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## SUMMARY:—

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THE Legislature of California has adopted a statute to regulate the practice of architecture in that State which is worthy of special commendation, particularly in regard to its provisions for allowing architects not residing in the State to carry out commissions there. It must be confessed that the license-laws for architects in other States have not always escaped the suspicion that they were intended to protect local practitioners from outside competition; but the authors of the California law have shown a liberality on this point which is highly honorable to the profession in the State, by requiring only that a foreign architect, if called upon to carry out a commission in California, shall satisfy the Board of Examiners of his competency, and take out a temporary certificate, paying for it a fee of five dollars, which will entitle him to prosecute his work to completion. If the practice of architecture is to be regulated at all, it would be difficult to regulate it with a more enlightened consideration for the best interests of the whole profession; and California, owing to the shifting character of its population, and the peculiar liability of its largest cities to earthquakes, needs, perhaps, a license-law for architects more than any other State in the Union.

ACCORDING to the newspapers, the heirs of the late J. R. Thomas, of New York, seem in danger of being led into legal misfortunes. It is well established that a contract between an architect and his client is a personal one, and is immediately dissolved by the death of the architect, leaving his client free to employ any one else, at his discretion, to finish the deceased architect's work, unless an express agreement has been made between the parties that, in case of the death or disability of the architect, his heirs, successors or representatives shall be entitled to complete the work, or to be consulted in the appointment of the person employed to do so. It would appear, therefore, unless Mr. Thomas had a contract entitling his representatives to succeed him, or to be consulted in the appointment of his successor, that the city of New York, for which Mr. Thomas was building the new Hall of Records, was left, by his death, entirely free to put the work in the hands of any person it might select. It appears, however, that the heirs of Mr. Thomas, possibly by virtue of some express contract to that effect, consider themselves entitled to control the appointment of his successor; and we are told that "Architects of prominence and ability are planning to obtain from the estate" of their deceased brother "its rights in the plans of the new Hall of Records, with the purpose of carrying out his ideas in the completion of the building"; and it appears that "There may be an appeal to the courts if the estate of

Mr. Thomas is not consulted in the selection of a new supervising architect for the building." We hope that the estate will do nothing so foolish as to "appeal to the courts" in regard to the matter, unless their appeal is supported by an express and definite contract. If there are any architects who wish to invest their money in the purchase of the rights of the estate in the matter, we cannot say that, as a matter of worldly prudence, we should advise the estate to refuse a cash offer; but the transaction should put clearly on the purchaser the trouble and expense of maintaining, if he can, the rights so acquired.

WE are very glad, as a matter of professional interest, as well as justice, to be able to give an explanation of the fall of the ceiling at the new Paterson Court-house, a week or two ago. It will be remembered that the ceiling was in process of construction, of concrete under the well-known system of the Columbian Fireproofing Company, and the question whether it was the concrete that failed, or some other portions of the structure, was of great importance, especially in view of the doubts which the disastrous collapse of the iron-and-concrete bridge at the Paris Exposition have recently cast upon construction of this sort. It appears, however, from the official report of the architect upon the catastrophe, made in obedience to the request of the Court-house Commission, that the fall of the Paterson ceiling was not in any way due to the imperfections of the ceiling system, or of the material and workmanship of the concrete, but, in the opinion of the architect, resulted from the weakness of the connections by which the concrete ceiling was suspended from the iron framing. These connections were simply hooks, formed, apparently in the forge, on the upper end of the suspension-rods. The rods were calculated to carry safely a load about three times as great as that actually imposed upon them, and in no instance, as it appears, was a rod broken; but the hooks on their upper ends seem to have been improperly formed, or, perhaps, burned in the forge, or bent when too cold, and cracked in consequence; for they were found to have been straightened out under the weight. As these suspension-rods were included in the contract for the structural iron, the architect is of opinion that the responsibility for the accident should rest upon the contractor for this part of the work. We do not know who was the contractor for the ironwork in this case, and therefore cannot be accused of sinister motives in saying that contractors for structural iron, according to our experience, are frequently disposed to carelessness in regard to ceiling-hangers, and furrings generally, and other secondary members of a structure, and it may be hoped that this occurrence will make them more cautious.

