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A COMMOTION has been excited in Chicago by a decision of the Circuit Court, refusing to dissolve an injunction restraining the Chicago Yacht Club from erecting a club-house at the edge of the lake, on the ground that the owners of property on Michigan Avenue have a right to an unobstructed view of the lake from the street level, and that the club-house would interfere with such view. As several buildings have been planned for sites between Michigan Avenue and the lake, and the Park Commissioners have filled-in a considerable portion of this space, and have planted it with trees and shrubbery, which interfere with the view of the water from the street level, the people of the city will await with interest the decision of a higher court on the appeal, which has already been taken, from that of the Circuit Court. The decision of the latter is said to have been founded upon one in New Jersey, where a beach company was enjoined from building cottages which would cut off the view of the sea from property farther inland. A very similar question is likely to come up in Boston, where plans are periodically brought forward for making "boulevards" between the houses on the north side of Beacon Street and the Charles River, by reclaiming land from the river. The owners of the waterside houses on Beacon Street have always energetically claimed that their right to look over the river could not be interfered with; and the Illinois decision confirms their view.

MR. WILLIAM NICKERSON BATES contributes to the *American Journal of Archæology* what seems to be a perfectly new theory of the lighting of the Greek temples. It seems to have occurred to him, first among the archæologists who have studied the subject, to see what suggestions might be derived in regard to it from the remains of the Theseum, at Athens, much the best-preserved Grecian temple in existence. In this building, the upper portion of which, with the exception of the wooden roof, still remains as it was built, the pteroma, or colonnade surrounding the sanctuary, has a ceiling, not of solid stones, panelled and ornamented, as would be the case in a modern building, but of what Mr. Bates calls "frames," consisting of flat stones, pierced with square openings. The number of openings in each "frame" varies from eight to twenty, according to the size of the stone, but the result is to give the ceiling of the colonnade a tolerably uniform effect of openwork. Each opening is rebated around the upper edge, and a little marble panel is fitted to drop loosely into it, the panel, and the border of the opening into which it fits, being marked with a device or number, corresponding to a similar device on the window-frame to which it belonged. It is evident that the builders of the temple would not have gone to all this trouble and expense without some reason; and, as there would be no need of ventilation in such a place, Mr. Bates surmises that the openings may have been intended for the admission of light, reflected from the pavement of the pteroma, into the sanctuary, over the top of the wall of the latter, which, undoubtedly, had some sort of open clerestory between the level of the ceiling of the pteroma and the underside of the roof. The light, thus reflected first from the pavement of the colonnade, and then from the underside of the roof, cannot have illuminated the sanctuary very brightly; but Mr. Bates observes that the sunlight is much more intense in Greece than in most other parts of Europe. Why the openings, supposing them intended to admit light, should have been furnished with lids is not clear. Mr. Bates thinks that the priests may have used the lids to moderate the illumination of the sanctuary. As there are more than six hundred openings in the ceiling of the Theseum pteroma, each about ten inches square, the total amount of light entering even after two reflections would have been considerable, and it is not impossible that the priests, by shifting the lids, or shutters, may have produced variations in the effect of light on the statue of the divinity which would appeal to the artistic feeling of the Greeks, although they would probably be lost on our ruder sensibilities.

ANOTHER note in the *American Journal of Archæology*, in regard to recent discoveries in the Roman Forum, affords a peculiarly interesting suggestion to architects. Every tourist knows the spring in the Forum, at the foot of the Palatine Hill, where, as he is told, the divine twins, Castor and Pollux, were seen to water their horses after the battle of the Lake Regillus. Apart from the ruins of the temple of Castor and Pollux, which stand close by, the spot is marked by various architectural remains; and recent excavations have shown that, from a very early period, a well existed at the foot of the hill, taking water, apparently, from the spring, and that this well was connected with an artificial pool, into which it seems to have overflowed. The marble rim of the well, which dates from the time of Augustus, is still in good preservation, and shows that it was accessible only from one side, the other side, toward the hill, being attached to a sort of shrine, with two columns, which seems to have been connected, by a colonnaded portico, with the pool, or *lacus*, sixty or seventy feet away. This pool, as it appears, was about sixteen feet square and surrounded by a parapet of some sort. In the middle still remains a square pedestal, on which is now placed an altar, of the second century after Christ; but Professor Lanciani believes that the altar never belonged to the pedestal, but that the latter carried originally a group, of Castor and Pollux leading their horses, many fragments of which, of "perfectly beautiful" Greek workmanship of the fourth century B. C. have been found in the pool. We need hardly point out the artistic possibilities of such an architectural *motif* as Professor Lanciani suggests. A sacred pool, backed by a colonnaded portico, with the terraced Palatine rising above, and, reflected in the water, the divine marble group, must have been one of the most charming objects in all antiquity. The remains indicate that the wall of the portico contained niches for statues, and other detached figures undoubtedly formed a part of the decoration; but it is doubtful whether the last really added much to the effect. If the sculpture is really Greek work of the fourth century B. C., as Professor Lanciani thinks, our ideas as to the artistic barbarism of Rome under the Republic will need revising, for nothing could be farther removed from barbarism than such a decoration of such a spot.

A PROPOSITION is before the City Government of Philadelphia, with the endorsement of the Art Federation, for cutting a "boulevard," one hundred and thirteen feet in width, from the City-hall, in a straight line, to the Green Street entrance of the Park, a distance of about a mile. It is a little late to cut boulevards through the heart of Philadelphia, but, notwithstanding the expense of buying costly property, and tearing down hundreds of buildings, the operation would, even now, probably be profitable. In Paris, the cutting of

the Avenue de l'Opéra, through a densely-populated district, twenty-five years ago, probably paid for itself many times over in the increased value of the land on and near it; and a similar result has attended most well-considered municipal improvements, however expensive they may have seemed at the outset.

AN accident case, in which a person was killed while riding in an elevator, was recently tried in Boston on the theory, maintained by the administrator of the person killed, that the owner of the elevator was a common carrier, and liable as such for injury to passengers riding in his conveyance. The case was carried to the full bench of the Massachusetts Supreme Court, which decided, in a long and highly technical opinion, that "one who maintains a passenger-elevator in an office-building is not a common carrier," and, therefore, is not liable as a common carrier for accidents to passengers.

THE French law in regard to making tenders for contracts has some features which may afford useful hints to architects and others in this country. As every architect and contractor knows, there is here no uniform practice whatever. Some years ago, an unfortunate architect, who had asked for competitive bids on behalf of a client, was sued by one of the unsuccessful bidders for compensation for estimating, and, through the medium of an intelligent jury, was compelled to pay a round sum. Certain contractors saw in this occurrence a new source of profit, and allowed it to be understood that they would ask for payment for their time devoted to estimating, in certain contingencies beyond the architect's control. As the effect of this announcement was to exclude permanently from architects' offices all the contractors who participated in it, or sympathized with it, the others found it best to go on in the old way, notwithstanding the occasional disappointments which they suffered in consequence. Under the French law, the contractor is much better protected than with us, while the architect, instead of receiving, as with us, the blows which the owner and contractor aim at each other, is assigned his proper place, as the arbitrator, not the principal, in their misunderstandings. In general, estimating is a more formal affair in France than here. The bids are really, instead of nominally, sealed, and are addressed, as they always should be, to the owner, as one of the parties to the contract which is to be entered into. Of course, as with us, they are submitted to the architect, to see whether the conditions required by the specification have been complied with in the bids, but the owner is always the one to whom they are consigned for final decision. Under the French law, if an owner, either directly or through his architect, invites bids for a construction, without expressly reserving the right to reject any of the bids, he must make a contract with one of the bidders, or pay reasonable damages. The owner may, however, at any time before opening the bids, give notice that his carrying out of the proposed work is conditional on his being able to contract for it at or under a given sum; and, in this case, if all the bids exceed the stipulated sum, he is not bound to accept any of them, or to pay damages to any one.

THE lovers of Grecian myths have, undoubtedly, been watching with interest the English excavations at Cnossus, in Crete, the site of the palace of Minos. It is hardly necessary to say that the most romantic legends of Greece, particularly of Athens, centre around this palace. It was here that Dædalus built for Minos the Labyrinth, from which no one, who had once entered it, could ever find his way out; it was in the middle of this Labyrinth that was kept the Minotaur, half bull and half man, which fed on human flesh; it was to feed the monster that tribute was sent of Athenian boys and girls; and it was here that the prince Theseus, holding the thread which Ariadne gave him, found his way through the Labyrinth, killed the Minotaur, and delivered Athens from tribute. What is supposed to be the ruin of the Labyrinth of Dædalus has already been uncovered, together with a great number of objects of extraordinary archæological interest and importance, but the most remarkable news of all is that an impression of a seal-ring has been found, showing a creature with the head and hoofs of a bull, but the legs of a man, seated on a throne. An impression of a seal-ring, which had been buried in the ground for at least three thousand years, would be likely to have had its outlines so far obscured as to encourage the imagination in interpreting it; so that we should be glad of the confirmatory evidence of some other portrait of the Minotaur; but the explorations at least show that, whether Minos had one eye in the middle of his face, as some of the legends represent, or a countenance of the ordinary sort, he actually existed, and possessed a palace, and something in the nature of a labyrinth; and, with the traditions so far confirmed, it is not difficult to suppose that there may have been some foundation for the rest of them.

THIS country, which has hitherto been tolerably conservative in its ideas of what constitutes fine-art, is beginning to feel the effect of the passion for furniture and decoration which has long raged in England, and has, within a few years, invaded France. A curious example of the effect of the fever is to be found in the reported purchase, by a very rich American, of three or four tapestries, after the designs of Boucher, at the monstrous price of four hundred thousand dollars. Of course, no one would wish to criticise Mr. Morgan's judgment in selecting decorations, and, undoubtedly, the tapestries are very beautiful, as tapestries; but the idea, which ordinary people derive from accounts of such purchases, that any tapestry, or textile material, or piece of furniture, is comparable, as a work of art, with a good picture, or statue, or bas-relief, is one which should, as we think, be vigorously opposed by all who love art. That no time should be lost in the matter is sufficiently shown by a consideration of the dreadful objects which are put forward, particularly in England, as "works of decorative art," and which seem to grow every day more impudently repulsive. Not long ago, a periodical, supposed to be devoted to fine-art, published several pages of laudation of a certain "art-worker," and, as evidence of his merit, showed, in a half-tone illustration, a sculptured "portrait," produced by the simple process of taking a cubical block of wood, or other material, and notching one edge of it into a rude suggestion of eyes and nose and mouth. This delectable object comes, we believe, from the same city in which the sculptures of the Parthenon frieze are rotting away. The same number of this journal, a very excellent one, too, contains, besides illustrations of some beautiful Greek statues, recently brought up from the sea, off Cape Malea, by divers, representations of a large number of hideous pieces of crockery and glass, which, as it would seem, its readers are expected to admire.

UNDOUBTEDLY, free scope should be allowed for taste, and those who really like rudely-shaped jugs, coated with iridescent oxides in the fire, better than objects which show human skill and sympathy, should be permitted to enjoy them; but it does not follow that the public should be led into supposing that there is really no difference between the two kinds of art, and the attempt to confuse them, which is carried on systematically by people who are incapable of drawing a beautiful face, or painting a truthful landscape, but who wish to make the public accept, in place of these, and at the same price, caricatures in glaring colors, or rude pots with novel chemical glazes, brings serious injury to real art, and to real artists.

AN open competition is announced for a monumental bridge, to be constructed at Turin, in place of the present suspension-bridge. The new structure is to be entirely of cut-stone, and to be ornamented with four groups or works of sculpture, representing subjects related to the life and reign of the late King Humbert of Italy. The cost of construction of the bridge is limited to three hundred and sixty thousand dollars, and sixty thousand dollars additional may be devoted to sculpture. Designs must be sent in not later than October 1, 1901. Details of the prizes to be awarded are not given, but three thousand dollars will be divided in some way among the competitors.

THE second competition of the year for the Prize of Rome in the Paris School of Fine-Arts, confined to the ten "logistes" selected at the first competition, had for subject a "Grande Cristallerie," or glass-working establishment, in which were to be combined melting-furnaces, workshops, exhibition-rooms, engine and boiler rooms, annealing-rooms, chemical laboratories, warehouses, packing-rooms, stables and wagon-sheds, besides dwellings for managers, clerks and officials. Nothing but a sketch-plan was called for at this competition, the ten "logistes," MM. Hulot, Rousselot, Barrias, Gras, Midy, Hébrard, Hubaine, Prévost, Prost and Ferdinand, having about four months in which to develop them.

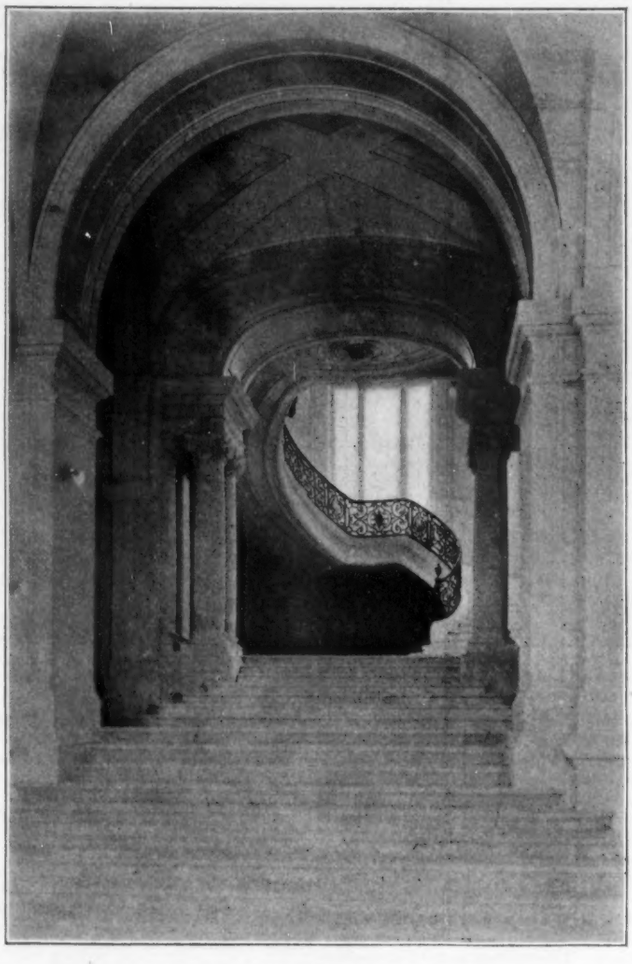
PARIS

THE SOCIÉTÉ DES ARTISTES FRANCAIS.

