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THE New York *Evening Post* makes some observations about insurance with which we cannot quite agree. It says, no doubt truly, that the insurance companies are, at present, dissatisfied with the condition of the business, but it explains this by attributing the trouble to “something radically wrong” in “the methods of rating fire-risks in cities where the insurance loss of 1900 equals or exceeds the aggregate of premiums received.” We should like to know where those cities are situated. Roughly speaking, one-half only of the aggregate of insurance premiums received goes to make good fire-losses, the other half being absorbed in paying the salaries of the officers and clerks of the insurance companies, their office-rent and commissions to brokers and agents, and if there is any city in the United States where, during the year 1900, the officials and agents of the insurance companies went without their salaries or commissions, paid their office-rent out of their own pockets, and devoted the entire receipts of the business to paying indemnity to their policy-holders, it would be interesting to have the facts laid before the public.

THE *Evening Post* moralizes in the usual strain over the matter. It acknowledges that the fire-loss of last year, although so heavy in itself as to make the underwriters think that there is “something radically wrong” about their methods, was less in proportion to the amount at risk than in 1880; but it informs us that, notwithstanding this obvious effect of improvements in construction, “in the opinion of experts unusual precautions by property-owners are necessary to prevent further waste.” The underwriters have given up the habit of berating the architects as the cause of all their woes, so we are only told, with commendable consideration, that “building experts and architects, while aware of the dangers in the present plans of incombustible buildings, are apparently unable to persuade owners or occupants to adopt right methods of construction, the objection always being that modern methods require unobstructed display, wide-open stairways, and great show space in the present type of structure.” The profession will note the little slap contained in the distinction between “building experts and architects,” administered, apparently, as a rebuke for their remissness in not persuading their clients to build to suit the underwriters, instead of themselves. As an example to architects, who, not being building experts, will undoubtedly be grateful for any hints on the art of construction, we are told that the building-laws of France “require every precaution against fire that modern science has suggested,” and, “furthermore,” that “the inspection is rigid,” so that “if we were to copy the French building, insurance and fire laws, and, what is much more important, were to imitate their thorough enforcement of them, we probably should eliminate seventy-five per cent of the fire-

losses.” The architects who, without being building experts, have applied their feeble intelligence to the observation of French construction will, we imagine, be surprised at this information. Certainly, the Charité Bazar, in which hundreds of persons were burned to death in a few minutes, could hardly have contained “every precaution against fire that modern science has suggested,” and neither the Opéra Comique nor the Théâtre Français had half the safeguards which all theatres, new and old, in American cities have long possessed. That the prevailing habits of building in Paris are good is undoubtedly true, but it is not true that the science of fire-resisting construction is better understood there than here, nor is it true that the official inspection of buildings is particularly “rigid.” On the contrary, the inspection, while free from the scandals of corruption and extortion which disgrace New York, is not what American architects would consider very strict, and the infrequency of disastrous fires is due far more to the rule of neighborhood responsibility, which makes it important to tenants to keep fires on their own premises; to the cheapness of iron, which costs, in construction, very little more than wood, and to the small dimensions of the establishments in which the greater part of Parisian commerce is carried on, than to any superiority of the French building-regulations, the French architects and “building experts,” or the French inspectors. If, therefore, the underwriters of this country wish to change the proportion between fire-losses and insurance premiums, they would do well, instead of holding up French methods to the admiring gaze of architects, most of whom know a great deal more about them than the underwriters do, to apply to the improvement of building in our cities the inducement which is used in France, namely, self-interest. The huge department-stores which give our conscientious building-inspectors so much anxiety might be transformed in a week if the underwriters themselves would have the resolution to make the premium-rates on them proportionate to the risk; but the temptation of a large line of insurance is too much for them to resist, and, by keeping down rates on dangerous accumulations of goods, trusting to being able to make up their losses at the expense of the smaller and safer risks, they encourage the methods of building which they rail at architects for not suppressing. If the underwriters really wish to “reduce the fire-waste” in our cities, the way to accomplish that end is to second heartily the building-inspectors in their efforts to have the undivided space in mercantile buildings restricted by law within prudent limits; to use their influence for the repeal of the customs duties on structural iron, and to urge, in the several States, the passage of laws restoring neighborhood liability in case of fire. When these three objects are accomplished, it will not be long before great fire-losses are quite as rare in our cities as they are in Paris or Vienna, and the underwriters, who alone have the influence necessary for bringing them about, will be prosperous and happy again, at the same time that they will have conferred upon their fellow-citizens an inestimable benefit.

MR. BENJAMIN SILLIMAN, an architect well-known in New York, died in that city recently. He was a son of the famous Professor of Chemistry in Yale University, and himself graduated there in 1870. After graduation, he studied architecture for three years at Charlottenburg, and, returning to this country, became a member of the firm of Vaux, Withers & Co. On the dissolution of this firm, he established himself in business alone, and designed some noted structures, among others the Morse Building, on Nassau Street, one of the first and most successful of the many-storied office-buildings, and Temple Court, also a popular and profitable structure.

ANOTHER New York architect of note, who died a few days ago, was Mr. Thomas R. Jackson. Mr. Jackson was one of the older generation of architects, having been born in London in 1826. His family removed to New York in 1831, and his father established himself as a bookseller on Broadway, opposite Trinity Church. The son, on finishing his school studies, was placed in the office of the elder Upjohn, and in time developed into a skilful and successful architect.

Among the important works from his hand which still remain are the old Academy of Music, on Fourteenth Street, one of the most satisfactory theatres in New York; the old Wallack's Theatre, now the Star Theatre; Tammany Hall; the Jerome Park Club-house, and the building on Madison Square, originally intended as a private residence for Mr. Lawrence Jerome, but occupied subsequently by the Jockey Club and the Manhattan Club. This house contained a complete little theatre, and was, in its day, perhaps the most popular mansion in New York. Later, Mr. Jackson was appointed by the Secretary of the Treasury, Superintendent of the Federal Buildings in New York, and, in the five years during which he held that office, much important work was carried out under his supervision.

THE Board of Regents of New York University has had for three years in preparation a list of photographs of paintings, statues and works of architecture, suitable to be hung in schools for the edification of the pupils. It is hardly necessary to say that religious and ethnological susceptibilities are highly developed in New York, and to these is due the exclusion from the list of a large part of the best art in the world, on the ground that the "Sistine Madonna," and the "Madonna of the Chair," for example, would be painful to Hebrew children, while other pictures, of a more "strenuous" cast, would "suggest war," and are therefore unsuited to the infant mind. Considering that hundreds of the Hebrew children in Boston are regularly entertained, at the proper season, with a Christmas tree, under the care of some charitable people, and with the consent of their parents, it is not very likely that there, at least, there need be any squeamishness about the exhibition of Raphael's Madonnas, and no other pictures, to our mind, are so well suited, as works of art, for hanging in school-rooms in photographic reproductions. It would be still better if they could all be had in color, like the chromo-lithographs of the "Madonna of the Chair" which are sold almost everywhere in Florence, and to them might be added Fra Angelico's angels, which are as charming to children as they are to grown people. Photographs of sculpture are far inferior to casts, and would cost, framed, nearly as much; while photographs of architecture are, as it seems to us, thrown away on children. A photograph of the Parthenon, or the Erechtheum, or of the Roman Forum, or St. Peter's, or Notre Dame, might have a certain interest for boys and girls studying history, but their æsthetic value to them would be imperceptible, and it is, we presume, as a means of æsthetic training that the Regents propose to use the photographs. A somewhat extended experience with school-rooms has never shown us anything more effective as a lesson in æsthetics than a full-sized cast of Donatello's "St. George," which adorns the assembly-hall of a school-house in Boston. It must be a dull child who would not be inspired by that noble figure, and the early Italian Renaissance would furnish many statues and bas-reliefs better adapted to interest and influence American children than most antique sculpture.

PERHAPS, like the wooden horse of the Greeks, the magniloquent schemes for the public welfare which make their appearance from time to time in New York and other large cities convey, occasionally, a suspicion of private interest, and, whether justly or unjustly, we imagine that quiet people, who do not own any stock in the Pennsylvania-Reading combination, do not unanimously view with grateful enthusiasm the legislation, proposed or in force, by which the inhabitants of New York, for example, are compelled to use anthracite coal, which they must buy of the monopoly now controlling the limited territory which furnishes such coal, instead of bituminous coal, which is scattered so widely over the earth's surface that monopoly of the supply is impossible. That the atmosphere of New York was somewhat smoky, on calm winter mornings, before the passage of the anthracite ordinance, is true, and it is possible that it is less smoky now, although the Standard-Oil refineries on the New Jersey shore do their best to make up any deficiency in free carbon; but it does not follow from this that it might not be made still less smoky than it is now, without dragging its citizens by the collar to purchase their coal at high prices from the Morgan syndicate, and without driving out of the city the manufacturing establishments which depend upon cheap coal for their ability to compete with their rivals. The change in the last twenty years in the atmosphere of London, which has always

used bituminous coal, and which has increased in area enormously during that period, although much more striking than it is in New York, has been effected solely by improvements in the methods of burning coal, and the same improvements could be used here, with similar result. Theoretically, it is unnecessary and wasteful to allow any smoke to proceed from the burning of bituminous coal, and an ordinance against smoke nuisance, well enforced, ought to result in advantage to all parties concerned.

AN English safe-maker advertises a vault-door which ought to fill burglars, to say nothing of bank-officers, with apprehension. The door itself is solid, of Harveyized steel, and is subjected to the rather severe test of firing an armor-piercing shell, weighing a hundred pounds, at it from a six-inch gun. The result is said to be that the door is uninjured, while the shell is broken to pieces. The makers, rather hastily, as we think, infer from this that their door is impervious to drills or chisels; but a burglar is more likely to carry a diamond drill than a six-inch gun in his kit of tools, and it does not appear that the Harveyized steel has ever been tested against this instrument. As the door has no key-holes, and as, presumably, it is fitted into its frame with air-tight packing, the maker claims, probably with reason, that nitroglycerine cannot be introduced into it, but the absence of openings involves, as it appears, a certain complication in operating the lock. The key-hole, instead of being in the door, is in the frame beside it, and is very small, admitting only a tiny key, which may, if desired, be mounted as a jewel in a ring. This key, instead of affecting the main door, only opens a little cupboard in which is found the dial of a combination-lock, and a square spindle, to which can be applied a lever. The application of the lever is, however, without result until the dial of the combination-lock has been revolved to predetermined figures, when the spindle is thrown into gear with the bolt mechanism, and the movement of the lever will, if circumstances are favorable, open the bolts. Circumstances may not, however, be favorable, for a quadruple time-lock is at work inside the safe, and prevents the lever from opening the bolts until a certain hour arrives. After that time only, if the time-lock works properly, the bolts can be operated. This does not, it will be observed, involve the opening of the door, for, as this has no handle, aperture or projection of any kind, there is nothing to pull it open by; but the careful observer will find in the floor, outside of the vault, another spindle, on which a second lever, or crank, can be fitted; and by working this crank, which is connected by "a simple but secure combination of links and levers" with the vault-door, this can at last be pulled open. How early the bank-clerks have to get up in the morning in order to have the vault-door opened by the time that business begins is not stated, but one can hardly avoid a suspicion that an ingenious burglar, by securing one of the keys, cranks or levers essential to opening the vault, might, particularly if he could succeed in shutting the cashier inside, reap a profit, in the shape of ransom, equal to that which he would be likely to secure by direct attempts upon the door.