THE politicians who try to keep themselves in office by utilizing their authority to favor labor unions, at the expense of the taxpayers, are having a hard time just now in the courts. Some months ago, the City Council of Lowell passed an ordinance, providing that all printed-matter for the city should bear the union label of the Allied Printing Trades Council of Lowell. Soon afterwards, the Board of Health had occasion to get some printing done, and invited proposals for it. Both union and non-union offices submitted bids, and the lowest union bid was about fifty per cent higher than the lowest non-union bid. The Board of Health, however, supposing that it was bound by the ordinance, awarded the contract to the union shop. The case attracted the attention of the taxpayers, and application was made to restrain the payment of money to the union printers under the contract, on the ground that it was illegal. The case went to the full bench of the Supreme Court of Massachusetts, which decided that the ordinance was invalid, as being in conflict with the city charter, and that the contract, made in accordance with it, was illegal and void.

IN New Haven, an attempt has recently been made to adopt a similar ordinance, providing that only union labor shall be employed in the construction of public buildings; but, although similar regulations have been enforced in London and elsewhere, much to the grief of the taxpayers, the Corporation Counsel of New Haven, who certainly cannot be accused of

prejudice, has given his opinion that the proposed ordinance would, in Connecticut, be unconstitutional, and could not be maintained. As he very well says, if the City Council can limit employment on public work to members of unions, it can, hereafter, limit it to members of some particular political party, or religious sect, and any such limitation creates a discrimination between citizens which is forbidden by the constitution.

ONE of those pretty little pamphlets, filled with half-tone reductions of students' drawings, which annually issue from our great architectural schools, comes this year from the Chicago School of Architecture, an institution due to the co-operation of the Chicago Art Institute and the Armour Institute of Technology. It may be supposed that a school of architecture combining the resources of these two great establishments, and placed, as this is, under the patronage of six architects of national reputation, presents, at least, great possibilities, and the clever work of some of the students, as shown in the reproductions, indicates that good use is made of the facilities available. Naturally, all students' work is open to criticism, and very little of it shows anything like originality, but it is pleasant to find in Chicago, as elsewhere, the refinement which is characteristic of American architectural students, and which, some time, will bring American architecture to the highest point that the art has yet reached. In construction, also, to judge by the drawing of a Polonceau truss reproduced, the students of the Chicago school are well taught. One rather remarkable thing about the school is the moderate expense of tuition, the fees being only seventy-five dollars a year. Probably this is made possible by the Armour foundation, and it is an advantage which adds much to the usefulness of the school.

THE Prize of Rome in architecture of the French School of Fine-Arts for this year has been awarded to M. Hulot, already well known as a winner of prizes, medals and mentions. The second prize was awarded to M. Prévot. The subject assigned for the Competition shows very well the skill of the directors of the School in interesting their pupils, and inciting them to think for themselves. It will be remembered that the city of Paris and the French Government are now discussing, not to say disputing over, the disposition to be made of the fortifications surrounding the city. Ever since the brave, though unsuccessful, defence of these same fortifications against the Germans, in 1871, it has been evident to military men that a fortified enclosure around a great city is, as a factor in the defence of the city, worse than useless. While such enclosures are of value against an enemy armed with pikes, or with muskets of a range of a few rods, the example of the Prussian artillerists, comfortably encamped at St. Cloud, and making targets of the windows in the houses in Paris, six or seven miles away, showed that the usefulness of mere walls, as a defence, was over. It was therefore determined, a year or two ago, to proceed at once to the demolition of the fortifications of Paris and to sell the vacant territory obtained in this way to the city, at a price to be agreed upon. Unfortunately, it proved difficult to agree upon the price; and, although the fortifications in the neighborhood of the Porte Maillot and the Porte Dauphine, where the land obtained by their removal would be most valuable, have already been demolished, it does not appear that an agreement for transferring the territory to the city has actually been concluded. However, a wide strip of vacant land in the most fashionable and beautiful section of Paris has been made available for building, and it is not surprising that the brains of the local architects teem with projects for utilizing it. The professors of the School of Fine-Arts, interested, like the rest, in the matter, proposed, therefore, in the programme for the Prize of Rome competition, that this strip should be made the site of a building, or group of buildings, which, by another concession to the popular fancy of the moment, should be destined to accommodate an American Academy in Paris; or, perhaps we should say, the American Academy in Paris, steps having already been taken to establish such an institution, on a scale, however, for the present much more modest than that of the Prize of Rome scheme. M. Hulot's design, as shown in the French journals, is a charming one, better, in some respects, so far as we can judge by the small drawings, than any Grand Prize design for several years, being at once less extravagant, and more original, than most recent school-work which has been published, and we shall await with interest fuller details of it.