THE Société des Artistes Français opened their doors a week later than the Société Nationale; and here again the architectural section was not ready. It is true that here the exhibition is much more important, as there are 309 exhibitors in place of the 53 at the other *Salon*. Does quantity do an injustice to quality, and, after all, is the exhibit of the Société Nationale superior to the larger exhibit in spite of its having the lesser number? I have endeavored to show that architecture there held a place of too little importance, in spite of its "dream architecture," of which they made so great a misuse, and also that furniture occupied almost all of the space assigned to the architectural section.

At the *Salon* of the Société des Artistes Français we come upon a much more technical organization in the section of architecture. We find ourselves once more amongst architects after having bade adieu to the cabinet-workers. It is not, therefore, possible to make any comparison, but one cannot but think that the uninstructed public will visit much more willingly the furniture display of the Société Nationale than the frames of architectural drawings of the Société des Artistes Français. Yet, nevertheless, the visitor who risks a trip to the well-lighted halls of architecture would find, by using a very little observation, some very interesting things.

Unfortunately, the authorities have allowed too great inroads to be made by the diploma drawings, which give to certain of the rooms the aspect of an exhibition of school-competition drawings. I will make one exception in favor of the drawings for the Achille Leclère prize, the programme for which, very attractive and of a very practical nature, furnished to the young architects an opportunity of showing that the classic studies at the École do not of necessity stifle the imagination nor throttle the growth of a personal style. Probably inspired by the war now going on in the Transvaal, and the heroic struggle of the Boers, the programme laid before the competitors was a "monument to the heroes of a war for independence."



The Staircase of Honor: Hotel de Ville, Versailles.

Amongst the four artists who exhibited their drawings, M. Faure-Dujasric was particularly to be noticed for his composition, which was very attractive and very original. On the flanks of a mountain dug in the living rock are arranged a series of tombs, tied together by strong architectural lines — porticos, colonnades, pyramids, equestrian statues, monumental staircases — forming an ascending perspective dominated at length by a gigantic figure of "Glory," also carved out of the living rock, and seeming to watch in calm majesty over the sleeping heroes at her feet. In this composition the formulas of classic design have been freely disregarded: it is a fine idea frankly expressed, and having elements of much grandeur and sentiment. And if this, too, is to be considered "dream architecture," it interests us quite otherwise than those strange lucubrations which we found amongst the exhibits of the Société Nationale, which, in truth, are rather nightmares than dreams.

And, though hardly to be carried out because of its mere size, yet nevertheless buildable, there must be mentioned a very remarkable scheme for a "Monument to Petrarch and Laura, at the Springs of Vaucluse." The author, M. Lemaresquier, a young architect, is also evidently a poet. To the memory of the two celebrated lovers he desired to consecrate a monument that should evoke all their poetic glory. It is like a pious pilgrimage of love, where the house of Petrarch and the tower of Laura (surmounted by her statue) are surrounded by gardens, porticos, a museum and theatre, these different buildings forming a whole built over a bridge abutting upon gigantic cliffs which enclose a valley. The bridge's arch enframes the grotto whence flows the icy waters of the Sorgues.

Well, here again, if I am not mistaken, is dream-architecture, but very acceptable, and this time, at least, one is able to foresee a possible realization. M. Lemaresquier, with his monument to Petrarch, exhibits another scheme for a thermal establishment on the banks of a lake, where imagination and ingenuity agreeably join hands to satisfy a programme which is altogether modern and practical.

There are many schemes for barracks shown at the Société des Artistes Français; and the competition for the barracks of the sapeurs-pompiers, at Menilmontant, furnishes to Messieurs Dezermaux and Mallet (second-prize design), Closson and Tavernier, the opportunity of showing us some very excellent studies. It would have been interesting to see the scheme prepared by M. Doillet, who won the first prize in the competition and the execution of the work, but later we shall see the construction itself, which will be better worth while, perhaps.

Once more we see, with pleasure, at the *Salon* the plans, sections and elevations, this time accompanied with photographs, of the barrack of the Garde Républicaine, by M. Jacques Hermant. In these buildings the architect has ingeniously mixed stone and white brick. The sub-basement and the angles, accentuated by rock-faced stone, seem a little too robust by the side of the brickwork; but the details of the building are very well studied, and the vaulted entrance-porch for the officers' quarters is really elegant. M. Jacques Hermant exhibits also drawings and photographs for two stone apartment-houses, built on the Rue Reaumur, intended for the occupation of artisans. Placed at the angle of two great streets, these houses, of admirable ordinance, form a perspective interrupted by a dome which rises above the angle motive.

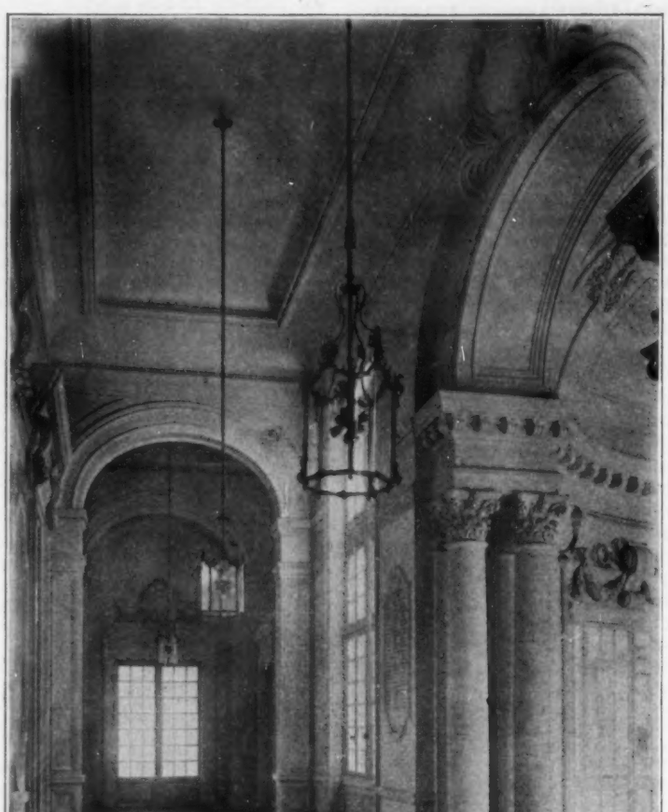
Several souvenirs of the Exposition recall the splendors of the last year, which have already disappeared. One is the Palace of the Army and Navy, brought to mind by a beautiful water-color by M. Boitel; the Swedish Pavilion by M. Buet; the United States Pavilion by MM. Coolidge and Morin-Goustiaux; the Finnish Pavilion by M. Gurd; the Swiss Pavilion by M. Meyer; the series of colonial constructions from Dahomey by M. Siffert; and above all, the sketches and studies of Roumanian architecture by M. Formigé for the Royal Pavilion of Roumania, and the Roumanian Restaurant by the same artist, which prove with what care the style of these different structures was studied. And finally, M. Louvet exhibits the drawing of the Grand Palais itself, in its intermediate portion, which includes the grand staircase of the entrance-hall, so interesting from the point-of-view of the use of iron both as decorative and constructive elements.

The city of Versailles opened to competition in 1897 the reconstruction of its Hôtel de Ville. The first prize was obtained by M. Bréasson; but it was M. Le Grand, the second-prize winner, to whom was assigned the execution. We find here at the *Salon* the plans and drawings for this interesting construction, quite worthy of the city of Louis XIV.

Personally I have always admired, without comprehending the utility of them, the works of our young Prix-de-Rome men who, during their sojourn in Italy, consecrate a large part of their time to the knowing restoration of monuments which have disappeared.

What a formidable amount of labor is taken up with the beginning of each year! Surely, it is very interesting from an architectural point-of-view that from time to time there come to hand these reconstructions which form such valuable documents. But why generalize this class of study and inflict it on all the pensioners? Let them study and draw out in detail all the monuments that they want to; but is it indispensable that they should pass several months in working-up these impeccable "*rendus*," which cover more than fifty square metres of space, for the mere purpose of establishing their talent and ability as draughtsmen? What becomes of these gigantic sheets of paper? They are going to be rolled up and stored in the administration storehouses and forgotten. The magnificent illustrations of the excavations at Delphi by M. Tournaire, therefore, at once excite my admiration and my compassion.

Ah! Very much might be said about the Prix de Rome. Of course, I would not ask for its suppression. In the first place, that would be a useless attempt. But it may be permitted me to find that its programmes are oftentimes bizarre. In my humble opinion, they ought to be either completely ideal and imaginative, or practical; of course, in the later case, still in the domain of the inevitably grandiose. In 1898, probably because of the approaching Exposition, the programme was a "palace for the reception of sovereigns at Paris," and M. Auburtin, who obtained the Second-second Grand Prix, exhibits his scheme at this year's *Salon*. It is evident that the Grand Prix de Rome demands a vast *projet*, but it is evident also that one would never find at Paris, at least without demolishing a part of the city, a site of sufficient size for the palace projected by M. Auburtin, who leaves far behind him the modest *hôtel* which actually sheltered the Shah of Persia in 1900. Here, then, we have a study that is perfectly useless from a practical point-of-view, one which can only give a false idea of scale and proportion to an architect on the day when he finds himself before a programme to be really carried out.



Grand Gallery, First Story: Hotel de Ville, Versailles.

On the other hand, MM. Hannotin and Henry, of whom nothing was demanded, gave themselves programmes which were at once grandiose and practical. The first concerns himself with the utilization of the grounds of the Champ de Mars, where he would create an immense quarter formed by two rows of fine apartment-houses of agreeable silhouette, leaving between them a broad avenue preserving the perspective from the Seine to the École Militaire, at length disengaged from the Gallery of Machines. This scheme is very interesting, and may be the first sprout of a future transformation from which Paris could only suffer. I will not say as much for the idea of M. Louis Henry, who imagines a "Monument to Concord" at the entrance of the Tuileries, with covered promenades on the terrace. This statement of the programme is enough to show that its realization, if unfortunately it should be carried out, would have for its principal result the cutting off of the perspective of the Tuileries over the Place de la Concorde and the Champs-Elysées, and replacing it with the series of classical porticos exhibited by M. Henry. In spite of their elegance, I hope that Paris may have no actual acquaintance with them.

But more practical is the scheme of M. Bureau's for a lawn-tennis club, a construction at once gay and elegant, and answering to the modern demands of sport. In another order of ideas, also modern but more knowing, M. Perronne deserves the most sincere praise for the new pavilion of surgery which he is going to build for the Asile Ste. Anne, at Paris. Aided quite as much by the new needs created by scientific progress as by the wide experience of Surgeon Picquée, M. Perronne, thanks to this intelligent collaboration, has been able to respond to the demands of the programme in a wholly satisfactory manner. This surgical pavilion is a model where the greatest degree of perfection is sought from the point-of-view of hygiene and antisepsis. The separation of the sick of different classes is complete and all danger of contamination is precluded. The sick man with his bed is transported on a car and by elevator without any shaking, shock or jar. The surgeon has, for the sterilization of his instruments, specially-arranged rooms, and near his office a private bath-room allows him after each operation to take an antiseptic bath. This is the highest reach toward security possible. The construction is brick, with sub-basement and string-courses in stone, in a simple style somewhat recalling Louis XIV work.

Among the buildings and studies, whether interesting or picturesque, it would be unjust not to mention the French Club-house at Madrid by M. Paul Bellot, naturally in a Moorish style; the studies for the tower of the church at Plogonnec (Finistère), in the seventeenth-century style, by M. Chaussepied; the drawing of the church at Maillizais, in the Vendée, an historic monument, by M. Deverin, and a drawing with a very interesting restoration of the ancient royal château of Villers-Cotterets (1539) by MM. Pottier and Sassua. Further, some very elegant or picturesque villas, and private houses, are signed by Bouwens, Van der Boyen, Bourgeois, Degrève and Paumier.

Finally, after very different fashion, the two *Salons* of architecture claim attention. It is only regrettable that the Société Nationale des Beaux-Arts allows itself to be too largely invaded by cabinet-work and furniture, which, however interesting it may be, is only a side-issue in the work of the architect. This is all the more unfortunate because of the chance of repeating the same things year after year.

THE GARDEN AND ITS DEVELOPMENT.[1]—I.

MOST WORTHY ASSEMBLY: When our University, in pious remembrance of the birthday of the ever-blessed Archduke Friedrich Franz II, established the 28th of February as an annual festival, the only one upon which the entire school is assembled in this place, it was done from a feeling of heartfelt thankfulness for what our well-beloved prince and chancellor had done for the university of his native State during his long and yet all too brief reign. Doubts as to the vitality of the institution, which were freely expressed, he resolutely overcame and took the most active personal interest in its welfare. Thanks are due to our illustrious re-organizer that new life now streams through every part of the corporeal frame of our alma mater, notwithstanding that she has nearly completed half a millennium of activity. Especially is this the case in the departments of medicine and of natural science, though they are not among those that can boast of the earliest origin, it being only during the present century that they obtained an independent footing. In 1810 those departments numbered together but five instructors; to-day they have twenty-three. Not contented with this, the Archduke Friedrich Franz II also established, or considerably enlarged, the Institute for Scientific Work for the benefit of all those minor branches of natural science that have, in the course of development, become independent, as well as for the branches of medicine that are ever tending toward greater specialization.

The students in the department of botany have not, however, had the advantage of the establishment of a botanical garden, or rather of the restoration of one — for at least twice during the life of our

[1] An address delivered at the Festival of February 28, 1899, by Dr. Paul Falkenberg, present Rector of the University of Rostock. Translated from Der Garten und seine Entwicklung. Rostock, 1899, and published in the Annual *Report* of the Smithsonian Institution.

university the botanical garden has succumbed, a victim to adverse circumstances — and our school has been the only one which during the entire century up to the year 1885 has been compelled to do without a botanical establishment of its own.