A RATHER remarkable building is in process of construction in the Vosges Mountains, not far from Domrémy, the birthplace of Joan of Arc, intended for the treatment of lepers. As every one knows, the disease of leprosy, which, for a time, seemed to have been banished from civilized countries, has made its appearance again, and is, in Europe, as well as in this country, slowly increasing. In France, cases are sufficiently numerous to warrant the taking of energetic steps for isolating and treating them, and the French National Committee of the "Œuvre des Lèpreux" has raised funds for erecting one of the best-planned hospital groups, to judge from the drawings published in *La Construction Moderne*, in Europe. As leprosy often attacks whole families, provision is made for a certain number of little family dwellings, as well as for comfortable private habitations for the richer patients, and even the poor patients have separate rooms, only the nurses being expected to be satisfied with little cells. It is hardly necessary to say that provision is made for everything that modern medical science can suggest in the way of disinfection, hydrotherapy and the curative application of air and light; and it seems as if, with such advantages, some real progress might be made in the suppression of the disease.

THE EVOLUTION OF DECORATIVE MOTIVES.¹—XV.

THE ACANTHUS AND SPIRAL SCROLL.—V.

THE RINCEAU MOTIVE.—II.

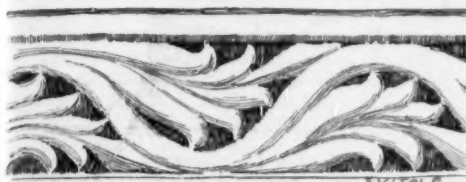


Fig. 245. From Screen in Chapel of the Sacrament, S. Vitale (Ravenna).

ilities of beauty. The Byzantine carvers, alike in Syria and Constantinople, preferred a dry, flat treatment of carved detail, in which all the surfaces in relief could be reduced to one general plane, and the background broken up into minute interstices. Subjected to this treatment, the *rinceau* was shorn of most of its exuberance of detail. It lost the wrapping acanthus-nest with the cup-like flower at its base; it lost the clearly-

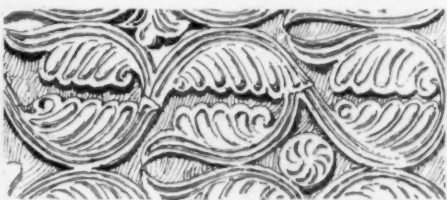


Fig. 246. Debased Rinceau, Seventh Century: Fragment in Bishop's Palace, Ferentino.

marked stem and the terminal rosette, and became merely a succession of flat, pointed acanthus-leaves growing out alternately on either side of a wavy line, the points of one leaf fitting against the concave side of the next (Fig. 226). In Italy, especially on the east coast, during the gloomy period of the seventeenth century, when decorative art sank to its lowest ebb, the



Fig. 247. Door-post at Ravenna.



Fig. 248. Border Pattern, Casa delle Vestali, Pompeii (after Zahn).

Byzantine *rinceau*, after having been in the sixth century simplified to the form in which we find it in Figure 245, from S. Vitale at Ravenna, still further degenerated into such



Fig. 249. Rinceau from Church at Vaison.

Ravenna, it is impossible to determine whether we have a degenerate double-rinceau pattern or a descendant of the framed anthe-

mion. The doubled S-scrolls of pilaster-rinceaux, like those of Figure 243, or of border-patterns, like the Pompeian example in Figure 248, produce lyre-forms or heart-forms which converge strongly towards those which in an earlier article we found growing out of the framed anthemion, and it is not always easy to say from which of



Fig. 250. Interlacing Rinceau, Portal of Avallon Church (Eleventh Century).



Fig. 251. From Church at Mantes (Twelfth Century).

the two sources a pattern of heart-shapes like this has been derived.

French Romanesque architecture borrowed its ornamental system from various sources. In the South of France the persistence of the Gallo-Roman tradition is evident, as in the example from Vaison in Figure 249, and it may even be traced as far north as Bourges, as shown by Viollet-le-Duc in Figure 42 of his article on Sculpture

in the "Dictionnaire Raisonné."

The Byzantine influence is evident in some parts of the country, though seldom in very clear guise: perhaps the predilection for interlaced and jewelled forms in parts of Burgundy and the south-central provinces may be due to Byzan-



Fig. 252. From Notre Dame, Paris.

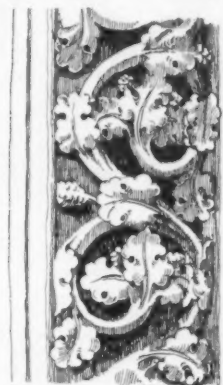


Fig. 253. Gothic Rinceau from Notre Dame, Paris: Semi-naturalistic Treatment.

tine metalwork and manuscripts. Through one or the other influence the *rinceau* became firmly established in Romanesque art along with the Corinthian type of capital, and persisted all through the Middle Ages. The naturalistic school of carving founded by the travelling lay-builders of the late twelfth and early thirteenth century



Fig. 254. French Gothic Vine Rinceau: Mural Painting (from Meyer).

modified the details of the *rinceau*, but did not cast it away. It was too valuable in the beauty of its movement to be given up, and examples of its treatment with more or less naturalistic foliage may be found alike in France, England and Germany in every period of

¹ Continued from No. 1309, page 32.

Gothic art. A few illustrations are given in Figures 249 to 253. In the majority of the mediæval examples every detail of the Classic treatment has either disappeared or undergone radical modification, but the fundamental idea and the movement of the ornament remain unchanged. We still have the undulating stem, throwing off



Fig. 255. Border from Ibn Touloun Mosque, Cairo.

branches which after coiling more or less in a spiral curve terminate in a flower, rosette or large leaf; while other leaves, more or less remotely derived from the acanthus, swathe the various stems or conceal the branchings. Naturalistic details of bark and leafage are not infrequently introduced, and in some of the Romanesque examples—influenced, perhaps, either by Lombard or by Scandinavian art through the medium of Northern illuminated manuscripts—human figures, beasts and monsters are involved and tangled up in the mazes of the branching scrolls. In the fifteenth century the treatment became in France frankly naturalistic, the wavy stem and its leaves being carved in the hollows of large mouldings into an absolutely naturalistic vine-design, with veined leaves, rough bark, and



Fig. 256. Modern Hindoo Wood-carving.

fruit and tendrils standing free from the background; an interesting example of reversion towards one of the historical ancestors of the *rinseau*—the Greek grapevine in Figure 186. A like reversion is observable in the early Gothic painted border in Figure 254.

The *rinseau* found its way into Moslem art through a variety of channels. The Arabs who overran the Mediterranean countries in the seventh and eighth centuries were compelled by their own lack of training in the arts of building to employ Byzantine Greeks, Christian Syrians and Copts to erect and decorate their mosques in the conquered territories. The Byzantine details employed by these

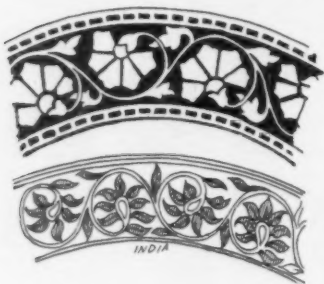


Fig. 257. *Rinseau* Borders in Metal-work, India.



Fig. 258. Japanese Cloisonné Pattern.

artists and later by the Arabs themselves, who in time became skilful decorators, were freely modified, but are still recognizable, as in the window-border (Fig. 255) from the ruined mosque of Ibn Touloun (879 A. D.). The acanthus-leaf practically disappeared, and a feathered leaf, perhaps suggested by certain palm-trees, took its place. In Persia, where natural forms were freely and beautifully applied to decoration, various flowers, especially the rose and pink, were substituted for the rosette, and a great variety of leaves of flowering plants used instead of the stiff and formal acanthus. Persian ornament is exclusively an art of surface-decoration in color, carving being almost unknown, and it differs absolutely from that of



Fig. 259. German Renaissance Border (from Meyer).

the Arab nations in the lightness, grace and movement of its curves and its inspiration directly from nature. The artists of India excel in both plastic and chromatic decoration, and combine the conceptions and the merits of both schools of Moslem art—the Arab and the Persian. They carve woodwork with surprising skill and elegance (Fig. 256), making use of floral motives like the Persians,

in combination with many others derived from Classic art. Some of these have been more or less in use ever since the time of Alexander; others are of later origin. As late as the seventeenth century there was an invasion of India by Italian artists called into the service of the Mogul Sultans. They introduced, or re-introduced



Fig. 260. Part of Panel from Tomb by Sansovino in S. Maria del Popolo, Rome.

many Classic and Renaissance motives which survive till now, but changed and refined and varied by these Oriental artists. Figure 256 represents a typical carved wooden frieze; Figure 257 illustrates the *rinseau* in modern India metal-work, chased or engraved and damascened; and in Figure 258 we have a multiple branching scroll from a Japanese *cloisonné* vase.

The Renaissance did with the *rinseau* what it did with the Corinthian capital. It adopted the Roman form in all its completeness, but used it with the utmost freedom. Unlike the Byzantine and Gothic artists, however, those of the Renaissance generally remained faithful to the principles and spirit of Roman design. Sometimes they sought to copy, but usually they were content to imitate the general character of the Roman *rinseau* while varying its details. They far surpassed the Romans in the flexibility, grace, refinement and



Fig. 262. Detail from Raphael's Loggia in the Vatican.



Fig. 263. From Dagger-sheath, by Holbein.



Fig. 264. From an Ingrain Rug-pattern.

variety of the motive (Fig. 259). The stem was often made extremely slender, and the scroll-nests and rosettes rounded in strong relief, all the minor details dying away almost imperceptibly into the background. This treatment in varied relief produces an effect of great richness, variety and sparkle. It was handled with consummate skill by the Florentine and Venetian masters of the fifteenth

and early sixteenth centuries — by men like Mino da Fiesole, Benedetto da Majano, da Rovizzano, Andrea Sansovino and the Lombardi (Fig. 260). Later a more robust and vigorous style prevailed (Fig. 261),¹ the relief was fuller and the decoration more solid, the stems more vigorous and the detail more like the classic Roman work, though still fine and pure. The *rincau* in this second period (1510-1580) was applied to fresco decoration in the Roman style, as in the famous arabesques of Raphael and Giovanni da Udine in the *loggie*, or arcades, of the San Damaso court of the Vatican (Fig. 262). The acanthus-leaf was handled in these painted decorations more like a natural leaf than was customary in carved work, but the whole *rincau* was very far from being made to resemble any natural growth. So far was this from being the case that the term "grotesque," applied to these fanciful decorations because they were imitated from examples of ancient Roman stucco-paintings in the subterranean chambers at the Palatine called *grotte* (grottos), came soon to be applied to any wild and absurdly fanciful version of themes drawn from nature. Figure 263 is a German example from a design for a dagger-sheath by Hans Holbein.

Ever since the Renaissance the *rincau* has continued in universal favor. It is met with in every form and kind of Renaissance decoration, and has come to be an established feature of modern ornament, both architectural and industrial. The concluding figure of this series is taken from an ordinary "Kensington square" or ingrain rug; it illustrates one out of many thousands of variations and disguises in which one may in modern work recognize the foliated scroll. The applications of the *rincau*, its possible variations and its range of decorative effects are alike endless, and it is not likely soon, if ever, to lose the important place it occupies at present in the working stock of the world's resources of decorative form.