AMERICANS have much to learn from Europe in the way of developing trade, and the manœuvres of the various seaports, to meet competition under the various conditions brought about by changes in railway routes, are very curious. Holland, one of the most intelligent and far-sighted communities in the world, keeps a particularly sharp watch over the development of dock and railway facilities in Antwerp, Hamburg and Bremen, so that the trade of Amsterdam may not be taken away from it; and it has recently taken an important step to promote the interest of its secondary harbors, the trade of which was threatened by the opening of the German ship-canal, by abolishing harbor-dues at Delft and other small ports, and, particularly at Delft, by carrying out some important improvements. Meanwhile, the little walled town of Emden, in Prussia, near the Dutch frontier, has bethought itself of the possibility of securing some marine business, and has just completed a ship-canal, connecting it with the deep water of the river Ems, some four miles away. Four hundred years ago, the river passed close under the walls, and Emden was then a busy port; but repeated inundations changed the course of the stream, shipping was forced to seek other harbors, and Emden sank into the condition of a sleepy and antiquated little town, the inhabitants of which occupied themselves in cultivating the meadows which surrounded its walls, extending to the river, the deep waters of which could still be seen from the upper stories of the houses. The more intelligent inhabitants did not, however, forget the ancient importance of the city, and, by a great effort, not only has deep-water communication been effected with the Ems, but smaller canals have been constructed or improved, which will bring into the town the farm-products and other merchandise which its inhabitants will be employed to reship to foreign countries.

THE *British Architect* has been publishing an interesting series of letters from architects on the design for the proposed Liverpool Cathedral. Fifteen years ago, it was intended to build a cathedral in Liverpool, and a limited competition was held. The first place in the competition was awarded to Mr. William Emerson, but the matter fell through, and nothing further was done. Now a large sum of money has become available for the building, and it is proposed to erect a cathedral larger and more costly than the first one was intended to be, and on a different site. Nothing has yet been done by the authorities toward procuring designs, and the *British Architect* availed itself of the opportunity to sound the profession in regard to the proper way of doing so. It is gratifying to find that the majority of the writers, including those best known in this country, agree that Mr. Emerson, notwithstanding the lapse of time since the former competition and the change in circumstances, is entitled to be commissioned as architect of the new building. Some qualify this by saying that if he has been properly compensated for his original work, to the extent, as one writer puts it, of one-third of the full fees, the transaction might be regarded as complete, and the field open for a new competition, but very few argue that the conditions are so changed as to eliminate Mr. Emerson's rights altogether. One architect, Mr. T. M. Deane, puts the case well in saying that, while it is true that the original design would be unsuitable for the site now proposed, it is not the architect's fault that the site has been changed, and he should therefore be allowed at least to make a design for the new site. If this should be unsatisfactory, which is quite possible, he should be paid for his work, and a new competition might then be held.

IT is curious to read, in the foreign-market reports, that the coal and iron trades are very active in England, while they are in an unsatisfactory condition almost everywhere on the Continent. In regard to coal, there has been a great fall in prices in England within a year or so, but the limit of the decline seems to have been reached, and prices are slowly rising, while the mines are unable to supply the demand. In Germany and France, prices of coal have not varied much for several years, and are still maintained; but orders come in slowly, and stocks are piling up. The English iron-works, also, are full of business, while those on the Continent are almost idle; and Belgium, especially, which has lost its glass-trade through the antics of the unions, seems in a fair way to lose its iron-trade also.



THE AMERICAN VIGNOLA.<sup>1</sup>-IV.

