The Library Committee is considering plans to build a new public library to cost \$5,000 on the site donated by Mrs. Swan.

Philadelphia, Pa. — E. L. Seeds will build 82 two and three-story brick and stone-trimmed dwellings

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BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

on 57th and Frazier Sts., below Girard Ave.; cost, about \$250,000.

Pittsburgh, Pa. — Wiggins & Moore, of the Wonderland Theatre Co., Detroit, Mich., are to build a brick and stone vaudeville theatre after plans by James M. Wood & Co., Detroit, Mich.; cost, \$300,000.

Portage, Wis. — Architect H. A. Foeller is preparing plans for a city-hall and armory. The structure will be two stories high, 75' x 127', and will be built of brick; cost, \$20,000.

Rochester, N. Y. — J. F. Warner, Granite Building, has plans for a two-story brick building, to cost \$150,000, to be erected at Spring St. and Plymouth Ave. for the Mechanics' Institute.

Sparta, Mich. — Architect Sidney J. Osgood, Grand Rapids, has drawn plans for a two-story brick school-house, 62' x 80', costing \$10,000.

Unionport, N. Y. — Plans have been filed for a four-story brick school-house to cost \$110,000, to be built on Avenue C, between 8th and 9th Sts.

Waukegon, Ill. — C. A. Murray is having plans prepared by Architect J. J. Flanders, Chicago, for a hotel to be erected at Madison and Genesee Sts. It will be a brick and stone structure covering an area of 70' x 150'; cost, \$75,000.

HOUSES.

Boston, Mass. — Raven St., nr. Crescent Ave., three-story fr. dwell., 24' x 42', flat roof, stoves; \$40,000; o., James J. Foley; a. & b., W. T. Henderson.
E. Sixth St., Nos. 732-40, and Scallow St., No. 7, 6 fr. dwell., 22' x 52', flat roofs, stoves; \$22,000; o., a. & b., Samuel W. Johnson.
Commonwealth Ave., No. 476, three-story bk. dwell., 25' x 76', flat roof, steam; \$35,000; o., Samuel G. King; b., McNeil Bros.; a., W. W. Lewis.

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Cambridgeport, Mass.—23-st'y dwell., 28' x 52'; \$8,000; o., George Bates; a., J. P. Kingston, Worcester. Contracts not let.

Chicago, Ill.—Sheridan Road and Wilson Ave., three-st'y st. & bk. dwell., 60' x 60', slate roof, hot water; \$30,000; o., C. J. Wolff; a., Wilson & Marshall.

Rogers Park, three-st'y plaster & bk. dwell., 40' x 75', hot water; \$20,000; o., O. H. Jewell; a., Geo. W. Maher.

Washington Boulevard, nr. Garfield Park, two-st'y bk. & st. dwell., 40' x 70', shingle roof, hot water; \$21,000; a., George Grussing.

Cincinnati, O.—23-st'y bk. dwell., 38' x 42', slate roof, hot water; \$20,000; o., N. Schlee, Columbus; a., D. Riebel.

PUBLIC BUILDINGS.

New York, N. Y.—Railroad Ave., cor. 159th St., two-st'y bk. & st. engine-house, 51' 6" x 65' 8"; \$29,000; o., City of New York; a., E. P. Casey, 171 Broadway.

Philadelphia, Pa.—Park Ave., cor. Cambria St., three-st'y bk. & terra-cotta fire-house, 56' x 80', mansard roof; \$29,750; o., City; b., George W. Pierson; a., Charles E. Oelschlaeger.

Wytheville, Va.—Two-st'y & base, bk. county court-house, 80' x 96', slate roof, steam; \$40,000; o., Wythe County; a., Frank P. Milburn, Charlotte, N. C.

Xenia, O.—Two-st'y st. & bk. court-house, steam; \$200,000; o., Green County; a., Samuel Hannaford & Sons, Cincinnati.

STABLES.

Brooklyn, N. Y.—Knickerbocker Ave., nr. Johns Ave., fr. stable, 25' x 60'; \$900; o., F. L. Bertin, 103 Knickerbocker Ave.; a., L. Berge & Co.

Bainbridge St., w. Sumner Ave., three-st'y bk. stable, 50' x 80'; \$12,000; a., F. B. Ogden & Co., 954 Lexington Ave., N. Y. City.

Brooklyn, N. Y.—Bainbridge St., nr. Sumner Ave., three-st'y bk. stable, 47' 4" x 75' 2", gravel roof, hot water; \$12,000; o., Henry Albers, 240 Decatur St.; a., S. B. Ogden & Co., 954 Lexington Ave., N. Y.

New York, N. Y.—E. Seventy-sixth St., Nos. 51-53, six-st'y bk. stable, 40' x 97'; \$35,000; o., N. Y. Cab Co., 117 W. 32d St.; a., A. V. Porter, 621 Broadway.

STORES.

Bloomington, Ill.—N. Main St., three-st'y pressed bk. store, 24' x 100', gravel roof, steam; \$10,000; o., Mary M. McGregor; a., Arthur L. Pillsbury.

N. Main St., three-st'y bk. store, 23' x 100', gravel roof; \$10,000; o., Withers Estate; a., Arthur L. Pillsbury.

East St. Louis, Ill.—Two-st'y bk. & st. store, 68' x 74', gravel roof, steam; \$9,000; o., Charles Haus; a., A. B. Frankel.

BUILDING INTELLIGENCE.

(Stores Continued.)

Malden, Mass.—Pleasant St., Nos. 51-63, three-st'y bk. & st. stores & aparts., 68' x 81', steam; o. & b., John F. Maloney; a., Walter R. Furbush.