With this sketch of the history of a familiar motive we may close this series of papers. Many important decorative motives have been passed over — the fret, the rosette, the guilloche, and the whole series of "quarry" and "all-over" motives. Some of these have histories as suggestive and as interesting as those we have endeavored to trace, and their historic evolution from earliest beginnings is worthy of attentive study. But the purpose of these papers has been fulfilled if the nature of the historic processes has been made clear, by which familiar decorative elements have been brought into being and developed into final perfection, and the fact made evident that every familiar motive in decorative art has been a product of slow evolution and not of chance or of a momentary inspiration. To prolong and multiply illustrations of the general proposition might interest the few who find a certain fascination, as well as instruction, in studying the history of ornament in detail. For architects and readers in general the discussion has reached the limit of reasonable length. The further prosecution of these studies may be safely left to those to whom the history of ornament is a subject of perennial and unflagging interest.

A. D. F. HAMLIN.

[The end.]

THE INTERNATIONAL EXHIBITION FOR FIRE-PREVENTION AND FIRE-PROTECTION AT BERLIN, 1901.

IN commemoration of the fiftieth anniversary of the organization of the Berlin Fire-brigade, there will be held in June and July of this year, in that city, an International Exhibition of Fire-protection and Fire-prevention, as well as Life-saving appliances. The Exhibition will be under the protectorate of Her Majesty the Empress and Queen, Augusta Victoria, and the Exhibition buildings will be located on the parade-grounds at Moabit, in Berlin.

The object of the Exhibition is: First, to give the manufacturers of all countries in this special branch of engineering and mechanics an opportunity to present to the general public, and to the professions and trades interested, an exhibit of the present state of the development of these manufacturing branches, and, secondly, the Exhibition is intended to bring representatives of fire-brigades of different countries in closer contact with one another.

The exhibit and the study of appliances shown at the Exhibition will, it is expected, bring the industries, trades and professions concerned into immediate relation with each other, and also give new impulses to the fire-engineers and mechanics interested. Finally, it is expected that such an exhibition will exert a wholesome and decided influence upon the fireproof-construction of buildings.

The Exhibition authorities intend to issue prizes for the best exhibits, and several of the German Federal States have already placed at the disposal of the Executive Committee, or promised, State medals and diplomas.

The exhibits will be divided into six principal groups under the respective headings of: —

(1) The organization of fire-brigades; (2) First-aid and assistance in emergency cases and danger; (3) Street-cleaning and street-sprinkling; (4) Fire-protection; (5) Beneficiary and benevolent organizations and associations; (6) Subjects of instruction, art and literature.

The first group comprises, in addition to the organization of municipal, volunteer and private fire-brigades, the following sub-divisions: —

Clothing and equipment of the fire-brigade; horses and their equipment, harness, etc.; arrangement and construction of fire-department

stations; apparatus for fire-extinguishing, for saving life, for illuminating the scene of fire or other disaster; chemical and other fire-extinguishing apparatus; the system of water-supply for fire-protection purposes and the entire fire-alarm apparatus.

In the second group are included: —

The work and the duties of ambulance corps and of volunteer emergency-aid associations; of societies for first-aid to the injured, etc., also the means for rendering aid in case of accidents and injuries; the transportation of the injured; the apparatus for saving persons from drowning; also protection against floods, breaks of dikes and reservoirs, etc.

The third group comprises: —

The public cleaning of streets, including the organization; the clothing and equipment and the street-cleaning service. (This matter is included because in some German cities the duties of street-cleaning are relegated to the fire-department corps.)

The fourth group comprises that part of the Exhibition which, next to the first group, is of the greatest importance, namely: —

The constructions and appliances for fire-protection.

These are sub-divided into seven sub-groups, namely: (a) Fire-proof building-construction; (b) installation of lightning-conductors; (c) installation of heating-apparatus; (d) chimney-sweeping; (e) fire-protection apparatus for dwellings, schools, hotels, churches, hospitals, lunatic-asylums, bank-buildings, factories, warehouses, lofts; also for the means of conveyance on land and on water, for mines and for electric plants; (f) the subject of theatre safety, which is in itself one of the most important branches of the general subject of fire-protection; (g) insurance against fire.

The fifth group relates to provisions made for the welfare and benefit of firemen, such as pensions, sickness, accident and old-age benevolent funds, insurance; also the provision of means for reviving men who have become exhausted at the scene of a fire.

The last group is concerned with the entire literature of the subject of fire-protection and life-saving, arranged according to the above grouping. The prospectus enumerates as exhibits which are particularly desired for this group the following: —

Instruction-books for fire-brigade men.

Appliances and apparatus for bodily exercises.

Gymnastic apparatus.

Handbooks for instruction in swimming.

Text-books on fire alarm telegraphy.

Text-books on first-aid to the injured, and

Books on fireproof building-construction, etc.

Finally, it is intended that this group will provide for an exhibit of a collection of curiosities and historical objects relating to fire-protection; for instance, old fire-extinguishing appliances, etc.

During the Exhibition it is intended to give a series of experimental lectures regarding the different sections of the Exhibition, also to arrange congresses of associations representing the various technical branches. The efficiency of fire-apparatus will be tested, and it is also the intention to have a number of firemen exhibit the actual working of their respective equipments.

The Executive Committee cordially invites municipal authorities, fire-brigade associations, fire departments, manufacturers of fire apparatus, and all other interested parties to participate in the Exhibition and thus to promote the object of the same.

By request of the Executive Committee,

WM. PAUL GERHARD,

Corresponding Member of the Executive Committee.

No. 36 UNION SQUARE, EAST, NEW YORK, N. Y.

VICTORIA AND THE ARTS.

IT was owing to a belief in the absolute justice of all Queen Victoria's actions that occasionally regret was expressed about the extent of the patronage which Her Majesty bestowed on English art. Every one who spoke on the subject believed there must have been influences at work which checked the Queen's inclinations. A slight consideration of the subject will be enough to demonstrate that what was done, as well as what was omitted, was dictated by prudence.

Undoubtedly the Queen at the beginning of her reign possessed more acquaintance with art than was common among English ladies at that time. With skill beyond that possessed by the average amateur there was also the generous impulse to give art its due supremacy. But the atmosphere of the Court was too chilling to admit of any display which was not warranted by a Chamberlain's rules and regulations. When the Queen dared to accompany Thalberg, the pianist, by singing while he played, not only were officials and dowagers shocked, but the people agreed with them. For what was Thalberg more than a performer who could be hired at so much a night? At that time it was usual at the Palace concerts to have a cord drawn which separated operatic soloists and musicians from the audience. There was no distinction made between the arts and their representatives. As it happened, many of the latter were of a character which was not adapted to win general respect.

The effect produced by the Thalberg incident was enough to convince the Queen and her advisers of the great difference between English and foreign ways in the treatment of artists, and enthusiasm was consequently subdued. It required no great research to discover that in preceding reigns patronage of artists was not advantageous to royalty. Her Majesty's grandfather was most generous towards Benjamin West, who restricted himself to subjects which

¹Owing to the mislaying of the cuts we cannot repeat here, as intended, illustrations used in earlier parts of Mr. Hamlin's paper. Therefore for Fig. 261 read "Fig. 215, *American Architect* for September 15, 1900." — Eds.

were scriptural and moral. But the pictures were supposed to prove the king was wanting in taste, and as the artist was an American it was concluded His Majesty was indifferent to English art. At the beginning of Queen Victoria's reign there was a likelihood that any favor shown to a particular artist would be no less misinterpreted. If the President of the Academy, Sir Martin Shee, on account of his official position, were selected, it would be ascribed to the praise he so often poured forth on royalty rather than to his merit as an artist.

In 1837 the Royal Academy occupied for the first time the rooms in the National Gallery, and the exhibition was visited by William IV. The following year was considered to be one of the least successful in the history of the Academy. Turner, Landseer and Maclise were considered to have contributed the most attractive works. Turner's landscapes were made the subject of much controversy, and nobody who had to consider the opinion of other people would care to buy any of them. Maclise subsequently was able to rely on the encouragement of royalty. Landseer's works charmed the Queen and he became the royal favorite. But he was doomed to suffer the fate of most courtiers. He suffered acutely whenever he imagined he was slighted, and his happiness seemed to depend on trivialities. What happened to Landseer should be enough to deter other artists from giving way to the ambition to have entry to Court circles. Painters like Winterhalter and Von Angeli were to the manner born, or, from experience in foreign palaces, had acquired the tact and toughness which enabled them to understand their position and never to aspire beyond it. Besides, there was a uniformity in their style by which the relationship of royal and princely subjects everywhere was suggested. It cannot be said that the foreign portraits are superior to English works, but allowances should be made for circumstances which made the employment of strangers almost a necessity.

Prince Albert was able to sympathize with the Queen's love of art, and to share in it. But an incident early arose which caused almost as much commotion as the duet with Thalberg. The Queen and her husband made of etching an occasional enjoyment. It was an art which was then not often practised. Copies of the prints were surreptitiously obtained, and were reproduced by a low publisher to gratify the curiosity of the public. It was necessary to have a complicated action-at-law before the publication could be suppressed. The effect of the prints was to convince ignorant people that royalty finds it difficult to kill time, not remembering it is only during the intervals of graver occupations the arts can be followed in a palace.

Art in other forms engaged the attention of the royal artists. It is not now remembered that mural decoration was introduced in this country by the Queen and Prince Albert. Fresco painting was practised on a grand scale by Cornelius, Kaulbach and other artists. The works gave delight to Germans. Why should not similar pictures be executed in England? As an experiment it was decided to make the walls of a summer-house in the gardens of Buckingham Palace become illustrative of Milton's "Comus." Eastlake, Maclise, Landseer, Dyce, Standfield, Uwins, Leslie, Ross, were selected for the paintings. Only one German was employed, L. Grüner, for the borders and ornament. Afterwards the Houses of Parliament were undertaken. The early results in mural work were disappointing, and it was generally supposed the English climate was unfavorable to fresco, but that does not diminish the debt to those who endeavored to make the noblest variety of painting popular in Great Britain.

Of more importance as a public event was the International Exhibition of 1851. It may be allowed that general exhibitions of arts and industries had been held long before in Paris, and the project of an English exhibition originated in the Adelphi rather than in Buckingham Palace. As a creation, however, the credit for it must be assigned to the Queen and Prince Albert. As one of the addresses to Her Majesty stated, "Your Majesty's name headed the subscription-list, and animated all classes to assist in making the Exhibition self-supporting; your Majesty's contributions as an exhibitor afforded even still more practical aid. History does not inform us that any other sovereign of this country has ever shown so personal and affectionate a regard for the progress of the arts, sciences and industry of the people as your Majesty did on this occasion, a fact which makes us hope that a continued and most auspicious development of them will be the consequence." The year 1851 was perhaps the happiest in the Queen's life, for then it was supposed a new era had commenced which would ever be associated with the names of Victoria and Albert. As it happened, the visions were as fleeting as the pictures in fresco, but the Queen could always look back to the Exhibition in Hyde Park as if it were the glory of her life. Always, an institution which bore a remote relationship to the Exhibition was sure of Her Majesty's favor.

Exhibitions, with their countless objects of art and industry, and, in fact, all works of artists, must appear trivial if compared with the Imperial interests which engrossed the Queen's attention during her reign. They could not be set aside under any circumstances. In dealing with them, Her Majesty was true to the spirit of the country. However painful was the duty, it was performed. Who can say to what extent the development of the Empire is due to the faithful discharge of all obligations by the Queen, and to the confidence with which all classes were filled in the "king-becoming graces" which, according to Shakespeare, are "justice, verity, temperance, stableness, bounty, perseverance, mercy, lowliness, devotion, patience,

courage, fortitude," and which never before were so united in an English king or queen?