This is so much the more striking because for a long time the botanical garden has been considered as evidence that botany is properly pursued in a university. The public in general esteems a science according to its practical value, and to this botany is no exception. Certainly, no branch is more frequently asserted to be an object of great public interest. The botanist hears such assertions with some scepticism, for he knows that the interest of the public consists almost wholly in the pleasure felt at the sight of beautiful flowers and their use in the home and garden. Interest in botanical problems and the complicated biological phenomena with which the science busies itself is usually summed-up by the public in the question, "Why do not my plants do well?" This is not astonishing, for, in fact, a comprehension of botany now demands more chemical and physical knowledge and insight than has hitherto been regarded as sufficient for general education. For this reason I shall, with your permission, not attempt in the short time now and here at my disposal a theme by which I might lay before you the fundamental principles of this science were I to occupy the greater portion of the day. To-day I would rather discourse to you of the generally understood, practical side of my department and relate in brief the development of the garden with reference to style and architecture. This subject is, indeed, of special interest in the history of culture, inasmuch as the ideal of the garden has varied much in different times and countries according to the artistic requirements of mankind. For the sake of convenience I here ignore the kitchen-garden, on which necessity has in every age impressed the same utilitarian character.

Like all art, the horticultural art is the product of advanced culture. Even among the Greeks the appreciation of the ornamental garden was a late attainment, only reached in the time of Alexander the Great through contact with the East. Whenever Homer describes gardens, as at the court of the Phæacian king Alcinous, he praises only their fruitfulness. His age knew only the useful garden. What Sophocles later praises in the grove of Colonos is rather its romantic wildness than its artistic qualities. It is, however, especially misleading to base statements concerning the condition of gardening in early times upon the descriptions of the poets, as one can never know where truth stops and where the imagination of the poet may lead.

We reach the solid ground of direct observation at quite an early period, as the Egyptians have left us in their wall-decorations many pictures of gardens. It is, however, at the beginning of our era and upon Italian ground that we first find an uninterrupted, connected development of the garden. The Romans, practical, but wanting in creative power, simultaneously imported from Greece both garden-flowers and garden-art, and from the time of the end of the Republic they followed the example of Lucullus, and bedecked the hills on both sides of the Tiber with the luxurious gardens and country villas of the rich. Pliny in his letters mentions many quite quaint peculiarities — for example, the clipping of trees so as to form figures of animals was already practised — but we do not get from him a picture of the state of horticultural art as a whole. This makes all the more valuable the representation of a garden found not far from Rome, at Prima Porta, in the villa of Livia, the wife of the Emperor Augustus. The painting covers continuously all four walls of the room and places us, after the style of the modern panoramas, in the midst of the groves of a garden. The room itself is conceived as an open quadrangle surrounded by a garden-scheme excellently portrayed in perspective upon the wall. The quadrangle is first surrounded by a strip of grass-plot about 3 metres wide, separated from the spectator only by a golden lattice-work about a foot high. At the outer edge the limit of the grass-plot is marked by an open marble balustrade, a metre in height. Immediately behind this rises all around a thick grove, which excludes any glimpse from without into the inclosed marble quadrangle. This grove is made up of laurels, quinces, pomegranates, cypresses, and date-palms, whose green crowns are depicted against the blue sky with extraordinary truth to nature. In their shade grows a thicket of roses, poppies, and other flowers, which lean over the marble balustrade. Besides this, single low-growing plants are seen at regular distances in the grass-plot: ferns, flower-de-luce, and conifers. This garden-spot, entirely shut off from the world, breathes a noble simplicity such as would hardly have been expected from Pliny's description.

Judging from the absence of fantastic elements and theatrical effect, this fresco, doubtless, gives us an actual representation of a scene in a large park. From similar paintings we obtain from Pompeii information, belonging to the same or a somewhat earlier time, concerning what the well-to-do middle classes could effect in the way of gardens in the interior of their houses. Among the Romans, the living-rooms were grouped around two courts placed one behind the other, of which the anterior one, the atrium, is a Roman invention, while the second one, the peristylium, is a peculiarity of the house-plan which the Romans borrowed from the Greeks. It is the peristylium that interests us in this connection, because, on account of the existence of a second court, it could be regularly transformed into a garden. This quadrate garden closely adapted itself to the plan of the house, and formed its termination. Its characteristic appearance was due to the fact that it was surrounded by a colonnade. All traces of the plants grown in the Pompeiian house-garden have, of course, disappeared, but we can still determine its arrangement from the walks covered with mosaic plaster. It was regularly divided by two intersecting walks into four quadrants of equal size. Upon these grew excellent rose and myrtle bushes, lilies as well as crocuses, violets and the other flowers which fashion made indispensable for the elegant luxury of the Romans. Potted plants were also placed upon the balustrade between the pillars. To these were added many slender *hermæ* and small statuettes distributed between the plants. Water was usually brought in as an ornamental feature; especially popular were niches about a metre in height ornamented with stone or shell mosaic, into which the water from the Pompeiian aqueduct plashed over a few steps, and was then led into a little basin in the middle of the garden. Within a space of a few paces square the little garden was able to satisfy all demands.

While the great park-like gardens of imperial Rome and their imitations early disappeared under the tread of the northern invaders, leaving no trace behind, the Roman house-garden, under the protection of the Church, was destined to survive all catastrophes. As the early Christian architects adopted for the ground-plan of their churches the arrangement of rooms in which they held their first sacred service — namely, that of the Roman atrium and its annexes — so they at the same time adopted the peristyle garden; for the garden, surrounded by a pillared portico, which as a "paradise" almost invariably accompanied the Roman basilica where space permitted, was nothing else than the Roman house-garden transferred from the narrow dimensions of a private house to the monumental style of the victorious Church. Indeed, it here obtained quite another function, for it was used to afford an honorable burial to those among the laity who were most faithful to the Church, as, for example, even the Emperor Otto II, who, in 983, was interred at Rome in the garden of the old basilica of St. Peter. In the course of time, the original garden-plot had to yield to a burial-plot, and the church-garden became a churchyard in our modern sense.

We find that the basilica garden suffered less change in the monasteries. There the crosswise form of the pathway was preserved, and only one-fourth being set aside for interments, the remainder was used as a garden for the living. Therefore, as in the old Roman house-gardens, we find in these the plot divided into four rectangles by two paths whose cross-like form now had a symbolical significance, and in the middle, at the intersection of the paths, there is again found a basin of water, or, more frequently, a fountain. Among the flowers along the cross-walks there seldom failed to grow balm, basil, and all the aromatic herbs that were the materials of the so-called pharmacy of the monastery, which has spread the fame of the Benedictines and the Carthusians even to-day throughout Protestant countries.

The Roman cross-walk garden was soon brought to Germany, and was systematically established by the Benedictines at Charlemagne's Court, as a testimony to which we still possess an important document. A clerical person of the Court sent to the Abbot Gospert, who wished in the year 822 to rebuild the monastery of St. Gall, a large, carefully executed plan, which, covering several skins of parchment, is still found at St. Gall. For all the gardens within the walls of the monastery, the Roman cross-walk arrangement has been preserved, and was only discarded for the kitchen-garden. With regard to this latter, the plan clearly states what plants shall be cultivated in the different beds, but this was probably done at the instance of Charlemagne, who influenced the contents of the German garden much more than the style of its arrangement. Germany has to thank him for the introduction of the most common species of fruit-trees, together with walnuts, quinces and numerous pot-herbs. Of course, he was not able to naturalize on this side of the Alps all the plants with which he had become acquainted in Italian gardens, but a long list of introduced plants became fully acclimated, and it speaks much for the constancy of the German peasant that these plants to-day constitute the solid foundation of his garden — the rose, the white lily, the wallflower, the poppy, rue, sage — whereby not only have plants become adapted to the German climate, but idioms have been imported into the language, as *lactuca*, changed to "lattich" (lettuce), or *levisticum* to "liebestöckel" (lovage).

The succeeding age, that of the Holy Roman Empire of the German nation, was not a time for peaceful garden art, and there was wanting the necessary space for its cultivation. The townsmen crowded themselves together behind the city walls, the nobles dwelt in their isolated castles where the castle-yard with its linden-tree frequently represented the entire garden. Where a small garden was provided it had to be restricted to the most essential things, for even in the comparatively large castles there was but little room for horticulture. Yet even here it was sometimes possible to gratify one's private fancies. In the Höllenthal, at the foot of the lofty Meissner, for example, there is a steep, rocky cone, the Bielstein, upon which there was formerly a castle. At the present time nothing can be seen of it but a few ruins, among which grow two species of plants found nowhere in Germany but on this rock, and not met with again until we reach the boundary of Hungary and Moravia. Such a striking, completely localized occurrence of Hungarian plants in a distant mountain-valley of Hesse cannot be ascribed to chance; they must formerly have been transplanted there by the hand of man, and be the last remnant, now run wild, of a castle-garden long ago destroyed. Such cases of special interest in plants other than those made popular by fashion is seldom found in those rude times. In general, the German love for nature had to content itself for long

centuries with artless tree and grass gardens, such as the miniatures and wood-cuts of the sixteenth century depict as existing under the walls of the city or at the foot of the crags on which some castle was built. As soon as the castles were demolished the citizens ventured forth without dread from the narrow city walls, and then there was developed a real care for the unpretentious front garden.

In the meantime a new epoch of culture had begun on the farther side of the Alps, and with it a new garden style grew up, starting from the same State which in the fifteenth century gave such a remarkable impetus to the history of culture, from Florence, where Machiavelli first introduced military service for all citizens, where Niccolo da Uzzano first established the principle of the modern income tax.

Among the artists of the fourteenth century who wished to excite an interest in the art of antiquity and thereby create a new art, Leone Battista Alberti, among others, represented the theatrical side. An architect by profession, he also created the show-garden, which now, in more peaceful times, was attached to the palace. From the description of gardens given by Pliny, he adopted the splendid Corinthian pillar as a supporter for vines, colonnades and artificial grottoes. But he also gave special importance to the plan of the garden, and in a way that was characteristic at once of an architect and a Southerner. Its field, which was surrounded by a thick shorn hedge, must be rectangular, round, or semicircular, or at least have such a regular contour as would constitute a good architectural plan. Then the architect-created with compass and rule a perfectly symmetrical division of beds and that exact symmetry of the garden which is a necessity of life to the Italian, but which is to our taste an unspeakable weariness, especially when developed on a large scale. According to this geometrical principle there was, for example, laid out later, at Rome, the garden of the Quirinal palace, which is divided by straight paths crossing at right angles into some 80 equal quadrants, all surrounded by a hedge the height of a man. The uniformity of this chessboard system is slightly modified by planting, in about a dozen of these quadrants, trees which necessarily rise above the level of the hedge, but they are so kept under by the shears that they do not conceal the imposing regularity of the plan. In view of this monumental monotony it is hardly at all noticed that in certain of the quadrants miniature gardens of proportional size are planted. Here, by means of low hedges of box, were artistic scrolls of arabesques and symmetrically arranged beds in which the elegance of the design and the diversity of invention of Italian taste completely compensated for what was otherwise wanting.

In order to correctly judge this style of garden, there should be taken into account the needs of the Italians and the conditions under which it rose.

The lack of shade characteristic of this kind of garden does not generally seem a fault to an Italian, for he remains indoors until after sunset during the season when the sun is oppressive. The high hedge serves as a green decoration without interfering with the circulation of air, as thickets and trees would do. At the same time it shields the inclosed ground from direct view, and thus permits the concealment behind it of the mechanical features of gardening. As the space so inclosed could be used as a vegetable garden, it became customary not to separate the useful garden from the ornamental, and in the larger gardens the space behind the hedges was even leased out for useful purposes.

Although the German taste will sadly miss in this garden green leaves and summer flowers, this is the consequence of the rainless summer climate, not of the indifference of the Italians. In order to obtain in the smaller beds a particolored appearance, which could not be effected with deciduous flowers, direct means were used by completely filling up the small box-bordered compartments with broken stones or glass-slag of definite colors. In this way the effect of a modern tapestry garden was produced long before the Northern gardeners invented a similar arrangement with living plants.

While decorative summer flowers and green grassplots were completely wanting in the Italian Renaissance garden, it, however, possessed instead a number of plants adapted by their form to clearly accentuate the geometrical lines of this style of garden. Myrtle and laurel afford the best imaginable material for the clipped hedges, to imitate which the yew is generally employed in the North. Slender cypresses were especially preferred to mark the corners of the regular plots, or they were used to form independent straight alleys which had the effect of colonnades. When here and there the low, flat, spreading crowns of the holm-oak were used to form overarching shady pathways, Alberti protested against it as contrary to the style of the garden, but practical use has, in the course of time, overcome all theoretical considerations. What lent to all these components of an Italian garden a special value was the fact that the plants were all evergreen, and throughout both summer and winter the geometrical outline of the garden was clearly expressed.

The garden of the Italian Renaissance contained more than plants. It was at the same time a museum in which were placed for exhibition the remains of antique sculpture which the increased interest in the ancient world gradually recovered from the Italian soil. No example of the early garden of the Renaissance has been preserved unchanged up to our times, but the garden of the Villa Albani, at Rome, although established almost three hundred years later, gives us in its strictly horticultural part, as well as in its use of sculpture and architecture, a good idea of an Early Renaissance garden.

Because of the predilection for placing the garden upon a hillside, the problem was presented of building for it and its associated ornamental structures a series of stairways, often very complicated, which united the various terraces of the garden. From such a configuration of the ground arose the idea of enlivening the garden by the use of water devices.

Not everywhere, indeed, could such an abundance of water be obtained as at Tivoli, where an arm led off from the Teverone rushed through the terrace-formed and supported villa of the Cardinal d'Este. Where, upon such mountain declivities, springs were available, their water was so directed that behind the house it fell over a series of steps. As the precipitous character of the site made it necessary to level off against the mountain a larger area, the so-called "teatro," in order that the declivity might not confiningly press upon the house, the cascades were naturally led so as to form the middle point and termination of this area. These water-courses, which were for the most part quite scanty, as we find them in the Albanian Mountains at the villas of Frascati were the prototypes of a whole series of arrangements of cascades in the most widely scattered castle gardens. Never, however, have they produced a more imposing effect than behind the Castle of Wilhelmshöhe, where, of colossal magnitude, they close in a *teatro* equalled by none now extant.