## PART I.—THE FIVE ORDERS.

## THE IONIC ORDER.

THE prototypes of the Ionic Order are to be found in Persia, Assyria (64) and Asia Minor. Like the Doric Order, it seems to have originated in a wooden construction. It is characterized by Bands in the Architrave and Dentils in the Bed-mould, both of which are held to represent small sticks laid together to form a beam or a roof. But the most conspicuous and distinctive feature is the *Scrolls* which decorate the Capital of the Column. These have no structural significance, and are purely decorative forms (65), derived from Assyria and Egypt. Originally the Ionic Order had no Frieze and no Echinus in the Capital. These were borrowed from the Doric Order, and, in like manner, the Dentils and Bands in the Doric were borrowed from the Ionic. The Ionic Frieze was introduced in order to afford a place for sculpture, and was called by the Greeks the *Zoöphorus*, or Figure-bearer.

The typical Ionic base is considered to consist mainly of a Scotia, as in some Greek examples. It is common, however, to use instead what is called the *Attic Base* (66), consisting of a Scotia and two Fillets between two large Toruses, mounted on a plinth, the whole half a Diameter high. The Plinth occupies the lower third, or one-sixth of a Diameter. Vignola adopted for his Ionic Order a modification of the Attic Base, substituting for the single large Scotia two small ones, separated by one or two Beads and Fillets, and omitting the lower Torus.

In the Ionic Entablature (67), the Architrave, Frieze and Cornice are of about the same height, each measuring about three-quarters of a Diameter. But Vignola makes the Architrave a little smaller and the Cornice a little larger, so that they measure, respectively, five-eighths, six-eighths and seven-eighths of a Diameter. The Architrave is divided into five parts, each an eighth of a Diameter in height. The upper one is occupied by a large Cyma Reversa and Fillet, which take the place of the Doric Tænia. Below are two fascias, or bands, of equal height, each measuring a quarter of a Diameter. The lower one is crowned by an Ovolo and Fillet.

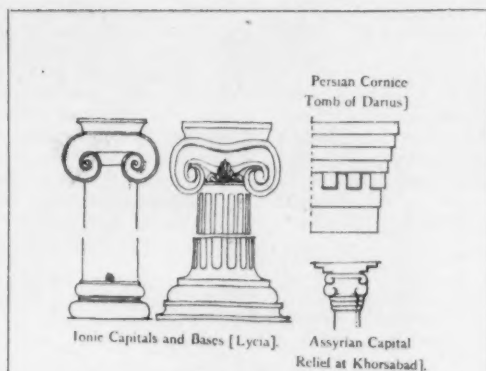


Fig. 64.

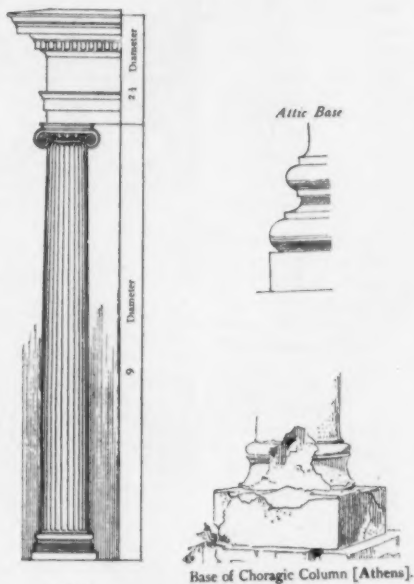


Fig. 65.

Fig. 66.

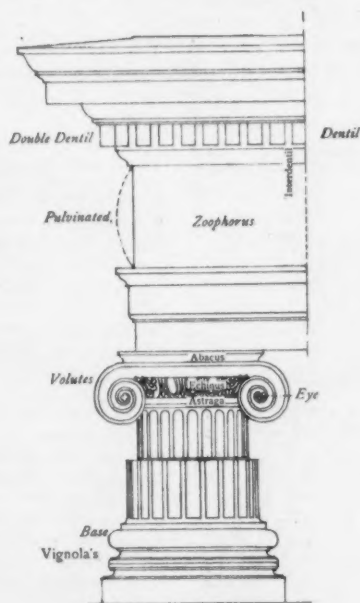


Fig. 67.

The French often use three bands, as in the Corinthian Architrave.

The Ionic Frieze is plain, except for the sculpture upon it. It sometimes has a curved outline, as if ready to be carved, and is then said to be *Pulvinated*, from *Pulvinar*, a bolster, which it much resembles.