BOOKS AND PAPERS

AT Lord Leighton's house, in Kensington, may be seen a large collection of sketches and finished studies, and among them, the famous pencil-drawing of the "Lemon Tree," a sketch of his youth's, upon which he spent many days' careful study, foreshadowing the characteristics which were the key-note of the whole of his life's work.¹ The treatment is broad, the individuality of each leaf and branch is given with the most conscientious exactness, and yet the perspective in the confusion of upper branches is not lost. Nothing is shirked or slurred over. And the "Byzantine Well-head" is like unto it—a perfect drawing, which was valued by its author so much (probably from the beauty of the subject) that it hung in the simply-furnished bedroom of the otherwise sumptuous dwelling.

Those who arranged Leighton's house as a museum did well to insist on the beauty of his drawing. Most of the sketches and studies are in black and white, or red chalk; very few are in color, these mostly being studies of landscape. The sketches for pictures, the studies of drapery, the drawings from the life, are almost all in monochrome upon blue or brown paper, and it was a happy thought to place the sketches in groups: in the centre, the finished study for the large picture, what might be called the working-drawing; then grouped around it, a variety of studies from life and drapery. Thus, we see divers developments of the same idea; but when once the painter had selected what he considered the best composition, he seems to have made the finished drawing (in monochrome), and rarely to have deviated from it. He was a tremendous worker and never spared himself any amount of trouble; and although he had the reputation for working with ease, he considered himself to have no facility for anything, whether for art, for writing, or for speaking. "I recollect," says Mr. S. P. Cockerell, "his once saying: 'Thank Heaven, I was never clever at any thing.'"

It may be questioned whether the President's art gained anything by being on so large a scale; less masculine than the work of Mr. Watts, less masterly in handling and richness of color, there is a refinement, a graceful femininity in its harmony of form, which probably impresses one more in moderate-sized pictures than *en grand*; a something which reminds one of Watteau, if it be allowable to compare two such absolutely different phases of art—refinement, beauty, grace, subtlety, a harmony of composition, a justness of values and an exquisite taste.

Like Sir Joshua Reynolds's Discourses, Leighton's were addresses to those who "think as well as work." He took us through the whole history of Art as it affects the nation and the individual. "In Tuscany, and especially in Florence," he said, "the national temperament was most clearly declared in its art, as, indeed, in all its intellectual productions; here we see that strange mixture of Attic subtlety and exquisiteness of taste, with a sombre fervor and a rude Pelagic strength which marks the Tuscans, sending forth a Dante, a Brunelleschi and a Michel-Angelo—a Fiesole, a Boccaccio and a Botticelli; and we find that eagerness in the pursuit of men and things which was so characteristic of them summed up in a Maecchiavelli and a Leonardo da Vinci." Then he turns to the contrast—English life,—which is still to-day, although somewhat changed for the better, too much resembling the picture painted for us in the "Evolution of Art" discourse of some twenty years ago:—"the whole current of human life setting resolutely in a direction opposed to artistic production; no love of beauty, no sense of the outward dignity and comeliness of things, calling on the part of the public for expression at the artist's hands; and, as a corollary, no dignity, no comeliness for the most part, in their outward aspect; everywhere a narrow utilitarianism which does not include the gratification of the artistic sense amongst things useful; the works of artists sought for, indeed, but too often as a profitable merchandise or a vehicle of speculation, too often on grounds wholly foreign to their intrinsic worth as productions of a distinctive form of human genius, with laws and conditions of its own." And mark, that by "art" he means art in its widest sense; he believed in it being an intrinsic part of man's organization; that, however much it might vary in its expression, it yet remained for all time a necessity for the cultivated man. "Art is fed by forces that lie in the depth of our nature, and which are as old as man himself. . . . and to the question whether art with all its blossoms has but one root, the answer we shall see to be: Assuredly it has, for its outward modes of expression are many and various, but its underlying vital motives are the same."

Leighton was a great moralist and teacher. Here are some of his maxims: "Without sincerity of emotion, no gift, however facile and specious, will avail you to win the lasting sympathies of men." "The moral complexion, the *ethos*, of the artist does in truth tinge every work of his hand, and fashion, in silence, but with a certainty of fate, the course and current of his whole career." There is a field in which Art, he says, has no rival. "We have within us the faculty for a range of emotion, of exquisite subtlety and of irresistible force, to which art, and art alone amongst human forms of expression, has

¹ "Frederick, Lord Leighton," an illustrated Record of his Life and Work. By Ernest Rhys. London: Bell & Sons, 1900. 7s. 6d. net. (8vo edition of the large 25s. work.)

a key; these then, and no others, are the chords which it is his appointed duty to strike; and form, color and the contrasts of light and shade are the agents through which it is given to her to set them in motion."

The second discourse, from which the above is taken, was delivered on December 10, 1881: "What is the Relation in which Art stands to Morals and Religion." The third discourse, delivered two years later, was upon "the relation of artistic production to the conditions of time and place under which it is evolved, and to the characteristics of the races to which it is due." In this lecture he reviews the art of Egypt, Assyria and Greece. Egypt, "fertile, pious, and occupied in reverential care of the dead," gave birth to an art "serene, magnificent and vast." The art of Assyria and Chaldea was essentially war-like; but Greece developed her art in the fifth century B. C. with a "dazzling swiftness." Greece was to the President the land of lands: "a tract of moderate size, a fretted promontory thrust out into the sea—far out and flinging across the blue a multitude of purple isles and islets towards the Ionian, kindred shores." And its art was "noble and serene, of exquisite balance, searching after truth, and thirsting for the ideal."

But Lord Leighton was equally discriminating in his study of Spanish and French art; indeed his judgments and analysis of the whole subject were unique. He speaks of the art of Spain as being borrowed originally, and in the sixteenth century influenced by foreign influence, which became a yoke." Then, "finally, we meet this strange freak of nature, a soil without artistic initiative bringing forth the greatest initiator since Leonardo in modern art—except it be his contemporary, Rembrandt—Diego Velasquez." But the President is most anxious to impress upon the students that the Spaniard was only the greatest initiator. "Observe," he says, "I do not say the greatest artist, but the greatest initiator." In another discourse he pays a tribute to the noble thirteenth-century architecture of France. Its sculpture is "sincere and fresh," often marked by "great beauty and stateliness." The glass of Jean Cousin he finds "limpid with hues of amethyst, sapphire and topaz, and fair as a May morning." Of Watteau, we are told that "in the vivacity and grace of his drawing, in the fascination of his harmonies, rich and suave at once, in the fidelity with which he reflected his times without hinting at their coarseness, this wizard of the brush remains one of the most interesting, as he is one of the most fascinating, exponents of his country's art."

That the Germans, as a race, were never sympathetic with ogival architecture was Leighton's opinion. It was a "form of architecture which was not spontaneous in its growth," though Goethe considered Gothic art native to Germany; "for," he said, "the Italians have none, and still less the Frenchmen." The President's criticism is truer: "German builders were often led into solecisms, incongruities and excesses;" and he points to Cologne Cathedral as a monument of indomitable will, of science, and of stylistic orthodoxy... its beautiful rhythm, its noble consistency and unity, its soaring height, rivet the beholder's gaze, and yet it is wanting in the kindling touch of genius." In the native Romanesque, Germany was supreme, and the churches of Nuremberg naturally meet with enthusiastic praise. "Nothing could well be more delightful than the impression which you receive on entering it [St. Laurence]; the beauty of the dark brown stone, the rich hues of the stained-glass, the right relation of tone-value, to use a painter's term, between the structure and the lights—the sombre blazoned shields which cluster along the walls, the succession on pier beyond pier of pictures, powerful in color and enhanced by the gleaming gold of fantastic carved frames, above all the succession of picturesque objects in mid-air above you, a large chandelier, a stately rood-cross, and to crown all, Van Stoss's masterpiece, the "Annunciation," rich with gold and color: all these things conspire to produce a whole, delightful and poetic, in spite of much that invites criticism in the architectural forms themselves."

Lord Leighton's theory of it was that, "as we are, so our work is;" whatever is noble, dignified and strong within us comes out in our work; whatever is degrading in us degrades our art. What we sow we shall reap for good or evil in art as in our lives. It is a blessed theory and worthy the man who was so eminently a noble, dignified, liberal-minded, kindly and courteous gentleman; but whether the lives of some of the greatest artists harmonized with their work, whether the beauty of their art is a reflection of the purity and dignity of their lives, may, unfortunately, be questioned. Nevertheless, that Lord Leighton proved the truth of his maxim in his own life and work there is not the shadow of a doubt.

In commending his own wares the publisher of the "Bigelow Pictures" ¹ rightly refers to the "thousands of small prints which are now being offered for sale in the United States." There are many of these schemes, each based on the ability to find in the print-shops an abundant supply of photographs which by the aid of a struggling photo-engraver, ready to work at starvation rates rather than starve actually, can be turned into a "series" and sold to those who will buy such things at a marvellously cheap rate. It is not quite easy to decide whether these undertakings—generally ephemeral in their continuity—compensate for their part in degrading the art of book-making by the good they may indirectly do in popularizing art.

So far as we can see, this particular series is neither better nor worse than others of its kind and it interests us mainly as affording

¹ "The Bigelow Pictures." New reproductions from famous foreign Sculptures, Paintings, Palaces, Cathedrals, Bridges, Monuments and Historic Rooms. E. Sherman Bigelow. Box 724, Lowell, Mass. Price, 35 cents.

proof as to the marvellously cheap rate at which the subscribers to illustrated periodicals obtain the illustrations that are contained in them. This series is issued in sets of fifteen plates, each plate having an area equal to rather less than one-half of our own single pages, and these fifteen plates are sold for thirty-five cents!



[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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A NEW HAVEN ARBITRATION-SCHEME. — A plan for arbitration of labor difficulties in New Haven is of interest, not because of its novelty, but because of its evidence of a widening appreciation of the belief that industrial waste through strikes should be prevented. In brief, the New Haven plan provides for coöperation in the creation of a Board of Arbitration by the Chamber of Commerce, the State Business Men's Association and the labor organizations. It would not be compulsory arbitration, of course, but the belief is that public sentiment would force a resort to arbitration by one party to a controversy if the other party favors that method of settlement. The proposition has received the endorsement of many employers of labor in New Haven, and has been favorably commented on by the wage-earners. If the plan works well in New Haven it could be extended readily over the State, particularly as one of the associations interested is a State organization. — *N. Y. Evening Post*.

THE DULUTH, MINN., SUSPENDED BRIDGE. — This city will build a bridge the like of which does not exist in America. Bids were advertised for February 9, and the contract will probably be let in two or three weeks. The bridge will cross the ship-canal at the entrance to Duluth Harbor. The conditions are peculiar. About one hundred cargo-ships pass through the canal daily, besides innumerable tugs, etc. A swing-bridge would not be permitted by the Government, and the Lake Carriers' Association would bring pressure to bear against any kind that would hinder navigation. So the bridge is to be aerial, but is to carry a travelling-car that will cross the 300-foot canal at street level every few minutes. This car will be swung from a truss 150 feet high, far enough up to clear the masts of the tallest ships. On the truss will be a carriage running on a track, and suspended from this carriage by wire ropes will be the bridge at the level of the adjoining streets. The carriage will be operated by electricity and will cross very

quickly. The car will be covered and comfortable. The design is the invention of a French engineer, and a bridge similar in general plan is in use in Rouen. That here will cost about \$100,000, and while it will be erected and owned by private capital, the city is to reserve the right to buy, and will operate it as a part of the municipal street-system from the first. — *Boston Transcript*.