By the elevation of the daughters of the Medici to the royal throne of France, the Italian garden obtained a ready reception and imitation in that country. This was also the case in the Netherlands, where, indeed, the appearance of the flat laid-out garden became quite changed. Everything that could cast a shade had to be avoided under the cloudy sky of Holland. The stone balustrade was, from want of materials, replaced by thin boards without special architectural treatment. The abundance of standing water led to the laying out of long, canal-like stagnant basins, and upon the rectilinear box-bordered beds low-growing flowers were cultivated. Therefore the Dutch gardens appeared particolored, indeed, but flat and barren, and had, as a whole, an insipid, commonplace character. With its pronounced predilection for floriculture, this style was for centuries the pattern for the stiff, ordinary suburban garden of Germany, with its straight central path and its flower-borders. This form of garden, yet well known to us all, has only just disappeared because of the rapid growth of the city, which has absorbed the old gardens about the towns and changed them into suburbs.

This Dutch style became first possible at a time when there was at the command of the florist a considerable variety of plants, as the style of the garden depends in the greatest degree upon the plant-material available. Until the year 1600 this was much more scanty than is generally supposed.

Very slowly did the scholastic prejudices against the study of nature disappear, and it was the Renaissance that first effected in this a complete revolution. Interest in the diversity of plant-forms was awakened; in some the zeal for collection was excited, until such individual fancies, as often happens, came to be fashionable.

The Medici here also led the way. Though the contemporary writers of the fifteenth century boasted concerning the garden of Careggi, near Florence — a pleasure-villa still in existence — that it contained nearly all the known species of plants, we should probably not accept too implicitly the diversity of its contents. It was not until 1560 that there was collected in Europe the plant-material that constitutes to-day the ordinary basis of our most modest gardens. This immigration occurred at several different periods and from several different countries.

[To be continued.]

THE GOVERNMENT'S SO-CALLED FIREPROOF STRUCTURES.

IN this age of splendid effort and progress, in which wonders in art and science are soon succeeded by yet greater wonders in the same fields of endeavor, it is strange that more and better attention is not paid to protection of human life in its most important environments — the home and the working-place. By this is meant protection from fire, in having better structures; the use of more steel, stone, bricks and other clay-products, and the exclusion of wood, whenever possible, in house-building. The great fire at Jacksonville, Fla., was an awful, but instructive, lesson in this particular; and many other places have furnished, in the not distant past, chapters of horror in the history of destructive fires.

Of course, there are many places where brick and stone houses are impossibilities for lack of material; and it is true that steel is too dear to be used in small, cheap structures; but brick, cement and terra-cotta can be bought in all big cities — and small ones, too — and, with such materials comparatively safe houses can be built at cost not so very much above that of wooden fire-traps.

No man has a right to put in danger the lives of his own family, and surely not the lives and property of others.

The municipal regulation which prohibits the erection of wooden buildings within city limits is a wise provision — though, as a rule, the structural results thus obtained consist, in their fireproof features, only of main walls and roof-covering. And these walls often form a furnace, when the inner structure — floors, studding, doors, etc. — is of wood.

This is particularly true of large buildings, where stair-wells and elevator-shafts increase the air-draughts and accelerate the flames. Big factories, hotels, business-houses and all places where many people are gathered, should be — for humanity's sake, if for nothing else —

absolutely fireproof. But how often the supposedly fireproof building burns up! So frequently that one is almost led to ask: Are there really any fireproof structures? And further: What are the constructive features of a building indestructible by fire? Of course, the first question can be answered in the affirmative — there are buildings, made of incombustible material, steel, stone, cement, clay-products and glass, which can successfully resist fire. But some in which wood is used are "considered" fireproof.

Desiring information in this particular line, the writer has turned his attention to Washington, in the hope of finding large fireproof structures where many workers are employed, and some under construction intended to be perfectly safe.

Knowing that the Government has more money to spend than any one else; that it has invested over $60,000,000 in buildings in the Capital City, and that its employes here number about 25,000, the writer took Government buildings as a field of investigation, giving attention mainly to two great structures — the Bureau of Engraving and Printing and the Government Printing-office, where are employed larger numbers of people than elsewhere in Washington. The first of these important departments is putting up an entirely new edifice; the other is building a large addition.

During the visit to the Bureau of Engraving and Printing — where all our paper money, bonds and stamps are engraved and printed — the writer was told by an official there that the building is considered one of the most fireproof structures in the city. There is ample reason that the money-factory should be safe; for each working-day sees gathered there 2,385 employés, 1,372 being women; about 500 of the latter working in one room, where the larger number of printing-presses are located, and others labor at machines, tables, etc., and handle great quantities of paper, which become promises-to-pay.

In one small room there are stored thousands of pounds of paper representing millions of money, and there are thousands of yards of cheese-cloth, used for press ink-wipers: so much of this material is used that a large steam-laundry, near the main building, is employed continually in washing it. Everywhere throughout the building — except the basement — the flooring is of wood, as are window-frames and doors, while under all, the furnaces glow and machinery works on with that "tireless American energy" which is never so busy as when making dollars.

The Bureau of Engraving and Printing is built of red brick, is 220 feet long by 135 feet deep and, in part, four stories high. The frame is steel, and the wooden floors are laid upon a foundation of fireproof material. At the northwest corner of the main building is the new addition, which is 92′ x 78′ in ground dimensions and six stories in height. Material used consists of brick, steel, terra-cotta and wood, the latter employed as in the original edifice. Concrete will be used under all the floors, and terra-cotta for floor-arches. The steel partition-framing is of expanded-metal and interchangeable; and the roof-framing is mainly of steel, with slate-covering.

When the addition is finished, it and the main building will have cost about $500,000. And can we call them fireproof? Very nearly, but not completely so. If wooden floors, doors and windows were replaced with non-inflammable material — tile, marble-slab, asbestos or cement for floors, and metal for doors and windows — the great money-factory could not be harmed by fire, and nothing but an earthquake or an explosion could damage it.

Next was examined what is intended to be one of the finest fireproof factory-buildings in this country — Uncle Sam's book and pamphlet factory. The old building now occupied for this work certainly is not fireproof, containing, as it does, an abundance of wood in its make-up, though the walls are brick. The height is four stories, greatest length 384 feet, and front 175 feet. The amount of paper made into books, pamphlets, etc., in this factory can be figured in tons; in fact the weight of a single edition of the "*Agricultural Report*" alone can be reckoned in tons. And the workers can be reckoned in thousands (about 3,500), whose annual pay aggregates nearly $2,500,000.

At present the new building represents 6,000 tons of steel-framing with a portion of the face-walls and much of the under-floor arch-work in place, and other features more or less advanced. When completed this great Government factory will be a huge aggregation of first-class material, of which wooden floors (above fireproof base) will be a considerable part. These floors, principally in the work-rooms, will have an area of over 320,000 square feet, and are to be made of hard maple. The brickwork calls for 11,000,000 bricks — red, common and face; white, face, buff and enamel — and of these about 1,500,000 enamel bricks are to be used for dadoes around the room walls, and for lining all stairway and elevator wells and toilet-rooms. Cast-iron will be used for base-boards throughout the building, and for window and door frames. The doors will, except in a few cases, be of fireproof material, but the window-sashes will be wood. These features (doors and windows) number together 1,000.

Of granolithic and asphalt pavement the book-and-pamphlet factory will call for 118,000 square feet, and of concrete 14,500 yards. The roof-framing, of course, will be of steel, and on this pretty glazed tile will add to the general grandeur and richness of the new edifice — the whole cost of which will be nearly $2,500,000. Will this very expensive structure be absolutely fireproof? No. And for the same reason given concerning the Bureau of Engraving and Printing. Only there will be comparatively less wood in the Printing-office; yet here this material will be on seven floors, the top one nearly 150 feet above ground.

The forest of steel now standing, making an oblong quadrangle about 480′ x 175′ in foundation-dimensions, certainly gives a fireproof look to the growing Printing-office. But, as for "looks," all the Government's big edifices appear to the casual observer to be able to resist fire. There is not in Washington a more substantial and safe building, in appearance, than the Treasury; its massive granite walls defy man and the elements, and the ponderous inner structure seems built for all time. Yet here there is a great quantity of wood in flooring and windows.

And such is the case in the other splendid departmental business-places, which if not entirely safe against fire, are nearly so in most cases. And so our national Uncle sets a fairly good example in the art of building — which could be followed with profit.

The Government's next venture in big structures in the Capital City will be a new home for the Attorney-General's office and a new Agricultural Department building. The appropriation for the former ($1,000,000) is not considered enough for a stone edifice, so it is possible brick will be used for nearly all the work. The Department of Agriculture is to be better favored in the matter of money for its coming edifice. Plans, as so far decided on, call for a marble structure 400 feet on front, with wings 200 feet deep. The height is to be four stories, and the cost will be about $2,000,000.

One of the most beautiful structures in Washington is a new business-building, situated on Fourteenth Street and New York Avenue. It is seven stories in height, the first story being of white marble, the others of light-buff brick. The architectural style is massive rather than ornamental — though the latter is not altogether absent — and the general effect is harmonious and pleasing.

Now, as to fireproof structures in Washington, the most beautiful one (inside, if not outwardly) is the most perfect — the Congressional Library edifice.

J. E. P.

THE RESTORATIONS AT KARNAK.

A GREAT deal of good Egyptological work is being done this season in Egypt, and a large number of eminent archæologists are busy at work throughout the country in revealing the wonderful treasures that still lie hidden beneath the soil. The following account of the latest progress in Egyptological investigation is limited to Upper Egypt, says the *Egyptian Gazette*.

Never since the old worshippers crowded the great hall of the Temple of Karnak has that ancient shrine seen so much activity as now prevails. Hundreds of Arab laborers are now at work there, and all the accessories of a great modern engineering enterprise lie contiguous to the grandest memorial of ancient Egypt. Undoubtedly the most important Egyptological work now in progress is the restoration of the Hypostyle Hall. The following description of the present state of the works is by M. Legrain, the inspector and designer for the Ghizeh Museum, who is directing the restoration. There are twenty-seven columns in all that are to be restored. Thirteen fell in ancient times, eleven came down on October 3, 1900, and three, which were shaken and threatened to fall, were taken down last year. All these twenty-seven columns will be reconstituted and replaced in their original positions. The first step that had to be taken after the fall of the eleven columns was to take down the three columns whose destruction appeared to be imminent and would have entailed further ruin. One column has also an architrave which threatened to come down, and this enormous piece of stone had also to be removed.

Owing to the impossibility of removing this huge block, which weighs 42 tons, it was necessary to resort to the original method whereby the old Egyptians erected the monuments which are the wonder and admiration of the modern world. Accordingly, M. Legrain made a huge inclined plane which required 100,000 cubic metres of earth for its construction. The architrave was taken down by this means, and the enormous accumulation of soil which its removal necessitated is now being gradually removed. The following figures will give some idea of the immense labor involved. Each column has an abacus, 12½ tons, and 13 segments, 14 tons; or 27 pieces altogether. There are, therefore, 729 pieces to be found from out of the mass of ruin which the Hypostyle Hall now presents, and to be numbered and taken away to the depot, and 472 still remain to be discovered and removed, without counting the architraves, which weigh 50 tons, or 25 tons each. On an average, six of these blocks are removed every day, and assuming that the rate of progress is normal, it will be eighty days before the hall can be cleared.

It is an immense labor, for each block has to be methodically arranged and numbered, and placed in reserved space until the time comes for all to be pieced together. Many hundreds of workmen are employed. Each man receives 5*d*. a day and each boy 4¾*d*. By April 1 it is hoped to have everything removed from the Hypostyle Hall. After this has been done a commission will come to Luxor to study the foundations and arrive at the necessary means of consolidating the whole. In the summer, the hall will be left to dry, and work will be recommenced as soon as the Nile flood permits. By May, 1904, it is hoped that everything will be finished. As visitors enter the Hypostyle Hall they at once notice that the two pylons of the hall are shored-up. These pylons also threatened to fall at the same time as the columns collapsed, and provisional props have been made to avert the calamity. Nothing has yet been done, and the work of underpinning the foundations has to be commenced, and, it is hoped, will be taken in hand shortly.

The foundations of this charming temple of the God of the Morning have been found to be bad, and the columns are being underpinned. Many blocks have fallen and will be pieced together and replaced. A grand find was made on December 28 last. M. Legrain, who is in charge of all the works at Karnak, came upon a wonderfully beautiful bust of the god Khonsu. Three other portions of the same statue have also been discovered, and it will, therefore, be possible to restore this beautiful statue in its entirety, with the exception of the small piece which is wanting to complete one of the legs. The statue belongs to the epoch of Hormhabi, nineteenth dynasty, *circa* 1900 B. C. The name of the god is inscribed on the pendant at the back of the collar, and the inscription runs, "Khonsu of Thebes, God of the Day." The expression of this deity is very fine, and it is an excellent example of ancient Egyptian sculpture at its best. The god is decked with the usual emblems, such as the Nilometer, the sceptre Ouas, the flagellum, the pedum, etc. On one side of the head is a long curl worn by young Egyptians in antiquity, a symbol of youth. It is still in use among the young fellaheen. The statue, when restored, will be placed *in situ* in the temple, and will form a magnificent addition to the treasures of Karnak.

ILLUSTRATIONS

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

COURTYARD–FRONT: BARRACK OF THE GARDE RÉPUBLICAINE, BOULEVARD HENRI IV, PARIS, FRANCE. M. JACQUES HERMANT, ARCHITECT.

APARTMENT–HOUSE, PARIS, FRANCE. M. JACQUES HERMANT, ARCHITECT.

HOUSE AT PASSY, FRANCE. M. F. PAUMIER, ARCHITECT.

DINING–ROOM IN THE SAME HOUSE.

ANGLE OF THE BARRACK OF THE GARDE RÉPUBLICAINE, PARIS, FRANCE. M. JACQUES HERMANT, ARCHITECT.

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

GREAT DOORWAY: CASERNE DES CÉLESTINS, BLVD. HENRI IV, PARIS, FRANCE. M. JACQUES HERMANT, ARCHITECT.

THIS plate is copied from *l'Architecture*.

[Additional illustrations in the International Edition.]