The Cornice is much like that of the Denticulated Doric, which was derived from it, but has no Mutules. The upper half, as in the Doric, is taken up by the Cymatium and Corona, and the lower half by the Bed-mould.

This is divided into four equal parts, of which the upper one is given to an Ovolo, the lower to a Cyma Reversa and Fillet, and the two middle ones to a Dentil-band and Fillet. Upon this band are planted the Dentils, which are one-sixth of a Diameter high, and are set one-sixth on centres, or on edges, instead of one-eighth, as in the Denticulated Doric. Two-thirds of this sixth go to the width of the Dentil and one to the space between, or Interdentil. The Dentil is, accordingly, one-ninth of a Diameter wide, and the Interdentil one-eighteenth, instead of a twelfth and a twenty-fourth. A Dentil is put on the axis of a column, and an Interdentil comes just over the outer line of the Frieze. There is, apparently, a Double Dentil on the corner, the outer face of which is two-thirds of a Diameter, or four-sixths, from the axis of the column. The first half of it, as in the Denticulated Doric, comes over the outer face of the lower end of the shaft. There are two Dentils between the one over the column and the Double Dentil, in place of three, as in the Doric.

The Ionic Capital, like the Doric, has an Echinus, and an Abacus, crowned by a Cyma Reversa and Fillet. But generally it has no Necking, and it is, accordingly, only two-sixths of a Diameter in height, or one-third, instead of one-half. Both the Echinus and the Cymatium which crowns the Abacus are larger than in the Doric, and the face of the Abacus smaller, and the Echinus projects in front of the Abacus, instead of being covered by it. The Abacus and its Fillet extend beyond the Echinus on either side, and are curled up into the Scrolls, or *Volute*s (68), the whole height of which is a half Diameter, measuring down from

<sup>1</sup> Continued from No. 1341, page 76.

the Architrave. The *Eyes* of the Scrolls are one-third of a Diameter from the top, on the line separating the bottom of the Capital from the top of the Astragal which crowns the Shaft. They are just one Diameter apart on centres, coming over the outer lines of the lower end of the Shaft, and the inner edges of the Scrolls are two-thirds apart. The Echinus is generally carved with Eggs and Darts, three of which show between the Scrolls, the next one on either side being hidden by sprigs of Honeysuckle Ornament. These Scrolls (69) show on the sides a series of mouldings called the *Baluster*, or *Bolster*. The term Abacus is generally held to apply only to the Cyma Reversa and Fillet, above the Scrolls.

The Shaft of the column is ornamented with twenty-four *Flutings*, semicircular in section, which are separated not by an Arris, but by a Fillet of about one-fourth their width. This makes the Flutings only about two-thirds as wide as the Doric Channels, or about one-ninth of a Diameter, instead of one-sixth. Four-fifths of one twenty-fourth of the circumference is .106 degree, while one-ninth of the diameter is .111 degree, a difference of less than a twentieth.

Almost all the dimensions of the Ionic Order can be expressed in terms of sixths of a Diameter, as appears in the Table.

The principal ancient examples of the Ionic Order in Rome are those of the Theatre of Marcellus (70), and of the Temple of Fortuna Virilis (71).

The Ionic Capital sometimes has a necking like the Doric, which is then generally decorated with a Honey-

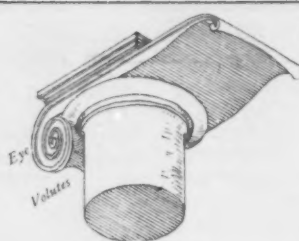


Fig. 68.



Fig. 69.

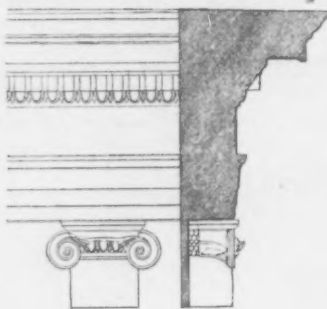


Fig. 70.

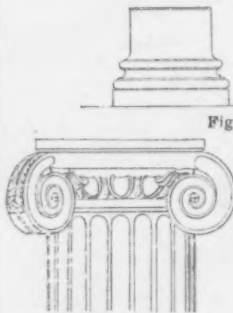


Fig. 71.



Fig. 73.