THE RIGHT TO MAKE INJURIOUS, IF TRUTHFUL, STATEMENTS. — The right of labor-unions to issue circulars calculated to injure the business of a contractor, provided the facts stated are true, has just been asserted by Judge Tuley in Chicago. Officers of the Marble, Enamel and Glass-Workers' Union were charged with conspiring to injure the business of a contractor. The circular stated that the contractor in question was the only mosaic manufacturer in Chicago who had refused to sign the Union's agreement, that union men would not work for him until he signed it, that sympathetic strikes would be ordered on any building where he might get a contract, and therefore the circular requested architects, builders, contractors, and others not to let any contract to him "until he has acceded to our demands." On the witness-stand the contractor said he had not paid the demands of the Union because he could not afford to do so, that they had tried to boycott him, and that while he was working on the Marshall Field Building he had been obliged to stand at the entrance with a gun in each hand to protect his workmen, and that they had to eat and sleep in the building. The attorney for the men argued that no law had been violated, for the reason that though the circular might be injurious to the contractor, it was a statement of facts and the Union had the right to issue it. In ordering the men acquitted, the Judge said: "Testimony introduced bears out the facts as stated in the circular. The law holds that any person in competition with another may state the truth regarding the business of the other, however injurious to the business of the other that truth may be. This is true of combinations and corporations as well as of individuals. The motive in making such truthful though injurious statements may be to take from the other some of his business and to add to the business of the person making those statements. The motive is a legal one. The act and the motive in this case are both legal." — *N. Y. Evening Post*.

A SCULPTOR'S UNWILLINGNESS TO ABANDON A JOB. — The question whether a statue ordered is a statue sold is before the courts of Paris. A certain M. Osiris, who admires the poetry of Alfred de Musset, determined that Paris should have a public monument to the distinguished dead, if he had to pay for it. He commissioned Falguière and Mercié to model it and paid 10,000fr. upon seeing the sketch. Meantime Falguière is dead and M. Osiris declines the monument on the plea that the model has never been delivered to him. In other words, he wishes to withdraw from the contract. Mercié is not willing, however, and has begun suit for the sum agreed upon, namely, 40,000fr., less the quarter already paid. — *N. Y. Times*.

TAPESTRIES NOT FIXTURES. — English collectors of tapestries are greatly relieved by this week's decision in the Court of Appeal. Of nothing is artistic England prouder than its magnificent historical tapestries, and something like alarm was spread by a recent decision of Justice Byrne, in a case affecting Madame de Falbe's eighteenth-century French tapestries at Luton Hoo, that tapestries (mounted in frames fitted to the walls) are permanent fixtures, are in effect annexed to the house, and pass with it to the owner. Collectors who are not absolute owners of the freehold of their homes would thus be forced to present their tapestries to their landlords. The Court of Appeal now has reversed Justice Byrne's decision and has ruled that as tapestries are only affixed for ornamentation they do not form an inseparable part of the house. — *N. Y. Evening Post*.

HUMORS OF THE INDEX. — Because we take unusual care to make our own indexes full and correct and yet so often find them lacking needed entries and full of errors, the following extract from the *London Globe* appeals to our sympathies as well as to our sense of humor: — No one knows better than an antiquary or a grubber among old and miscellaneous volumes of forgotten lore how exasperating is the book crammed with matter on a hundred different subjects, but unprovided with any kind of alphabetical key to its contents. But even when the index is duly provided, the compiler can contrive to exhibit more than one touch of humor. There is, for instance, the exasperating cross-reference. Under "horses" you find "see hippology." You duly refer to "hippology" and find "see horses." A "sell" of this kind appeared in the index to that very solid work, Stubbs's "*Constitutional History*," where are the entries: "Beaumont, Earls of Leicester, see Leicester," and "Leicester, see Beaumont." Cobbett long ago noted an absurdity of this kind in an early edition of the "*Encyclopædia Britannica*." Another way of making not merely a few entries, but practically the whole index, quite useless is to ignore all the significant words in each reference, and make the alphabetical entries under meaningless adjectives and particles. There lies before the writer a volume of anecdotes published within the last ten years. It has six pages of index, which abound with such entries as the following: "A great favor" and "A very curious riddle," both under A; "The Fuchsia," "The Hyphen," "The Way Franklin Loaned" — all under T. Even in so useful a work as Palmer's "*Index to the Times*" there are some comically absurd entries. The story of Mr. Justice Best's great mind is probably well known. A student looking through the index to certain law-reports lighted on the entry, "Best, Mr. Justice, his great mind." His curiosity was tickled, and he looked up the reference — to find that "Mr. Justice Best said he had a great mind to commit the witness for prevarication." Who, after coming upon such a find as that, could deny to indexers the gift of humor? One of the most amusing indexes in existence is the "Alphabetical

Table for the speedy finding of any questions" attached to each volume of that ancient forerunner of *Notes and Queries* — the eccentric John Dunton's *Athenian Oracle*. This periodical contained an astonishing collection of questions and answers on every conceivable kind of subject, and the entries in the "Alphabetical Table," as the index was called, are often very quaintly worded. Here are one or two examples: "Bones of a Man's Body, all the hollowness filled up with solid Lead, how could it be done?" "Bells upon a Horse's Harness; do they cheer him?" "Lady, how may a Man know when she loves him?" "Child of ten Weeks old, cry'd three times, O God, and dy'd, the Reason of it?" No one can accuse these entries of erring on the side of overmuch brevity, and many are much longer than those quoted. — *London Globe*.

BESSIE HIGGINS. — A fire in a New York school-house, recently, containing twenty-five hundred small pupils, was not a dull, sluggish fire, but a lively blaze, yet through the coolness and efficiency of the teachers, most of them women, not a child was lost or seriously injured. There was a great deal more of confusion and hysteria in the street than in the building. The fire-gong was sounded and as the children were accustomed to the fire-drill they formed quickly. The difficulty was to keep them in order when they found it was a real fire; but even that was done. One came near being lost in the smoke, but a teacher heard a sob behind her and groping back found a little fellow whom she caught in her arms and dashed through flames that scorched her hair and clothing. The music-teacher, Miss Beattie Higgins — her name deserves publicity — sat down to the piano and played a lively and inspiring air without skipping a note, and while her situation was all the time as critical as that of any of the others she did not leave her post until all were out of the building. The fire-drill, which we also have in Boston schools, justified its value, but that did not detract in the slightest from the courage and devotion manifested by these teachers for the benefit of the little people in their charge. — *Boston Transcript*.

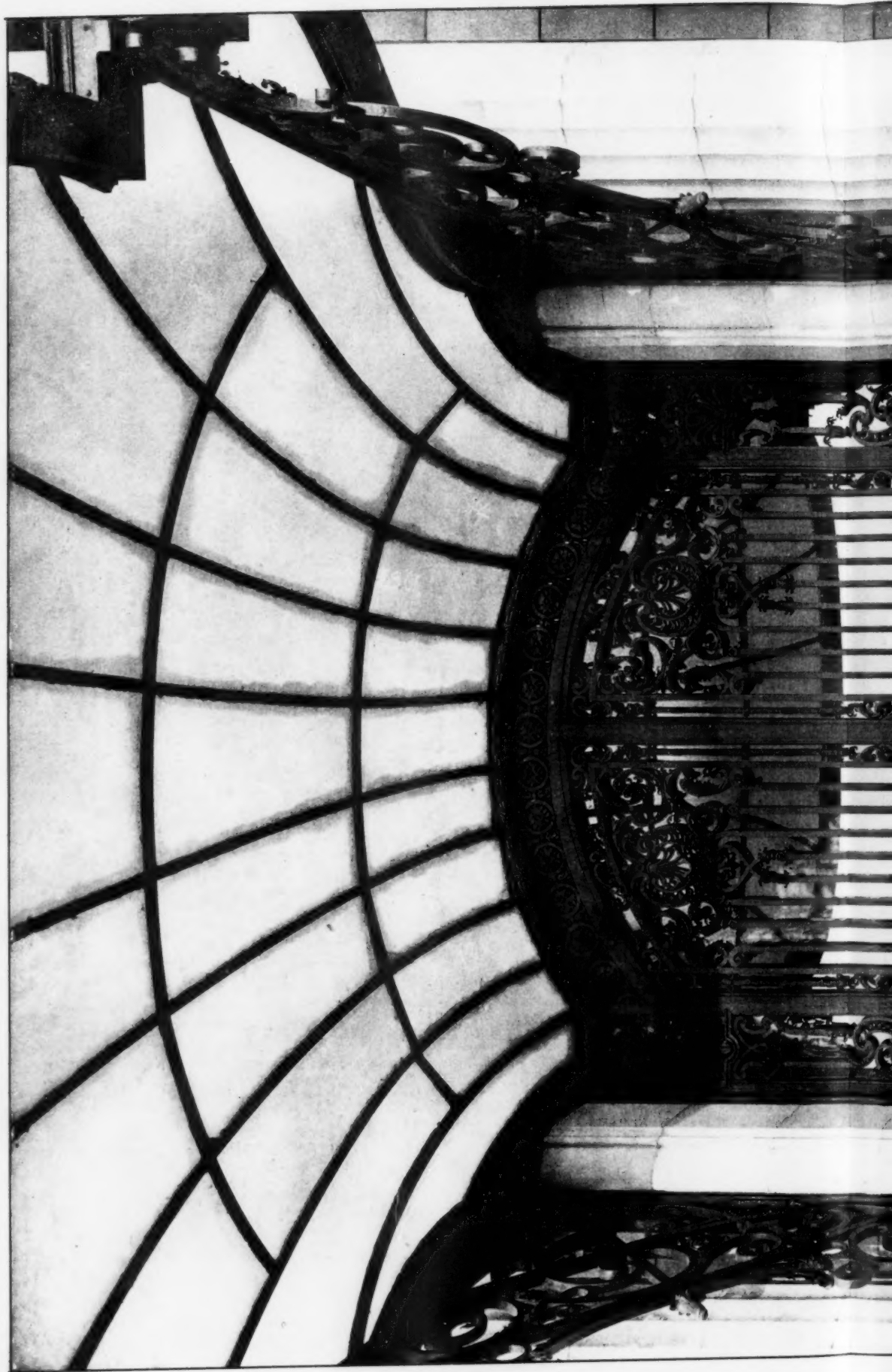
A CITY'S COPYRIGHT IN ITS WORKS-OF-ART. — Does a city have the same right in its public monuments that a publisher has in the books on his list? This question has been raised in Italy, and seems likely to be answered in the affirmative. A Roman dealer in antiquities had obtained the permission of the municipality to erect in the Piazza Borghese a replica of the famous Neptune fountain of Bologna — the *chef d'œuvre* of the sculptor John of Bologna. The city of Bologna promptly enjoined the municipality of Rome and the author of the project from taking such action, alleging, besides legal precedents, the moral right of each city to guard its own artistic heritage. Whatever may prove to be the legal aspects of the controversy, there is unquestionably a very real matter of courtesy involved in such cases, which should have the effect of law. A small replica of Bartholdi's "Liberty" stands, very appropriately, on the Seine, as the gift of Americans resident in Paris, but the city of New York would have just ground for complaint if a "Liberty Enlightening the World" were set up in another American harbor. — *N. Y. Evening Post*.

ITALIAN COLLECTIONS BOUGHT. — The Italian Government purchased for £55,000 the famous collection of paintings and antique statues — nearly all masterpieces — belonging to the Princes Ludovici Boncompagni. The collection includes a Juno, a Mars and the renowned "Venus Antiqua," three marvels of authentic Grecian art. The extensive grounds, the palace and the museum of the Borghese family have been also acquired for the municipality of Rome. The King pays for the grounds £120,000 and will erect thereon an equestrian statue of his murdered father. The State buys the palace and museum at £150,000, and the municipality is to connect this Borghese property with the adjoining Pincian Gardens and open it to the public. The King intends limiting the number of royal residences to five — the Quirinal, Capodimonte, the Pitti Palaces and the palaces of Naples and Turin. The palace and the Favorita at Palermo, the villas at Caserta, Monza, San Rossore and other expensive residences will probably be handed over to the civic authorities for other uses. — *London Express*.