PORCH OF THE MAIN ENTRANCE: CASERNE DE LA GARDE RÉPUBLICAINE, PARIS, FRANCE. M. JACQUES HERMANT, ARCHITECT.

HÔTEL DE VILLE, VERSAILLES, FRANCE: THE MAIN FRONT AND THE SOUTH FRONT. M. HENRI LE GRAND, ARCHITECT.

GRAND RECEPTION–HALL AND COUNCIL–ROOM IN THE HÔTEL DE VILLE, VERSAILLES, FRANCE.

THE WEST FRONT AND THE GRAND VESTIBULE OF THE HÔTEL DE VILLE, VERSAILLES, FRANCE.

ENTRANCE TO THE VINCENT BUILDING, 302 BROADWAY, NEW YORK, N. Y. MR. GEORGE B. POST, ARCHITECT, NEW YORK, N. Y.

FRANKLIN SAVINGS BANK, 42D ST. AND 8TH AVE., NEW YORK, N. Y. MESSRS. YORK & SAWYER, ARCHITECTS, NEW YORK, N. Y.

NOTES & CLIPPINGS

AN ENGLISH AUTHORITY ON THE SUPERIORITY OF AMERICAN METHODS. — "There is one other point upon which we would touch in conclusion: 'How do you account,' Sir Alfred Hickman asks, with an air of triumph, 'that the English maker is full of orders, while the American will undertake to deliver immediately, at any price?' The fact may not be so flattering to our home-industry as the writer would have us suppose. If there is an excess of demand over supply, why do we not take steps to meet it? Is there in this country a lack of capital? A lack of confidence in its investment? A lack of talent for the management of manufacturing enterprise, or a lack of skilled workmen to carry on the operations? It is quite possible that the workshops of a country may be full of orders because they are too small, and there are too few competent operatives to supply the demand. The great engineering strike of three years ago has been given as a reason for orders going to America. That is not a cause of which Englishmen may feel proud. There are thousands of unskilled laborers who might have been competent mechanics had it not been for arbitrary restrictions placed in their way; and even those who are capable might turn out more work than they do were it not for a deplorable system which stifles energy and handicaps talent, reducing all to a low level of mediocrity. When we have engine-building firms that can turn out, as one establishment in the United States can, a thousand locomotives in a year — when we have fewer millions of capital seeking profitable investment; when we have fewer able-bodied men unemployed, who might be turned into skilled mechanics; when we have done all that can be done by the installation of improved machinery and labor-saving plant — then it will be time enough to point with complacency to the fact that we have got to the end of our resources, and accept that other countries are encroaching on markets once exclusively our own." — *Engineering*.

THE AWARDS AT THE PARIS SALON. — The *Médaille d'Honneur* in the Section of Architecture at the *Salon* has been obtained by M. Tournaire, who attracted seventy-six out of eighty-seven votes. It suggests the peculiar character of the award when we find that the coveted prize was given not for a building erected from M. Tournaire's plans, but for drawings showing the present state of the temples at Delphi, as well as their former appearance according to his conclusions. It is perhaps an advantage to rise above everyday practice, but neither in painting nor sculpture can a similar elevation be sought. The *Premières Médailles* which were gained by ordinary architectural practice were adjudged to belong to M. Jacques Hermant for his Caserne des Célestins, and to M. Louvet for his Grand Palais des Beaux-Arts, which was one of the buildings in the International Exhibition. The Versailles Hôtel de Ville, which has been generally admired, gained only a *Deuxième Médaille* for M. Henri Le Grand. Second medals were also awarded to M. Ernest Thibeau and M. Grandin. — *The Architect*.

METES AND BOUNDS STRANGELY LOCATED. — A picturesque survival of an Old-World custom is the beating of the bounds of the City parishes, which number many a score. Several of the City parishes have been practically rebuilt during the last two decades, consequently many of the boundary marks, over which a keen and jealous eye is kept by the parochial authorities, are found in the most curious places. The boundaries of St. Catherine Coleman were "beaten" the other day amid much civic ceremony, and it resembled a glorified game of hide-and-seek. One mark was found in the centre of a merchant's strong room, a second lay in a stack of chimneys on the top of a roof, a third on the railway metals in the centre of Fenchurch-Street Station, while a fourth was located in a dim recess beneath some beer-engines in connection with the refreshment-room on that railway-station. The City of London is truly a fearful and wonderful admixture of the ancient and modern. — *London Telegraph*.

NEW STATUES FOR PARIS. — Statues not a few are waiting for sites in New York, but what shall we say to Paris? According to *Le Gaulois*, there are more bronze effigies ready in various studios than any one would care to count, among them statues of Garibaldi and Baudelaire, Pasteur and Gounod, Balzac and Spuller, Alfred de Musset and Boule, Jules Simon and Verlaine, General Dumas and Alexander Dumas, Jr., Charles Garnier and Auguste Comte, Alphonse Daudet and Victor Hugo. The writer suggests that when all the sites are filled the places of the lamp-posts might be utilized and the famous man made to do duty as a dispenser of light. — *N. Y. Times*.

GLASS WALLS IN NAVY-YARD SHOPS. — Glass has been used much more largely than usual in the new steam-engineering buildings now approaching completion at the Brooklyn navy-yard. The side walls have a brick base with glazing above, and put on in panels or sections, each capable of being swung out to provide ventilation. The side-walls of the clerestory are of corrugated-iron and glazing above. The bulk of the area of the shed-roofs is skylight, and wide skylights are also placed in the clerestory roof. — *N. Y. Evening Post*.

THE BRIDGE ACCIDENT AT THE PARIS EXPOSITION. — The legal proceedings instituted by the authorities in connection with the fall of the "passerelle" which formed the approach to the celestial globe of the Paris International Exposition have terminated. As we stated a fortnight ago, the architect who obtained the concession, the engineer and the representative of the company that carried out the structure, in turn disclaimed all responsibility. But that plea was not admitted by the Tribunal. Each defendant was sentenced to pay a fine of 600 francs and to imprisonment for two months. The application of the French law Béranger was allowed, and imprisonment will not therefore have to be endured. There will probably be an appeal, but the decision is not likely to be altered. — *The Architect*.

AN EAST AFRICAN CAVE. — A writer in *Le Mouvement Géographique* describes a cave in East Africa, near Tanga, in which one chamber rises to a height of 250 feet, while another covers an area of 5,000 square yards.

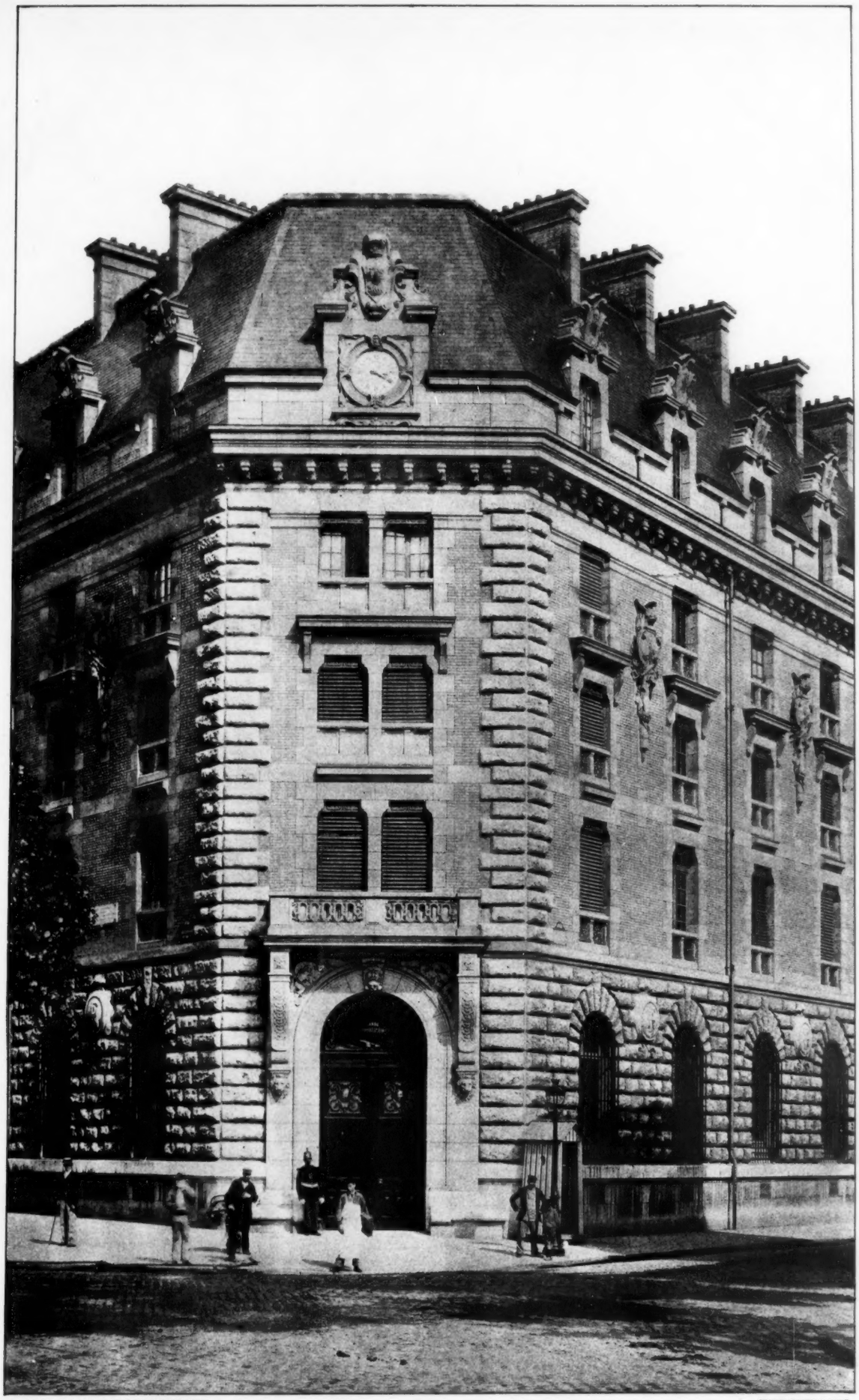
S. J. PARKHILL & CO., Printers, Boston, U. S. A.

HELIOTYPE PRINTING CO., BOSTON.

COURTYARD FRONT: BARRACK OF THE GARDE RÉPUBLICAINE, BOULEVARD HENRI IV., PARIS, FRANCE.

JACQUES HERMANT, ARCHITECT.

The American Architect
June 29, 1901.
No. 1331.



ANGLE OF THE BARRACK OF THE GARDE RÉPUBLICAINE, PARIS, FRANCE.

JACQUES HERMANT, ARCHITECT.

The American Architect
June 29, 1901.
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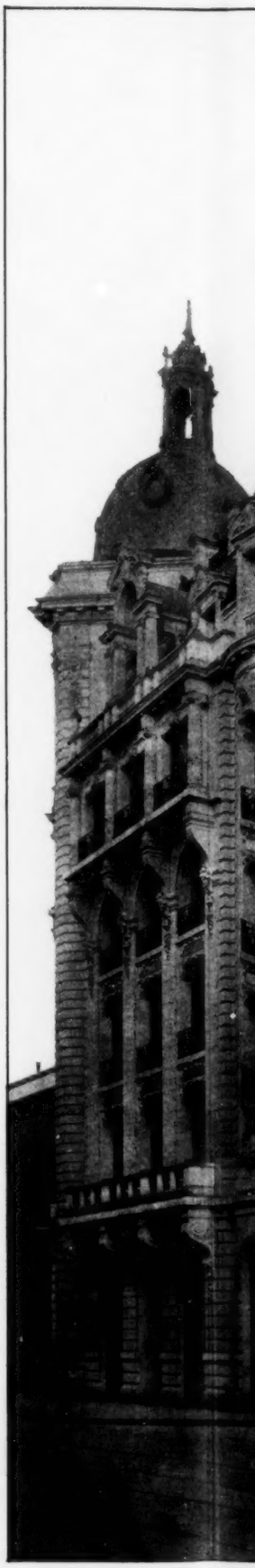