Roman Capital [in the Lateran Museum].

Fig. 72.

suckle Ornament (72). Sometimes also the four faces of the Capital are made alike, double scrolls occurring at the corners, where they project at an angle of 45 degrees. In this case there is no Baluster, and the Capital resembles the upper portion of a Composite Capital. It is then sometimes called the Roman Ionic Capital, or the Scamozzi Capital (73), from the name of the architect Scamozzi, who frequently employed it.

## TABLE OF THE IONIC ORDER.

$\frac{5}{6} D$	=	$\frac{5}{6} D$	"	height of Architrave.
$\frac{1}{2} D$	=	$\frac{1}{2} D$	"	height of Frieze.
$\frac{1}{6} D$	=	$\frac{1}{6} D$	"	height of Cornice.
$\frac{1}{4} D$	=	$\frac{1}{4} D$	"	projection of Cornice.
$\frac{1}{6} D$	=	$\frac{1}{6} D$	"	height of each band.
$\frac{1}{6} D$	=	$\frac{1}{6} D$	"	projection of Plinth.
$\frac{1}{6} D$	=	$\frac{1}{6} D$	"	height of Plinth.
$\frac{1}{6} D$	=	$\frac{1}{6} D$	"	height of Dentils.
$\frac{1}{6} D$	=	$\frac{1}{6} D$	"	distance of Dentils, o. c.
$\frac{1}{6} D$	=	$\frac{1}{6} D$	"	projection of Abacus.
$\frac{1}{6} D$	=	$\frac{1}{6} D$	"	height of Capital.
$\frac{1}{6} D$	=	$\frac{1}{6} D$	"	height of Base.
$\frac{1}{6} D$	=	$\frac{1}{6} D$	"	height of Scrolls.
$\frac{1}{6} D$	=	$\frac{1}{6} D$	"	distance between Scrolls.
$\frac{1}{6} D$	=	$\frac{1}{6} D$	"	distance from Axis to outer face of Double Dentil.
$\frac{1}{6} D$	=	$\frac{1}{6} D$	"	upper Diameter.
$1 D$	=	$1 D$	"	lower Diameter.
$1 D$	=	$1 D$	"	distance of Eyes of Scrolls, o. c.
$1 D$	=	$1 D$	"	length of Baluster.
$1 \frac{1}{6} D$	=	$1 \frac{1}{6} D$	"	width of Abacus.
$1 \frac{1}{6} D$	=	$1 \frac{1}{6} D$	"	width of Plinth.
$1 \frac{1}{6} D$	=	$1 \frac{1}{6} D$	"	width of Echinus (minus).
$1 \frac{1}{6} D$	=	$1 \frac{1}{6} D$	"	width of Scrolls (minus).
$\frac{1}{6} D$	=	$\frac{1}{6} D$	"	width of Dentil.
$\frac{1}{6} D$	=	$\frac{1}{6} D$	"	width of Fluting.
$\frac{1}{6} D$	=	$\frac{1}{6} D$	"	height of Astragal.
$\frac{1}{6} D$	=	$\frac{1}{6} D$	"	projection of Astragal.
$\frac{1}{6} D$	=	$\frac{1}{6} D$	"	width of Interdentil.

W. R. WARE.

[To be continued.]

## MALMESBURY ABBEY.

**M**ORE out-of-the-way place than Malmesbury it would be hard to find. The branch railway stops there, and, when you get back to the junction on the main line to Bath, you may have to wait for a considerable time. But, in spite of the short journey of about twenty miles, occupying two hours each way, the remains of the Abbey are well worth the time and fatigue.

The days of the mitred abbot were vastly different. He was one of the twenty-five who had seats in the House of Peers; and, of course, though a Benedictine monk, he kept great state, and had much land and considerable wealth. The Anglo-Saxon town must have been a strong place from its curious position, that of a promontory surrounded by rivers, at the northern boundary of Wessex. It was called Ingelburne, and took its later name from an Irish missionary, Maldulph — Maldulphsbury — about the year 637. So at least say the natives. Certain it is that Maldulph formed a college for the youth of the fortress, and, in gratitude, the kings and nobles gave him lands. But it was to the Saxon King Athelstan (941) that the monks owed most, for he bestowed a charter upon them, which exists to this day, and formed the basis of the initiation of a landholder. Moreover, this tenth-century charter was the foundation of the rights of Malmesbury citizenship, permitting women to hold equal rights with men, and allowing them to initiate their husbands also, even if they be aliens. The following is the mode of initiation of a commoner with the privileges of a landholder: The Steward of the Hundred (Counties are divided into Hundreds of acres) gives

to the person elected into the community a field containing the acre he is about to possess, and cuts a turf of grass, and a twig from a hedge. The person then drops two shillings into the hole in the ground, and the Steward sticks the twig into the hole, and delivers it to him, saying: —