BLASTING WITH LIQUID-AIR. — The experiments made with a view to using liquid air as one of the constituents of an explosive are described by A. Larsen in a paper (No. 786) received from the Institution of Mining Engineers. The cartridges used for blasting trials in the Simpon Tunnel consisted of a wrapper filled with a carbonaceous material such, for instance, as a mixture of equal parts of paraffine and of charcoal, and dipped bodily in liquid air until completely soaked. The cartridges were kept in liquid-air at the working-face of the rock until required for use, when they were put quickly in the shot-holes and detonated with a small gun-cotton primer and detonator. The life of such a cartridge is, unfortunately, very short after the cartridge has been removed from the liquid-air. A cartridge eight inches in length and three inches in diameter has to be fired within fifteen minutes after being taken out of the liquid to avoid a misfire. On this account the Simpon trials were discontinued. — *Nature*.

ELMS FOR CHICAGO UNIVERSITY. — The authorities of the University of Chicago desire to adorn the campus of that institution with fifty big elm-trees similar to the one presented to the University by the class of '00, and Secretary Goodspeed has announced that the trustees are willing to pay \$5,000 for the lot — \$100 each. The trees are to be placed in symmetrical order inside the quadrangle. — *N. Y. Tribune*.

A NEW FRENCH ACADEMY. — It is said that MM. Gérôme, Detaille, Robert Fleury, and Flameng intend to found what is spoken of as a French edition of the English Royal Academy. — *N. Y. Evening Post*.