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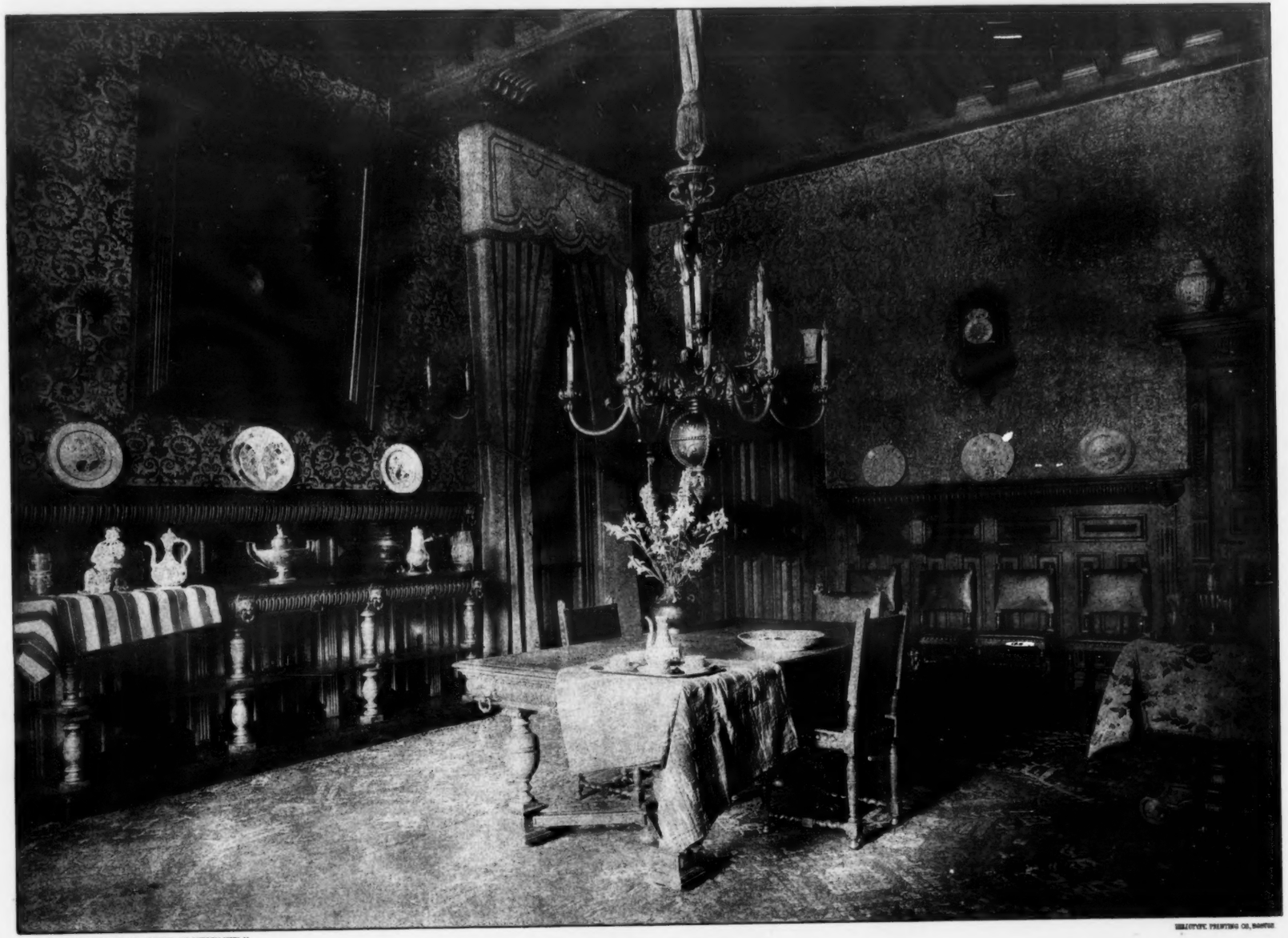
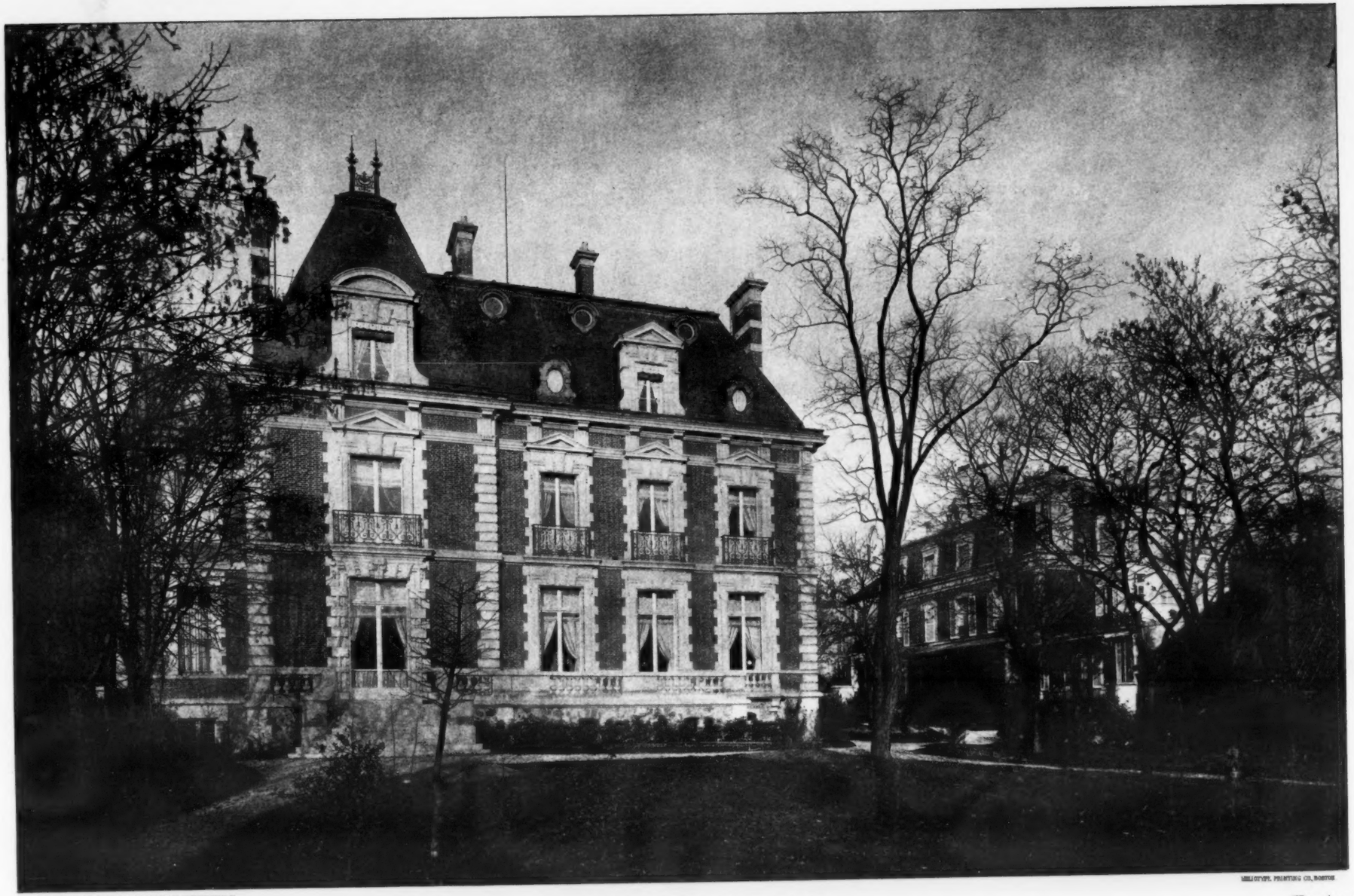


DINING-ROOM: HOTEL PARTICULIER A PASSY.

F. PAUMIER, ARCHITECT.

The American Architect
June 29, 1901.
No. 1331.



HOTEL PARTICULIER A PASSY: FACADE.

F. PAUMIER, ARCHITECT.

The American Architect
June 29, 1901.
No. 1331.

The American Architect and Building News

A WEEKLY JOURNAL OF CONSTRUCTIVE AND DECORATIVE ART

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CONNECTICUT.

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The Stanley Works.....[*Wrought-Steel Butts.*

New Haven.
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Ohio Marble and Wood Co., The [*Marbles Colored.*

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Scaife, Wm. B. & Sons.....[*Filters, Wisconsin Graphite Paint...[Graphite Paints.*

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International Correspondence Schools, The..[*Architecture.*

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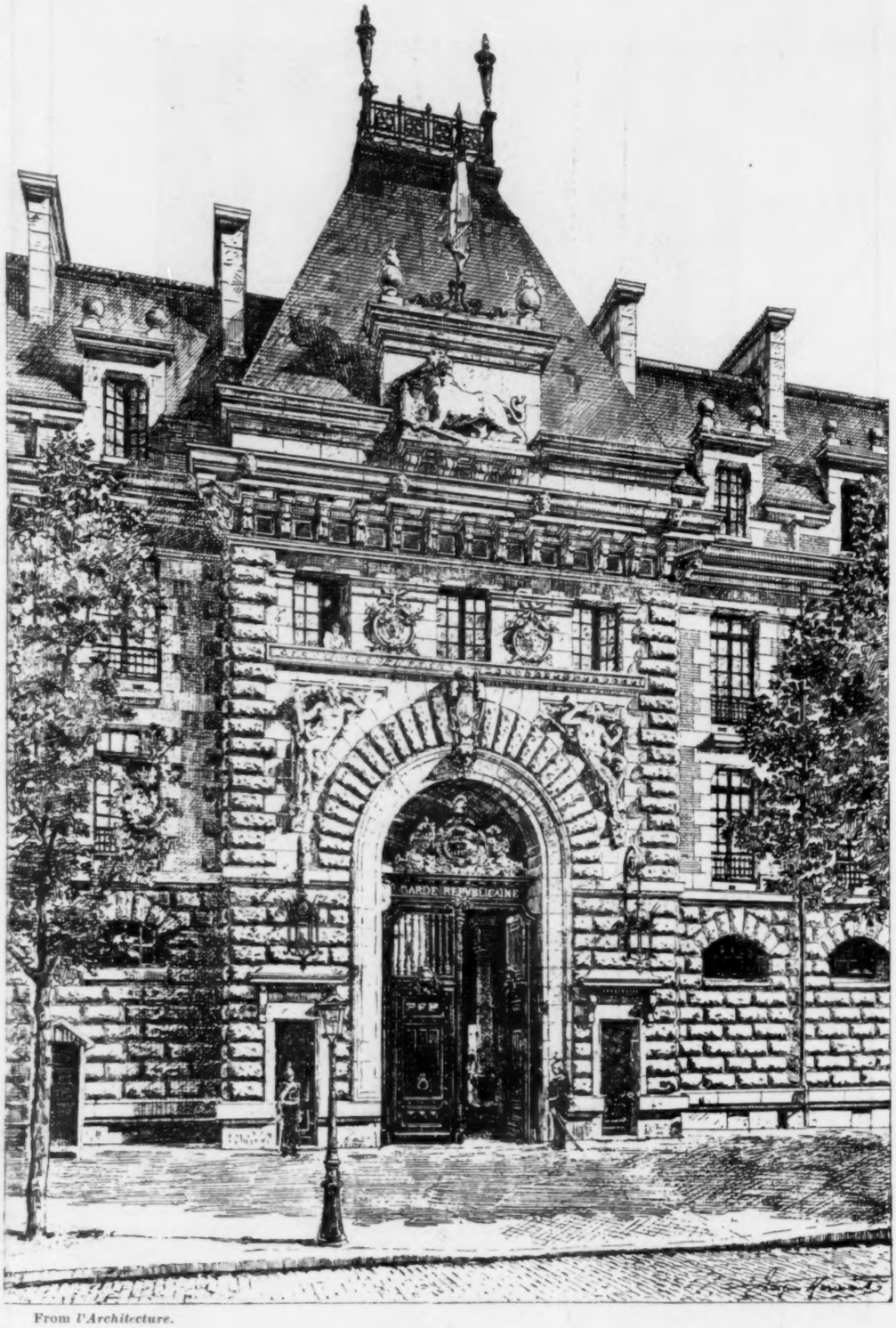

From *l'Architecture.*

GREAT DOORWAY: CASERNE DES CELESTINS, BLVD. HENRI IV, PARIS.

JACQUES HERMANT, ARCHITECT.

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BUILDING PATENTS.

[*Printed specifications of any patents here mentioned together with full detail illustrations, may be obtained of the Commissioner of Patents, at Washington, for five cents.*]

674,590. Heater. — Frederick C. Weber, New York, N. Y.

674,615. Artificial-Stone Veneer. — Jacob C. McClenahan, Coldwater, Mich.

674,616. Apparatus for Making Fireproof Walls in Wooden Buildings. — James A. McNamee, Cambridge, Mass.

674,663. Extension-Bracket for Eaves-Troughs. — Paul Baran, New Kensington, Pa.

674,671. Hot-Water and Steam Heater. — Joseph E. Coombs, Taunton, Mass.

674,672. Paving-Block. — Reuben D. Culver, Veedersburg, Ind.

674,678. Door-Spring. — Geo. W. Geran, Middletown, O.

674,681. Trap for Closets or Urinals. — Louis M. Hooper, Rutherford, N. J.

674,696. Water-Supply Valve. — Henry Gardenier, Paterson, N. J.

674,756. Shingling-Bracket. — Joseph B. Casebolt, Mount Sterling, Wis.

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.

Adams, Mass. — A $60,000 addition is to be built to the plant of the L. L. Brown Paper Co., at the corner of Commercial and Centre Sts.

Akron, O. — Geo. T. Perkins, Pres. of the Goodrich Rubber Co., offers to erect a $50,000 building for library purposes and for the establishment of an institute for young men, providing the city furnishes a site and an endowment fund of $30,000.

Athens, Ala. — A $20,000 knitting-mill will be established here; two stories high.

Augusta, Ga. — Wilson & Edwards, of Columbia, S. C., have been selected to prepare plans for a $60,000 edifice for the First Baptist congregation.

Baraboo, Wis. — A new high-school building will be erected here at a cost of $40,000.

Bar Harbor, Me. — J. C. Livingston, of New York, is building a $20,000 summer cottage near Bear Brook. F. L. Savage, architect.

Beloit, Wis. — It was announced at the commencement exercises of Beloit College that Dr. D. K. Pearson is to give $200,000 to the College, $150,000 having been raised by friends of the institution fulfilling the conditions of the gift.

Boston, Mass. — The new theatre to be erected by Eben D. Jordan at the corner of Tremont St. and Van Rensselaer Pl., is to be a three-story building, constructed of brick, granite and terra-cotta. It will have 16-inch walls and will be fireproof throughout. Plans are by J. M. Wood and J. H. Howard, 10 E. 23d St., New York. Estimated cost above the land, $135,000.

Plans have been prepared by Chas. E. Park for a new hotel to be erected on Newbury St., near Charlesgate East, by a syndicate. It will be a three-story building, costing $100,000, and will be known as the Eastgate.

An office-building is to be erected on the site of the present buildings at 79-81 Summer St, by the Metropolitan Real Estate Trust.

A six-story building for the use of Technology students will be erected on land recently bought by the Technology Chambers Trust on Irvington St., corner of proposed extension of St. Botolph St.

Vose & Sons Piano Co. will erect a new factory building on Massachusetts Ave. and Magazine St. The building will be a fireproof six-story structure, having a frontage of 360 feet on Massachusetts Ave. The capacity will enable the firm to make 20 pianos daily, or about double the present output. Work will be started as soon as possible.

Plans have been drawn by Dwight & Chandler, 6

BUILDING INTELLIGENCE.

(*Advance Rumors Continued.*)

Beacon St., for an eleven-story office-building to be erected at 7 and 12 Post-office Sq., for Otto B. Cole.

Brockton, Mass. — A new city stable with all latest appointments and fittings will soon be erected at a cost of $15,000.

A two-story Home for Aged Women will be erected here containing 24 rooms; cost, $12,000.

Brooklyn, N. Y. — The Evangelical Lutheran Church of the Messiah will erect a church at 5th Ave. and 37th St, to cost $35,000. Architects, Dodge & Morrison, 41 Wall St., N. Y. City.

Canton, O. — A company has been formed to make structural steel cars and railroad equipment; capital $500,000. A site has been secured and contracts for buildings and machinery will be let at once.