Saginaw, Mich.—Genesee Ave., cor. Jefferson Ave., four-st'y bk. & st. store & office-building, 83' x 110', comp. roof, steam; \$40,000; o., Avery Estate; a., W. T. Cooper.

Webster, Mass.—Main St., three-st'y bk. business block, 50' x 94'; \$20,000; o., L. H. Tiffany; a., J. P. Kingston; not let.

Winchendon, Mass.—Three-st'y bk. block, 75' x 90'; o., L. E. Rome; b., A. H. Goddard, Templeton; a., Barker & Nourse, Worcester.

THEATRES AND HALLS.

Chicago, Ill.—Chicago Ave. and Carpenter St., two-st'y bk. & st. hall & gymnasium building, 40' x 93'; o., St. John Cantius's Catholic Church; a., Henry J. Schlock.

Galena, Kan.—Four-st'y bk. lodge building, 50' x 100', flat roof, steam; \$20,000; o., A. O. U. W. of Galena; a., Anderson & Strang.

WAREHOUSES.

Worcester, Mass.—Mulberry St., three-st'y bk. storage building, 50' x 126'; \$15,000; o., Daniels, Cornell Co.; b., E. D. Ward; a., Cutting, Carleton & Cutting.

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AUDITORIUM. [At Jackson, Ga.] Plans and specifications are wanted for an auditorium. MAYOR C. O. BEAUCHAMP, chmn. com. 1289

OPERA-HOUSE. [At Jackson, Miss.] Plans will be received until September 10th for the opera-house and office-building of the Jackson Opera-house Co. ROBERT B. MIMMS, chmn. bldg. com. 1289

PROPOSALS.

HOSPITAL. [At Fort Keogh, Mont.] Sealed bids will be received in triplicate until September 25 for the construction, heating, plumbing and gas-piping of a hospital. GEORGE E. POND, C. O. M. 1291

HOTEL. [At Memphis, Tenn.] Sealed bids will be received until September 24 for the construction of the proposed Hotel Gayoso. MEMPHIS HOTEL CO. 1290

COURT-HOUSE. [At Xenia, O.] Sealed proposals will be received by the building commission of Greene County until September 18

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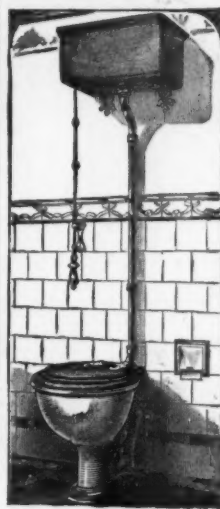
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PROPOSALS.

for the erection of a new court-house. JOHN W. FUDGE, chairman. 1290

HIGH SCHOOL. [At Buffalo, N. Y.] Competitive designs will be received until September 26 for the construction of a new high school building, to be known as the West Side High School. R. G. PARSONS, Secy. Bd. Pub. Wks. 1291

FURNITURE. [At San Juan, P. R.] Sealed proposals, in duplicate, will be received at this office until September 20, 1900, for supplying furniture, etc., for use by the Legislature of Porto Rico. WM. H. HUNT, secretary. 1290

TRAINING-SCHOOL. [At Washington, D. C.] Sealed proposals will be received until September 22d for constructing a manual training-school. H. B. F. McFARLAND, et al., commr. 1290

COURT-HOUSE. [At Wytheville, Va.] The Supervisors of Wythe County will receive sealed proposals until September 28th for the erection of a county court-house. WM. B. FOSTER, clk. 1289

Treasury Department, Office Supervising Architect, Washington, D. C., August 23d, 1900. Sealed proposals will be received at this office until 2 o'clock P. M. on the 17th day of September, 1900, and then opened, for the new money vaults and toilet-room, etc., and work incidental thereto in the U. S. Sub-treasury Building, New York, N. Y., in accordance with drawings and specification, copies of which may be had at this office at the discretion of the Supervising Architect. JAMES KNOX TAYLOR, Supervising Architect. 1289

DAM. [At Clinton, Mass.] Sealed proposals will be received at the office of the Metropolitan Water Board, 3 Mt. Vernon St., Boston, Mass., until September 25th for building the Wachusett Dam. Bids must be accompanied by check for \$15,000. HENRY H. SPRAGUE, chmn. bd. 1289

LIBRARY. [At Cheyenne, Wyo.] Bids will be received until September 12 for the construction of a stone and terra-cotta library building. ROBERT P. MORRIS, sec. 1289

NAVY BUILDING. [At Boston, Mass.] Sealed bids will be received until September 15 for a stone and brick building, covering about 2,900 square feet at the navy yard. MORDECAI T. ENDICOTT, ch. bureau yards and docks, navy dept., Washington. 1289



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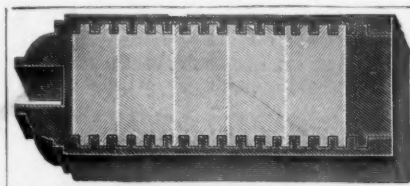
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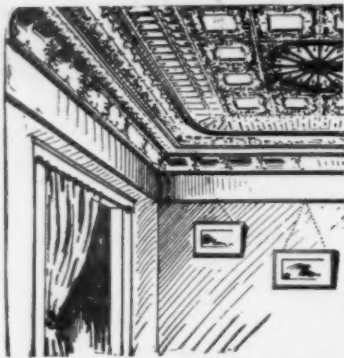
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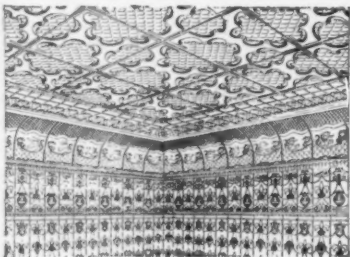
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