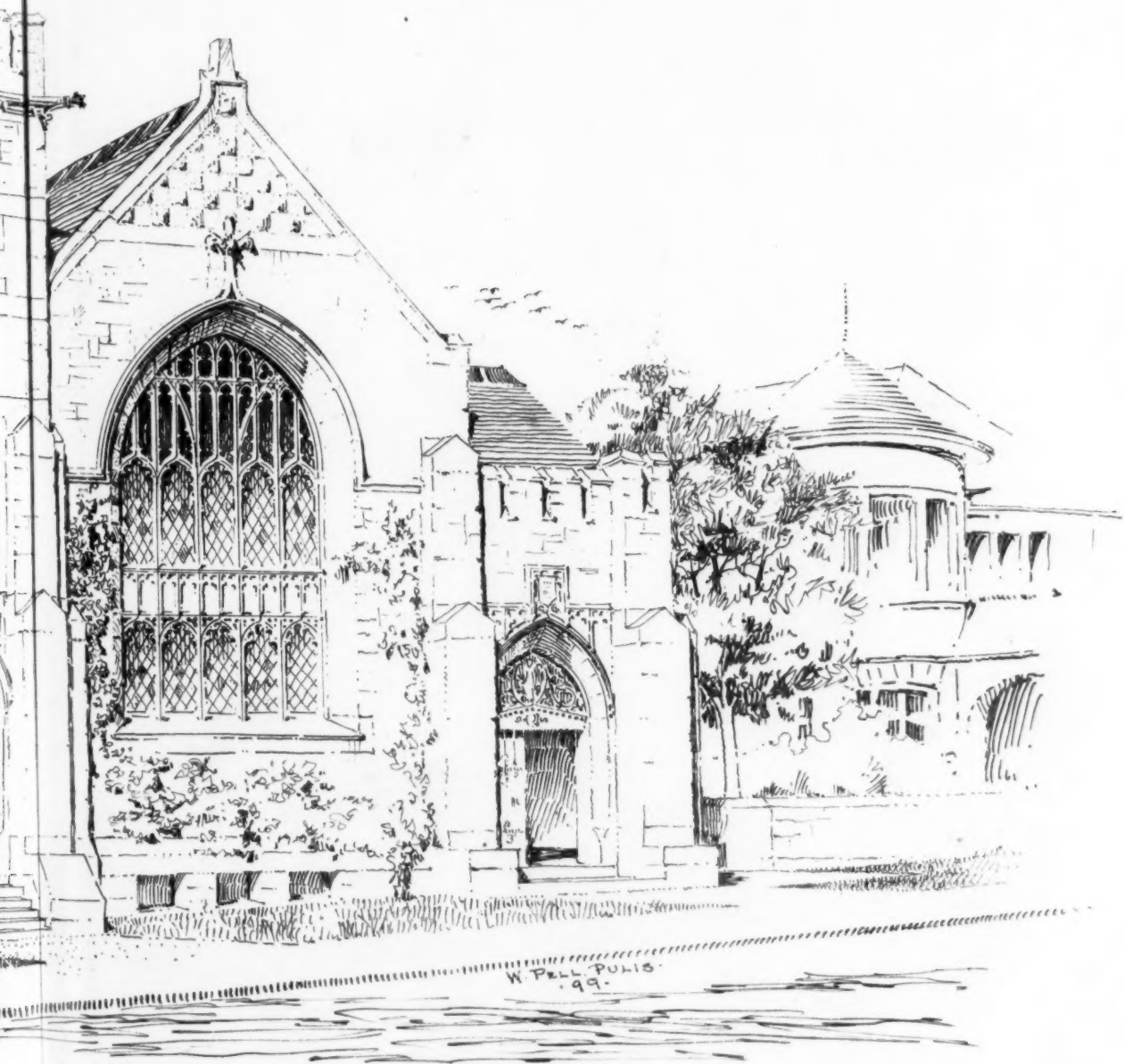


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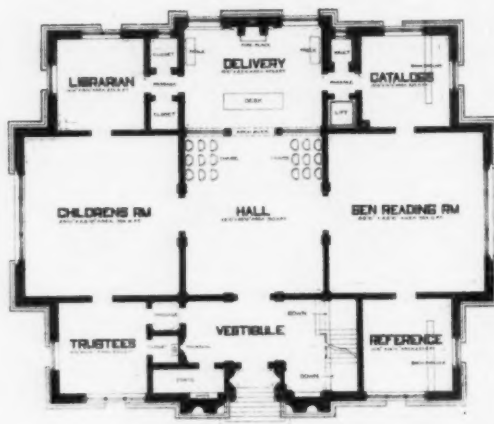
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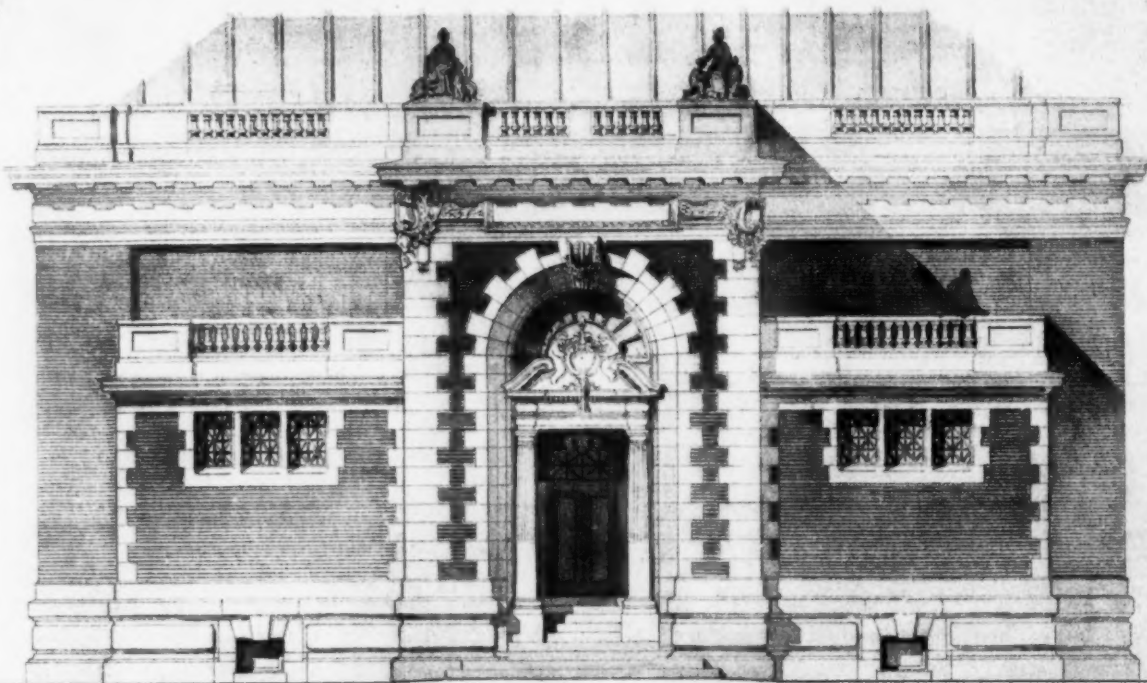
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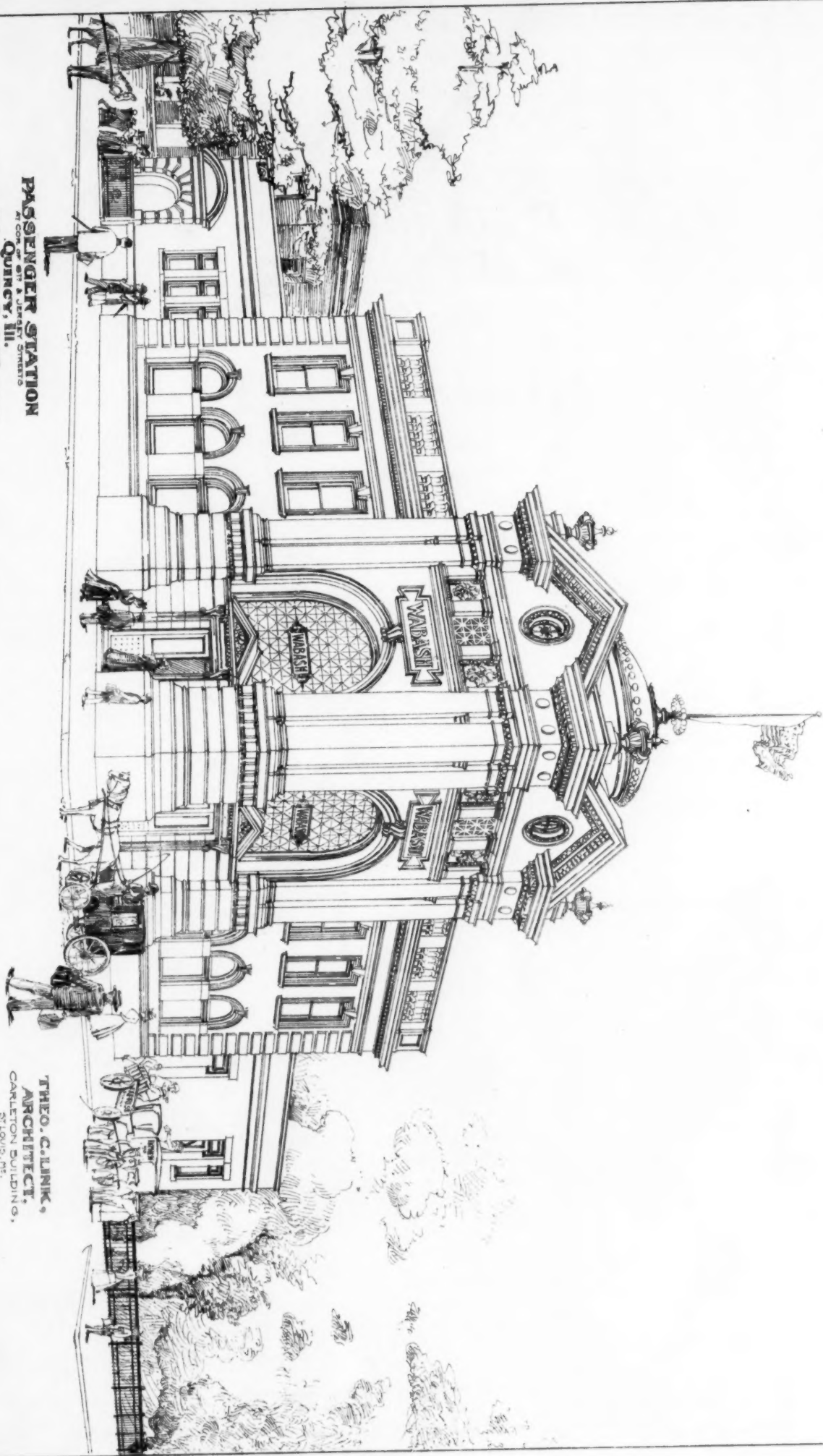
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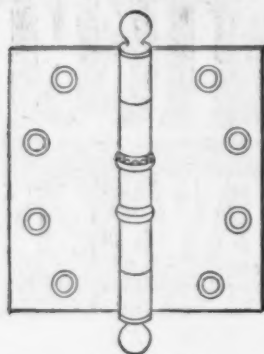
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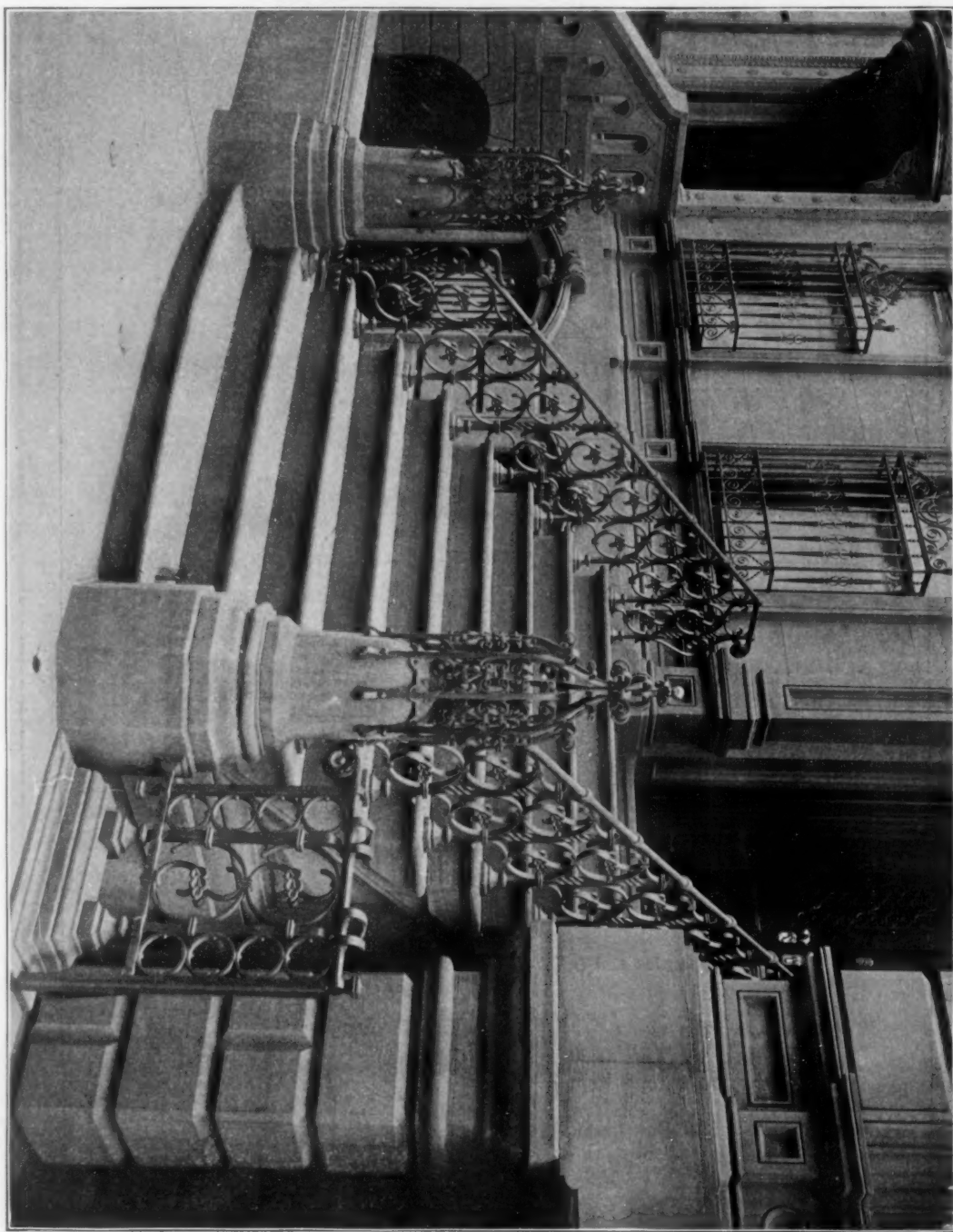
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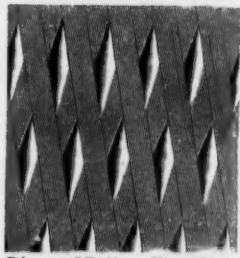
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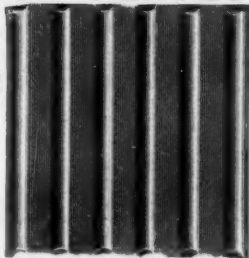
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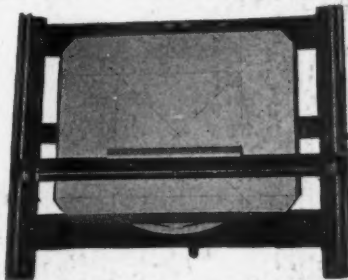
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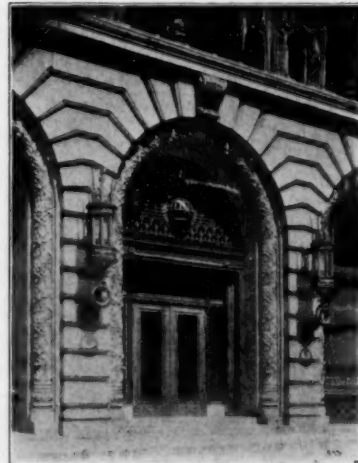
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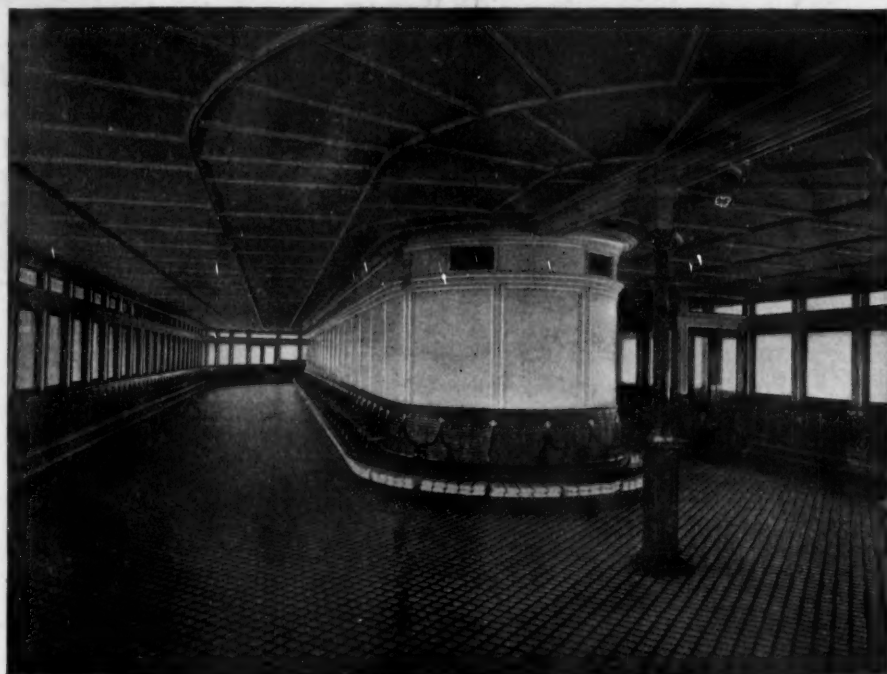
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ARCHITECTS' REMOVALS, Etc.

ARCHITECT F. R. Comstock, now located at 124 W. 45th St., New York City, after the latter part of February will be located at new offices in Herrmann Building, 20 E. 42d St., New York City.

1313

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WANTED.

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1312

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DRAUGHTSMAN. — I need an all-round good draughtsman competent to take charge of office, work principally in churches and public buildings. R. H. Hunt, Chattanooga, Tenn.

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POSITION. — Wanted, a position as superintendent, draughtsman on constructional details, or to write specifications. My experience has been mostly in and about New York City. Can give best of references. Address "Practical," care American Architect.

1314

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.

Atlanta, Ga. — Miles & Bradt, 815 Austell Building,



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BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

have secured the contract for the \$300,000 hotel to be built on Peachtree. Luckie and Forsyth Sts. W. F. Denny, architect.

Atlantic City, N. J. — Plans for a seven-story hotel have been prepared by Milligan & Webber, 520 Walnut St., Philadelphia, Pa. It is to be built for J. Whilden Moore, Kentucky and Atlantic Aves., at a cost of \$500,000.

Baltimore, Md. — At a meeting of the trustees of the Johns Hopkins University, William Wyman, William Koyser, Francis M. Jenks and two other wealthy citizens, turned over to the University deeds to 151 acres of land upon condition that the University raise an endowment fund of \$1,000,000 for the cost of new buildings. The land is valued at \$750,000.

Boston, Mass. — Plans for a two-story brick and stone court-house building, 100' x 100', to cost about \$100,000, are being prepared by J. Lawrence Berry, 220 Devonshire St. It will be erected on Roxbury St. City of Boston, owner.

A six-story office-building will be erected at Nos. 24-32 Huntington Ave., corner of Oxford Terrace, after plans by Arthur H. Bowditch. It will be called the Huntington Avenue Chambers Trust Building.

Bridgeport, Conn. — Joseph A. O'Brien has completed plans for a nine-story fireproof hotel, to be built by a Springfield syndicate; cost, \$200,000.

Bristol, Tenn. — Local press reports state that the Southern Railway contemplate erecting a large union depot to cost about \$100,000.

Brookline, Mass. — A large hotel is projected on land owned by William H. Allen on Beacon St. Boulevard. C. H. Blackall is preparing plans, and the cost is estimated at \$1,500,000.

Buffalo, N. Y. — It is said that Green & Wicks have drawn plans for a \$100,000 five-story business block, to be erected on Main St., near Chippewa, for John H. Ince.

Cape May, N. J. — Congress Hall is to be remodelled after plans by Newman, Woodman & Harris, of Philadelphia, Pa. The work will cost about \$60,000.

Chicago, Ill. — W. H. Bush will erect a six-story and basement music hall and store at the corner of Clark St. and Chicago Ave., from plans prepared by J. E. O. Fridmore, 1418 Champlain Building. The ground and building will cost \$200,000.

Albert Meyer, 2009 Prairie Ave., has purchased ground at Clybourn and Wabasha Aves., and will erect a factory costing \$75,000.

A movement is on foot for the erection of an immense hotel in this city, luxurious in all its appointments.