Carnegie, Pa. — St. Thomas's R. C. Society is to erect a $120,000 edifice.

Centerville, Ia. — The Christian Society is raising funds for the erection of a modern church. Over $23,000 has been raised.

Charleston, S. C. — It is said that plans have been drawn by Frank P. Milburn, of Charlotte, for a $200,000 union depot to be erected here.

Charlestown, Mass. — A permit has been issued for the erection of a three-story brick convent on Bunker Hill and N. Mead Sts. Architect, C. J. Bateman, 7 Exchange Pl., Boston.

Chicago, Ill. — A three-story apartment-building is to be erected at Racine Ave. and Addison St., for L. F. Roth, after plans by G. F. Schuberth, 515 Lincoln Ave. It will cost $50,000.

A. Sandegren, 185 Dearborn St., has designed four apartment-houses to be erected at Sheridan Road and Pine Grove Ave. for W. M. Morrison. They will cost $180,000.

The Building Committee of the Standard Club has selected the plans of Treat & Adler for a $100,000 addition to the club-house.

An eight story warehouse will be built for the Western Cold Storage Co., at 257 Illinois St.; cost, $100,000. Architect, Jarvis Hunt, Monadnock Building.

Cleveland, O. — A group of steel power blocks will be erected on Erie and Superior Sts.; cost, about $2,000,000. H. S. Johnson, agent for the Perry-Payne estate.

The plans submitted by Arnold W. Brunner, of New York, for the public building have been selected by the Board of Award. There were 13 competitors. The building will be one of the finest in the United States.

Columbia Falls, Me. — A $20,000 saw-mill will be erected here at an early date for F. L. Robinson, of Braggsville.

Columbus, Ga. — Among the new buildings under process of erection, or to be built in the near future, are a commodious and modern union passenger depot, a handsome opera-house, a large Masonic Temple building, a $50,000 public library and a $50,000 Y. M. C. A. building.

Creston, Ia. — The Masons will erect a temple and opera hall combined, at a cost of $30,000 to $40,000.

Denver, Col. — A western man has placed in a Denver bank $1,000,000 in securities for the purpose of establishing People's Churches throughout the country. The administration of this fund has been confided to Dr. H. W. Thomas, of Chicago, and men active in promoting the liberal church. The plan is to double the amount of money any community may raise toward establishing a People's Church. Work will begin actively in September

BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

in establishing these churches throughout the country.

Des Moines, Ia. — Work has been started at 9th and Locust Sts. on an improvement that will cost at least $50,000. The old Getchell house is being moved and in its place a brick block will be erected as an extension of the three-story block to the east. The Central Improvement Association, which has just been incorporated, will make the improvement.

Detroit, Mich. — Oakland Avenue M. E. Church Society have purchased a lot on the northeast corner of Woodward and Milbourne Aves., and will build a church to cost about $50,000 thereon.

N. Wardrop is preparing plans for a four-story factory building for the Day Metallic Mfg. Co., corner Jones and 6th Sts.; also preparing plans for a three-story and basement factory building, 57′ x 100′, for Hamilton Carhartt.

R. E. Raseman has prepared plans for a three-story brick store for A. A. Lutcks, Michigan Ave. and 18th St.; cost, $15,000.

Vinton & Co. are the contractors for the eight-story Hecker Building to be erected on Woodward and Washington Aves. and cost $220,000.

A. C. Varney & Co., Newberry Building, have drawn plans for an eight-story building for Boydell Bros., to be erected on E. Fort St.; cost, $40,000.

Duluth, Minn. — Ground has been broken for the erection of a new $30,000 school-building.

Hanover, N. H. — Dartmouth College has received a gift of $100,000 for the purpose of erecting a building for the school administration and finance.

Hartford, Conn. — A two-story children's ward building adjoining the Hartford Hospital will be erected from plans by W. C. Brocklesby. It will be of Portland brownstone, 38′ x 126′, and fireproof throughout; cost, $80,000.

Ishpeming, Mich. — This city is about to select a site for the $20,000 Carnegie Library.

Ithaca, N. Y. — John D. Rockefeller has offered $250,000 to Cornell University provided an equal amount be contributed by others. It is expected that the money will be used for new buildings.

Jersey City, N. J. — The Browne Memorial M. E. Church, Carteret Ave. and Clerk St. is considering the erection of a new edifice.

La Crosse, Wis. — The Losey Memorial Association will erect a $20,000 gateway at once.

Leominster, Mass. — The erection of a factory for the manufacture of shirts, collars and cuffs is contemplated by a local syndicate. The present factory here is not large enough to meet the requirements of the business.

The Visioloid Co., with a capital of $300,000, contemplate erecting a large plant in this city.

Lisbon, N. H. — A $25,000 town-house will be erected on the corner of School and Water Sts.

Loretto, Pa. — Charles M. Schwab is building for St. Michael's congregation a new $300,000 church.

Louisville, Ky. — The plans of Mason Maury, 544 W. Main St., have been accepted for the Polytechnic Library to be erected on 4th Ave. and Green St.; cost, $150,000.

Machias, Me. — The Allen Block at the corner of Main and Centre Sts., recently destroyed by fire, is to be rebuilt; cost, $30,000.

Mansfield, O. — The Barnes Manufacturing Co. are building a two-story brick office-building, and desire catalogues and information on roofing material.

The plant of the Humphrey's Manufacturing Co. was destroyed by fire recently. It will be rebuilt at once.

Marinette, Wis. — The Smith, Thorndyke, Brown Co. contemplates erecting a business block to cost $50,000. A site has been secured.

Marion, Ind. — John E. Barnes & Sons, of Logansport, have the contract for erecting the $30,000 building for the I. O. O. F. Plans by B. I. French.

Maynard, Mass. — The American Woolen Co. will soon erect, in addition to its present extensive plant, a new mill 680 feet in length, five stories high.

Milwaukee, Wis. — The directors of the Wisconsin Furniture Co. have decided to rebuild its plant in North Milwaukee. The building will cost about $20,000.

Minneapolis, Minn. — It is stated that the North Woodward M. E. Church Society will erect a $50,000 edifice on Woodward and Melbourne Aves.

Nashua, N. H. — The plans of Dean & Woodbury have been accepted for the O'Donnell memorial building to be erected on High St. It will be three stories, 48′ x 95′, and cost $25,000.

New Haven, Conn. — Mrs. H. J. Bennett is about to build a $70,000 brick dwelling at 423 Prospect Ave., after plans by McKim, Mead & White, 160 Fifth Ave., N. Y. City.

A memorial gateway costing $3,000, will be erected at Yale University. It will be of brown stone and iron with bronze tablets. H. D. Ives, architect, New York City.

Messrs. Brown & Von Beren, Exchange Building, have made plans for a $250,000 high school to be erected on York Sq.

New York, N. Y. — Report states that J. G. McCullough and F. B. Jennings will erect a twelve-story brick and stone hotel on W. 44th St., after plans by Renwick, Aspinwall & Owen; cost, $200,000.

Plans have been filed for a nine-story office-building to be erected at Nos. 90-96 Wall St. for Henry Corn; cost, $415,000.

A $10,000 school-building is to be erected on the plot owned by the New York Trades School on 1st Ave., between 67th and 68th Sts. H. J. Hardenbergh, architect.

A ten-story hotel costing $282,000, is to be built for J. Louis Scherz, lessee of the Harlem Casino, on 124th St., adjoining the Casino. He has obtained a lease of the proposed hotel site for 20 years. The owner of the property is Leslie C. Weed, of Brookline, Mass.

A four-story club-house will be erected by the Tammany Central Association, after plans by R. T. Lyons; cost, $40,000.

A parish house and a building to be occupied by a Sunday-school and kindergarten will be erected at 242-248 E. 41st St. for the Church of the Incarnation, at a cost of $75,000. Architect, Henry Vaughan, 29 Pemberton Sq., Boston, Mass.

The Washington Heights United Presbyterian Church, 172d St. and Audubon Ave., is to have a one-story addition to cost $25,000. Architect, Henri Fouchaux, 162d St. and Broadway.

Mr. and Mrs. James Speyer have given $100,000 for a building for an experimental school in connection with the Teachers' College to be erected on Lawrence St., near Amsterdam Ave.

Mr. J. B. Haggin has purchased the property of the Progress Club, at 63d St. and 5th Ave. He will build thereon a residence, costing in the neighborhood of $1,000,000.

North Chelmsford, Mass. — A brick mill-building, to cost $100,000, will be erected at once for G. C. Moore.

Ogden, Utah. — J. A. Smith, Utah Loan & Trust Building, is the architect for the Carnegie Library, to cost $25,000.

Omaha, Neb. — The first prize for plans for the proposed $125,000 auditorium was won by Fisher & Lawrie, Paxton Building.

Parkersburg, W. Va. — Caldwell & Drake have the contract for erecting a six-story office-building for the Citizens' Guaranty & Trust Co.; cost, $50,000.

Paw Paw, Mich. — Rickman & Sons, of Kalamazoo, have received the contract for erecting the Van Buren County court-house, for $50,965.

Philadelphia, Pa. — Plans are being prepared for a $200,000 addition to the Drexel Institute on Chestnut St.

Horace Trumbauer, Land Title Building, has prepared plans for the Industrial Home for Crippled Children, to be built near Logan Station. It will consist of 12 two and one-half story brick, stone and iron buildings, costing $2,000,000.

Pittsburgh, Pa. — Plans have been drawn by Fred Sauer, Hamilton Building, for a $20,000 brick and stone residence for M. Streng.

The contract for new morgue on Diamond St. has been awarded to William Miller & Son. It will cost $200,000. F. J. Osterling, *Times* Building, architect.

New buildings to cost $300,000 will be erected in connection with the Allegheny General Hospital.

It is stated that Thomas McConnell, 47 Vandergrift Building, is contemplating the construction of 80 fine buildings at Friendship Park, to cost $700,000.

James J. Flannery will erect a $300,000 apartment-building at Forbes and Atwood Sts.

The contract for erecting the Highland School in the 19th Ward has been awarded H. L. Kreusler, 3215 Penn Ave.; cost, $139,000.

Pittsfield, Mass. — At a special town meeting at Lenox the town voted to purchase the Flint place adjoining the town building, about a half acre, for $20,000, and to put up a new town building to contain an opera-house, bank, post-office, town offices and department, at a cost of $40,000.

Quindaro, Kan. — Plans have been prepared for a $22,000 building for the Western University.

Racine, Wis. — Plans by A. J. Williams are ready for the $65,000 opera-house and office-building to be erected by the Racine Amusement Co.

Rensselaer, N. Y. — St. John's Church will erect a new parochial school building, which will contain also lodge-rooms, etc., at a cost of $40,000.

Richmond, Va. — The contract for erecting the Charlotte Williams Hospital, to cost about $110,000, has been awarded N. E. Ancarrow, 724 Main St.

Rochester, N. Y. — The State Lunacy Commission has approved the final plans for a new group of buildings for the Rochester State Hospital, to cost about $230,000.

Sandusky, O. — The First Baptist Society is to erect a $20,000 church after plans by H. C. Lindsay.

Schenectady, N. Y. — The plans of Architect Potter have been accepted for the $75,000 high school.

BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Seattle, Wash. — A twelve-story office-building, 120′ x 180′, is to be erected on 2d Ave. after plans by J. M. Byrens, 555 Ellicott Sq., Buffalo, N. Y.

Sewickley, Pa. — R. R. Quay has purchased a site and will erect a $50,000 residence.

Spokane, Wash. — Plans have been drawn by J. K. Dow, 518 Peyton Building, for a four-story brick warehouse for J. E. Ganby; cost, $50,000.

Springfield, Ill. — Plans have been drawn by N. H. Conway, 104 East Side Sq., for a $25,000 annex to the St. Joseph Ursuline Convent, at 5th and Eastman Sts.

St. Louis, Mo. — Plans have been made for an addition to the plant of the Ludlow-Saylor Wire Co., 4th and Elm Sts.

Syracuse, N. Y. — It is said that the Board of Trustees of the Public Library have adopted the plans for the proposed $250,000 Carnegie Library.

Toledo, O. — The Boody House is to be remodelled at a cost of $175,000.

Ware, Mass. — The plans for the new school-building on South St. have been accepted. It will cost in the neighborhood of $22,000.

Warsaw, N. Y. — The Van Dorn Iron Works Co., of Cleveland, has received the contract for erecting the Wyoming county jail, for $23,000.

Washington, D. C. — It is stated that the Secretary of the Navy has approved plans for a chapel at the Naval Academy to cost $400,000.

Wellesley, Mass. — A club-house for the boys of the place is to be erected by one of the residents on Central St., opposite the Hunnewell School; cost, about $6 000.

Westfield, Mass. — A new dormitory, costing $50,000, will be erected at the State Normal School.

Whatcom, Wash. — The Capital Brewing Co. will construct a brewery and storage plant here to cost about $250,000.

Winona, Miss. — A new court-house to cost $25,000 will be erected here.

Worcester, Mass. — Plans are completed for the new three-story brick and stone building to be erected for the Worcester Woman's Club. Josephine W. Chapman, architect, 9 Park St., Boston.

Wynnewood, Pa. — Hewitt Bros., 310 Bullitt Building, Philadelphia, have drawn plans for a four-story dwelling to be erected here to cost about $25,000.

York, Pa. — The New Royal Fire Co. will erect a $20,000 building on W. Market St. and Carlisle Ave.

ALTERATIONS AND ADDITIONS.

Worcester, Mass. — *Chandler St.*, bk. addition to factory; $12,000; o., Harrington Arms Co.; c., J. E. Fuller, Jr.; a., C. F. Wesson.

APARTMENT-HOUSES.

Chicago, Ill. — *Beacon St.*, cor. Wilson Ave., 2 three-st'y bk. & st. apart., 92′ x 150′ & 90′ x 152′; $60,000; o., G. O. Gordon, 4742 Champlain Ave.; a., Bishop & Co., 113 Adams St.

New York, N. Y. — *Brook Ave.*, nr. Rose St., six-st'y bk. flat & store, 116′ x 209′ & 49′, plastic slate roof; $125,000; o., Liubomir R. Mestaniz, 680 E. 138th St.; a., H. T. Howell, 138th St. & Brook Ave.

One Hundred and Fifty-first St., nr. Amsterdam Ave., six-st'y bk. & st. flat, 75′ x 86′; $30,000; o., Neils Hanson, 1770 Amsterdam Ave.; a., Geo. F. Pelham, 503 Fifth Ave.

CHURCHES.

Boston, Mass. — *Dorchester St.*, Ward 16, two-st'y fr. church, 40′ x 53′; $100,000; a., T. E. Sheehan, 945 Tremont Building.

Orono, Me. — Two-st'y fr. church, 57′ x 120′; $20,000; o., Catholic Society; a., Davis & Hodgins, Bangor.

CLUB-HOUSES.

New York, N. Y. — *E. Thirty-second Pl., No.* 207, four-st'y bk. & st. club-house, 24′ x 98′; $40,000; o., Tammany Central Association, 207 E. 32d St.; a., Rob't T. Lyons, 41 Union Sq.

EDUCATIONAL.

Boston, Mass. — *Winthrop St.*, nr. Warren St., Ward 5, four-st'y bk. school, 61′ x 110′, flat roof, steam; $45,000; o., Rev. J. J. Williams; a., Keeley & Houghton.

HOSPITALS.

Boston, Mass. — *Dorchester St.*, nr. Old Harbor St., Ward 15, three-st'y bk. hospital, 66′ x 75′, flat roof, steam; $50,000; o., Carney Hospital Corp.; a., Maguinness, Walsh & Sullivan, 100 Boylston St.; b., F. R. May, Adams House.

HOTELS.

New York, N. Y. — *One Hundred and Twenty-fourth St.*, nr. 7th Ave., ten-st'y bk. & st. hotel, 50′ x 94′, gravel roof; $282,000; o., Leslie C. Wead, Brookline, Mass.; a., Alfred Zucker, Jr., 32 Waverly Pl.

HOUSES.

Boston, Mass. — *Winthrop St., Nos.* 58-60, 2 three-st'y fr. dwells., 20′ x 62′; $12,000; o., Harriet B. Murray; a., J. F. Seavey, 380 Park St., W. Roxbury Dist.

Brooksdale Road, nr. Raneleigh St., Ward 25, two-st'y fr. dwell., 35′ x 42′; $5,500; o., Wm. N. Parsons, Keene, N. H.; a., Geo. E. Parsons, Tremont Building.

Bloomfield St., No. 93, Ward 20, two-st'y fr. dwell., 28′ x 48′; $5,500; o., Rebecca V. Miller, 101 Ridge Road, Dorchester Dist.; a., C. A. Russell, Roxbury Dist.; b., M. V. Tripp, Lyndehurst St., Dorchester Dist.

Brooklyn, N. Y. — *Twenty-third Ave.*, 140′ n Cropsey Ave., 6 two-st'y & attic fr. dwells., 18′ x 38′, shingle roofs; $20,000; o., W. J. Morgan, Bay 25th St. & Benson Ave.; a., C. S. Haaland, Bay 10th St.

Fifty-sixth St., 210′ w 15th Ave., two-st'y & attic fr. dwell., 24′ x 46′, shingle roof; $5,000; o., E. Johnson, 40th St. & 14th Ave.; a., B. Driesler, 1432 Flatbush Ave.

Avenue C, cor. E. 18th St., two-st'y & attic fr. dwell., 31′ x 32′, shingle roof, steam heat; $6,500; o., G. J. Hodges, 293 E. 16th St.; a., C. H. Detwiller, 99 Nassau St., N. Y.

Forty-second St., 215 s w 4th Ave., four-st'y bk. rectory, 47′ x 49′, slate roof, steam heat; $20,000; o., Rev. H. A. Gallagher, 1064 Fourth Ave.; a., R. F. Almiral, 10 E. 23d St., N. Y.

BUILDING INTELLIGENCE.

(*Houses Continued.*)

Greene Ave., 200′ w Broadway, 3 two-st'y bk. dwells., 21′ x 62′, steam heat; $18,000; o., Henry Meyer, 731 Bushwick Ave.; a., G. T. Roosen, 189 Montague St.

Clinton Ave., 225′ s Fulton St., three-st'y bk. dwell., 30′ x 80′; $14,000; o., Dr. W. Blackman, 519 Clinton Ave.; b., J. Thatcher, 54 Park Ave.

Cambridge, Mass.—*Horton Ave., No.* 395, 2½-st'y fr. dwell., 30′ x 40′, furnaces; $5,000; o., John Roulston; a., Arthur W. Joslin.

Longfellow Park, 2½-st'y bk., st. & fr. dwell., 43′ x 48′, furnace; $8,000; o., John Brooks; a., A. W. Longfellow, Jr.; b., O. Kinan's Sons.

Campello, Mass.—Two-st'y dwell., 38′ x 50′, steam; $8,500; o., S. E. Packard; a., J. W. Beals, Boston; b., H. H. Wardwell, 103 Walnut St., Brockton.

Fall River, Mass.—*Rock St.*, cor. Prospect St., two-st'y fr. dwell., 39′ x 48′, slate roof, hot water; $10,000; o., Dana Brayton; a., J. M. Darling.

Newton, Mass.—*Waverly Ave.*, Ward 7, two-st'y dwell., 24′ x 54′, hot air; $12,000; o., Florence L. Haley; a., H. E. Davidson.

New York, N. Y.—*Seventy-second St.*, nr. West End Ave., five-st'y stone-front dwell., 28′ x 67′, slate & tin roof; $49,000; o., Mary Tier Sutphen, 18 W. 83d St; a., C. P. H. Gilbert, 1123 Broadway.

Seventy-third St., nr. 5th Ave., five-st'y stone-front dwell., 20′ x 69′, gravel roof; $25,000; o., estate A. S. Rosenbaum, 147 Water St.; a., Buchman & Fox, 11 E. 59th St.

Fifty-first St., No. 3, five-st'y bk. & st. dwell., 30′ x 90′, terra-cotta roof; $150,000; o., James A. and John T. Farley, 253 Columbus Ave.; a., Chas. Crary Thain, 20 E. 83d St.

One Hundred and Forty-first St., No. 506, three-st'y bk. dwell. & stable, 25′ x 95′; $10,000; o., Nathan Straus, 42 Warren St.; a., De Lemos & Cordes, 109 Fulton St.

Seventy fourth St., No. 46, five-st'y bk. & st. dwell., 20′ x 59′, tin & copper roof; $25,000; o., Melville J. Scholle, 30 Broad St.; a., Robert D. Kohn, 170 Fifth Ave.

Fifty-fifth St., No. 56, five-st'y bk. & st. dwell., 18′ x 91′; $12,500; o., D. E. Seybel, 247 Fifth Ave.; a., Hiss & Weekes, 111 Fifth Ave.

Ninetieth St., Nos. 64-72, 5 five-st'y bk. & st. dwells., 20′ x 60′; $75,000; o., James Carlew, 17 W. 122d St.; a., Theo E. Thomson, 247 W. 125th St.

Wakefield, Mass.—Two-st'y fr. dwell., 14′ x 25′, shingle roof, hot water; $8,000; a., H. A. Perkins, 10 Pearl St.

Weymouth, Mass.—2½-st'y fr. dwell., 32′ x 56′, shingle roof, hot water; $10,000; o., F. O. Wellington; a., Josephine W. Chapman, 9 Park St.

MERCANTILE BUILDINGS.

Chicago, Ill.—*La Salle St., Nos.* 10-24, two-st'y & base. bank building; $200,000; o., Hibernian Bank; a., Holabird & Roche, Monadnock Block.

Detroit, Mich.—*E. Fort St.*, eight-st'y bk. & st. manufacturing building, 53′ x 138′, comp. roof, steam; $40,000; o., Boydell Bros., 39 E. Fort St.; a., A. C. Varney & Co., 58 Newberry Building.

Worcester, Mass.—*Exchange St.*, five-st'y bk. mercantile building, 100′ x 100′; $51,000; o., Levi Barnard; c., Henry Mellen & Son; c., Frost, Briggs & Chamberlin.

OFFICE BUILDINGS.

New York, N. Y.—*Wall St.*, cor. Water St., nine-st'y bk. & st. office-building, 66′ x 106′ & 84′, concrete roof; $415,000; o., Henry Corn, 142 Fifth Ave.; a., Rob't Maynicke, 725 Broadway.

STABLES.

Boston, Mass.—*Mt. Hope Cemetery*, two-st'y fr. stable, shingle roof, steam; $12,000; o., City; b., J. H. Burt, Mattapan.

New York, N. Y.—*Flint Ave.*, e s, 150′ n Sagamore St., two-st'y fr. stable, 15′ x 25′, tar & gravel roof; $2,000; o., Thos. McGuire, 308 E. 89th St.; a., Thos. F. Brennan, 308 E. 89th St.

STORES.

Chicago, Ill.—*Franklin St.*, cor. Van Buren St., three-st'y bk. store & loft building, 50′ x 100′; $12,000; o., Eugene O'Reilly; a., H. P. Harned, 218 La Salle St.

New York, N. Y.—*Sixty-fifth St.*, nr. Amsterdam Ave., one-st'y fr. store, 29′ x 42′; $2,500; o., Harris Estate, 500 West End Ave.; a., Geo. H. Van Auken, 30 E. 14th St.; b., W. E. Thompson, 101½ W. 74th St.

Somerville, Mass.—*Willow Ave.*, nr. Morrison St., one-st'y store, 14′ x 16′, flat roof; $1,000; o., Allen Carpenter, 22 Laurel St.; b., G. D. B. Robinson, 6 Stone Ave.

WAREHOUSES.

Minneapolis, Minn.—*N. Fifth St., No.* 223, three st'y & base. bk. & st cold-storage warehouse, 122′ x 158′, steam; $60,000; o., Armour & Co.

MISCELLANEOUS.

Lincoln, Neb.—Three-st'y bk. & st. orphanage, 72′ x 156′, steam; $46,000; o., St. Thomas Society; a., Buechner & Jacobsen, St. Paul, Minn.

PROPOSALS.

Treasury Department, U. S. Life-saving Service, Washington, D. C., June 19, 1901. Sealed proposals will be received at this office until 2 o'clock P. M., of Tuesday, July 9, 1901, and then publicly opened, for the construction of a life-saving station on Monomoy Island, Mass., near southerly point. Plans and specifications, forms of proposal, etc., can be obtained upon application to the Superintendents of Construction of Life-saving Stations, 17 State St., New York City; to the Superintendent, 2d Life-saving District, East Orleans, Mass.; to the Assistant-inspector 1st and 2d Life-saving Districts, Room 148 Post-office Building, Boston, Mass., or to this office. S. I. KIMBALL, General Superintendent. 1331

Treasury Department, Office Supervising Architect, Washington, D. C., June 21, 1901. Sealed proposals will be received at this office until 2 o'clock P. M. on the 23d day of July, 1901, and then opened, for the construction (except heating apparatus, electric wiring and conduits) of the extension to the U. S.

PROPOSALS.

Post-office and Custom-house in Newport, R. I., in accordance with the drawings and specification, copies of which may be had at this office, or at the office of the Custodian at Newport, R. I., at the discretion of the Supervising Architect. JAMES KNOX TAYLOR, Supervising Architect. 1331

Treasury Department, Office Supervising Architect, Washington, D. C., June 21st, 1901. Sealed proposals will be received at this office until 2 o'clock P. M. on the 22d day of July, 1901, and then opened, for alterations and repairs at the United States Custom-house at Norfolk, Virginia, in accordance with the drawing and specification, copies of which may be had at this office or the office of the Custodian of the building at the discretion of the Supervising Architect. JAMES KNOX TAYLOR, Supervising Architect. 1331

RESERVOIR. [At Stoneham, Mass.]

Sealed proposals will be received at the office of the Metropolitan Water and Sewerage Board, 1 Ashburton Pl., Boston, Mass., until July 9, 1901, for building a reservoir in the town of Stoneham. Plans for the work can be seen and pamphlets containing further information for bidders, forms of proposal, contract and specifications can be obtained at the office of the Chief Engineer, 1 Ashburton Pl. Henry H. Sprague, Chairman, Henry P. Walcott, James A. Bailey, Jr., Metropolitan Water and Sewerage Board. Frederic P. Stearns, Chief Engineer. WILLIAM N. DAVENPORT, secretary, Boston, June 18, 1901. 1331

BUILDING. [At Ft. Mifflin, Pa.]

Bids are wanted July 6 for a magazine, shell-house, track connections, etc., at the Naval Magazine, Ft. Mifflin. Address Commandant of the Navy Yard, League Island, Pa.; CHAS. O'NEIL, ch. bureau of ordnance. 1331

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ADOPTED BY THE SOCIETY, FEBRUARY 1, . . 1895. . .

SECTION 1. No Member should enter into partnership, in any form or degree, with any builder, contractor, or manufacturer.

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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 6. It is unprofessional to advertise in any other way than by a notice giving name, address, profession, and office hours, and special branch (if such) of practice.

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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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SECTION 8. It is unprofessional to attempt to supplant an architect after definite steps have been taken toward his employment.

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SECTION 9. It is unprofessional for a Member to criticise in the public prints the professional conduct or work of another architect except over his own name or under the authority of a professional journal.

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SECTION 10. It is unprofessional to furnish designs in competition for private work or for public work, unless for proper compensation, and unless a competent professional adviser is employed to draw up the "conditions" and assist in the award.

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SECTION 11. No Member should submit drawings except as an original contributor in any duly instituted competition, or attempt to secure any work for which such a competition remains undecided.

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SECTION 12. The American Institute of Architects' "schedule of charges" represents minimum rates for full, faithful and competent service. It is the duty of every architect to charge higher rates whenever the demand for his services will justify the increase, rather than to accept work to which he cannot give proper personal attention.

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SECTION 13. No Member shall compete in amount of commission, or offer to work for less than another, in order to secure the work.

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SECTION 14. It is unprofessional to enter into competition with or to consult with an architect who has been dishonorably expelled from the "Institute" or "Society."

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SECTION 15. The assumption of the title of "Architect" should be held to mean that the bearer has the professional knowledge and natural ability needed for the proper invention, illustration and supervision of all building operations which he may undertake.

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SECTION 16. A Member should so conduct his practice as to forward the cause of professional education and render all possible help to juniors, draughtsmen and students.

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