Derby, Conn. — Mr. H. Holton Wood, of Boston, formerly of this city, has promised to provide a site for a public library building and to give \$5,000 for the purchase of books on condition that the town furnish an additional \$5,000.

Hudson, Mass. — The Congregational Church Society will erect a frame building.

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BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Lowell, Mass. — A church will be erected in the near future by the 700 Polish residents of this city.

COMPETITIONS.

LIBRARY. [At Pekin, Ill.]
The trustees of the public library desire competitive plans for their new library building until February 25; cost, \$10,000. Address BEN. P. SCHENCK, secretary. 1312

DORMITORY AND HALL. [At Athens, Ga.]
Plans and specifications with estimated cost are invited before March 1st for a three-story dormitory and for a mess hall, both buildings to be of brick, wired for electric lights and with all necessary plumbing, to be erected on the university campus at Athens, Ga. For further information apply to A. L. Hull, secretary, Athens, Ga.; B. A. Denmark, Savannah, Ga.; Henry D. M. Daniel, Monroe, Ga.; Geo. F. Gober, Marietta, Ga. 1313

MASONIC TEMPLE. [At Louisville, Ky.]
Local press reports state that plans will be received until March 4, 1901, for a \$100,000 Masonic temple and auditorium. H. B. GRANT, grand secretary, Louisville. 1313

CITY-HALL. [At Newark, N. J.]
Office of new City-hall Commission.
City-hall, Newark, N. J., January 30, 1901.
The undersigned having been appointed a Commission to build a new City-hall for the City of Newark, will receive plans in competition from all architects who deliver their drawings at this office, between the 15th day of May and the 1st day of June, 1901.

Architects desiring to enter the competition can obtain full information of requirements of building and conditions of competition by application to James T. Neary, Clerk of Commission, City-hall, Newark, N. J.

ANDREW KIRKPATRICK,
GOTTFRIED KRUEGER, } Commissioners.
JAMES E. HOWELL, }

1312

PROPOSALS.

HEATING AND PLUMBING. [At Petoskey, Mich.]
Bids will be received until March 1 for heating and plumbing the city-hall. J. H. DAVERMAN & SON, Grand Rapids, Mich., architects. 1313

SCHOOL. [At Birmingham, Ala.]
Bids will be received until February 25 for the erection of Lakewood school-building. Plans may be seen at the office of Chas. Wheelock & Son, architects. 1312

HOSPITAL. [At Ft. Keogh, Mont.]
Bids are wanted February 28 for a hospital at Ft. Keogh. GEO. E. POND, ch. Q. M., St. Paul, Minn. 1313

ENGINE-HOUSE. [At Washington, D. C.]
Sealed proposals will be received at the commissioners office until 12 M., on February 23, 1901, for constructing a chemical and steam fire-engine house on lot No. 18, block 22, Lansing St., between 12th and 13th Sts., Brookland, D. C. Proposals must (Continued on page xii.)

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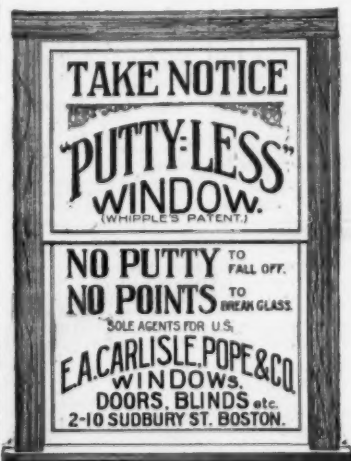
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Adjunct Professor of Architecture.

["HARVARD UNIVERSITY," Cambridge, Mass.]
This scheme seems to me to be an admirable one.
H. LANGFORD WARREN,
Professor of Architecture, Lawrence
Scientific School, Harvard University.

["UNIVERSITY OF PENNSYLVANIA," Phila., Pa.]
The scheme embodied in your "Topical Architecture" is most welcome, because it presents this great abundance of illustrations properly classified for immediate reference.
WARREN P. LAIRD,
Professor of Architecture.

["SYRACUSE UNIVERSITY," Syracuse, N. Y.]
Should find its way into the reference-room of every public library, as well as into the draughting-rooms of the architects, and the studies of cultured men.
EDWIN H. GAGGIN,
Professor of Architecture,
College of Fine Arts, Syracuse University.

["COLLEGE OF ARCHITECTURE, CORNELL UNIVERSITY," Ithaca, N. Y.]
I have looked over the plates of "Topical Architecture" and think the idea excellent.
ALEX. B. TROWBRIDGE,
Professor in Charge.

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PROPOSALS.

be inclosed in an envelope, sealed and endorsed on the outside: "Proposals for constructing a chemical and steam fire-engine house for the fire department of the District of Columbia." H. B. F. MACFARLAND, et al., commissioners, D. C. 1312

Treasury Department, Office Supervising Architect, Washington, D. C., February 11, 1901. Sealed proposals will be received at this office until 2 o'clock P. M., on the 5th day of March, 1901, and then opened, for the Electric Work for the Hospital Building, Hospital Outbuilding, Surgeon's House, Bath and Laundry Building, Kitchen and Restaurant Building, Boiler-house, Connecting Corridor and Covered Way (including Ferry House) Central Lines and Out-door Lighting at the U. S. Immigrant Station, Ellis Island, New York Harbor, in accordance with the drawings and specification, copies of which may be had at this office or the office of Messrs. Boring & Tilton, architect, 32 Broadway, New York, N. Y. JAMES KNOX TAYLOR, Supervising Architect. 1313

Treasury Department, Office of the Supervising Architect, Washington, D. C., February 8th, 1901. Sealed proposals will be received at this office until 2 o'clock P. M., on the 14th day of March, 1901, and then opened, for furnishing the heating apparatus complete in place, for the U. S. Post-office at Annapolis, Maryland, in accordance with drawings and specification, copies of which may be had at this office or at the office of the Superintendent at Annapolis, Maryland, at the discretion of the Supervising Architect. JAMES KNOX TAYLOR, Supervising Architect. 1313

WORK.

[At Bremerton, Wash.] The bureau of yards and docks, Navy Department, Washington, D. C., will receive bids until March 3 for the construction of two entrance gates of iron or steel and two brick and stone guard-houses at the

PROPOSALS.

Puget Sound naval station. MORDECAI T. ENDICOTT, chief of bureau. 1313

FIRE PROTECTION SYSTEM.

[At Bremerton, Wash.] Sealed proposals, endorsed "Proposals for Fire Protection System," will be received at the Bureau of Yards and Docks, Navy Department, Washington, until 1 o'clock, March 23, 1901, for a salt-water fire-protection system, including steam fire-pump, pipes, main, connections, hydrants, etc., at the Puget Sound Naval Station, Bremerton, Wash. For information, address "Commandant Naval Station, Bremerton, Wash. MORDECAI T. ENDICOTT, chief of bureau. 1313

LETTER BOXES, ETC.

[At Washington, D. C.] Post-office Department, Washington, D. C. Sealed proposals will be received at this Department until the 1st day of March, 1901, for furnishing street letter boxes, package boxes and posts for street letter boxes for a period of four years. Specification will be furnished upon application. CHARLES EMORY SMITH, Postmaster General. 1313

COURT-HOUSE.

[At Waterloo, Ia.] Sealed proposals will be received until February 26, 1901, for the erection of a three-story brick and stone court-house and jail, to cost in the neighborhood of \$125,000. FREMONT C. ORFF, architect, Minneapolis, Minn. 1313

PLUMBING.

[At Rochester, N. Y.] Bids will be received until March 15 by Fred Cook, president board of managers, for installing plumbing and drainage in the Nurses' Home at the Rochester State Hospital, after plans by G. L. Heins, State architect, Albany, N. Y. 1314

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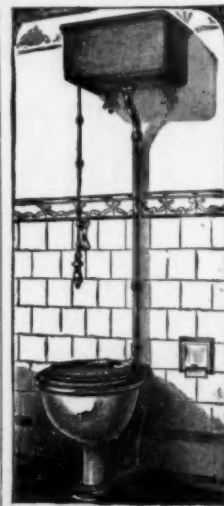
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PROPOSALS.

HEADSTONES.

[At Boston, Mass.] Depot Quartermaster's Office, 170 Summer St., Boston, Mass. Sealed proposals will be received here until February 25, 1901, for supplying 10,000 (subject to increase or decrease of 20 per cent) American white marble headstones, in slabs. Information furnished on application. W. H. MILLER, quartermaster. 1312

COURT-HOUSE.

[At Adel, Ia.] C. R. Lyon, auditor, will receive bids until February 20 for the erection of a court-house for Dallas County, according to plans prepared by Proudfoot & Bird, Crocker Building, Des Moines, Ia. LEVI HOCKETT, chairman board of county supervisors. 1313

VII

PUBLISHED NOV. 24

VII

PART SEVEN

"The...Georgian Period"

WHILE this Part was passing through the press, the acquisition of unexpected material induced us to increase materially the number of plates and the illustrations in the text-matter; consequently, it contains more matter than is usually included in an odd-numbered Part.

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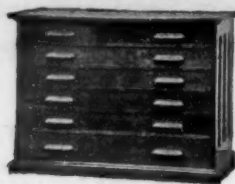
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SECTION 2. A Member having any ownership in any building material, device or invention, proposed to be used on work for which he is architect, should inform his employer of the fact of such ownership.

SECTION 3. No Member should be a party to a building contract except as "owner."

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SECTION 5. It is unprofessional to offer drawings or other services "on approval" and without adequate pecuniary compensation.

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SECTION 7. It is unprofessional to make alterations of a building designed by another architect, within ten years of its completion, without ascertaining that the owner refuses to employ the original designer, or, in event of the property having changed hands, without due notice to the said designer.

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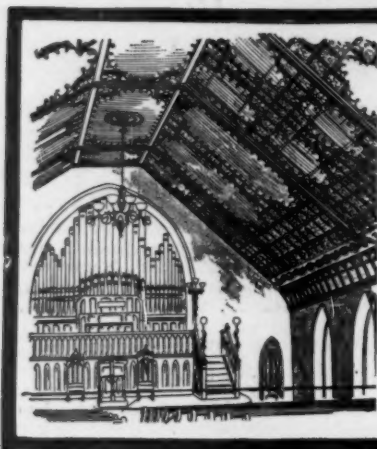
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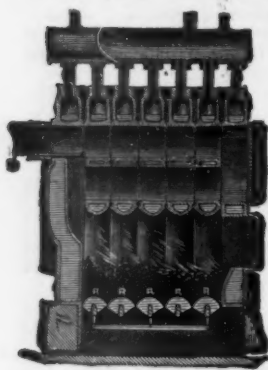
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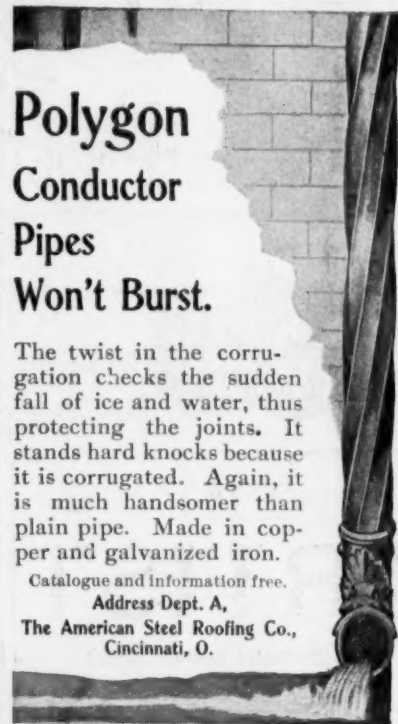
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