"This turf and twig I give to thee,  
As free as Athelstan gave to me,  
And I hope a loving brother thou wilt be."

The Steward then takes the two shillings out of the hole, and the new landholder replaces the sod. The money is spent by the Corporation of King Athelstan, on the second Tuesday after Trinity Sunday, St. Aldhelm's Day. The Corporation consists of aldermen, burgesses, and assistants; and, although the division of England into new boroughs has been general during the last few years, the ancient Corporation of Malmesbury has been allowed to remain intact; so that this small town "enjoys" two municipalities and possesses several old maces, four belonging to the old Corporation. Athelstan, the grandson of Alfred the Great (whose one-thousandth anniversary will be kept this year in England), desired to be buried at Malmesbury because of the good success he received from that town against the Danes. A very poor fourteenth-century monument of the king by the side of the present altar in no way marks the spot of burial, which was probably near the tomb of St. Aldhelm by the high-altar. It will be seen by the plan that the present altar and end of the church occupy the position of the rood-loft and the



commencement of the ritual choir. The remains of the rood-screen are Perpendicular in style.

The real founder of the abbey was St. Aldhelm, the first abbot, whose shrine (thirteenth century) was said to be magnificent. He died early in the eighth century, and was one of the most learned of Anglo-Saxon ecclesiastics. He wrote in Latin, and was a great Classic scholar; he was bishop of Sherborne, besides being abbot of the new Benedictine monastery, and teacher and correspondent of King Alfred. A pretty story is told of him: Being distressed at the little way religion made amongst the peasantry, "who cared not for sermons," he placed himself "upon Avon's bridge, in the garb of a minstrel, and sang his poems to them. And then, when by the sweetness of his voice he had arrested their attention, he spake some truths of religion, and thus won many hearts to the faith." John Scotus, Abbot of Athelney, taught at Malmesbury, and was slain by his own disciples "thrusting and striking hym with their table pointelles" (steel pens?), according to Leland. "This," he adds, "is John Scott that translated Dionysius out of Greek into Latin" — he lived 887. Another benefactor to the abbey was the great archbishop, St. Dunstan, who, for love of Aldhelm, presented the church with an organ with metal pipes.

Nothing remains of this early structure of St. Aldhelm; and of the later buildings, the only remaining portion is a fragment of the great church built about 1135.

The length of this entire building was 332 feet. The nave measured 148' x 68'. The tower-crossing was 45 feet square; the east end 82 feet long; the Lady Chapel 57' x 15'; each transept measured 35 feet. The rich zigzag ornament of the nave dates between 1125 and 1160. The vaulting of the aisles is of the twelfth century; the pointed arches and triforium date about 1140-1150. A curious feature is the Greek-tau ornament above the arches; and the sub-arches in the two eastern bays have a band of additional ornament to mark the ritual choir. The present church is but a fragment of the original — about two-thirds of the nave of the monks' day; one may call it a noble ruin, and it is to be feared that it will be a long while, if ever, before money enough is subscribed, even to reconnect the fragments and make them safe. The church had a central tower and spire, "a marke to al the countrie about, but it fell dangerously," says Leland "in hominum memoria, c. 1500." Another tower (square) was at the west end of the church in the centre of the west front, as at Wimborne. This seems to have fallen soon after Leland saw it, crushing a large portion of the nave and aisles.

The fine Norman west front is a mere façade like those of Salisbury and Peterborough. The external elevation is fine, from the great height of the clerestory, which is a Decorated addition. But the most striking part of the building is the south porch, one of the finest examples of late Norman work in the country. It is similar to the west door of Ilfley, near Oxford. In place of shafts and capitals, it has eight concentric boltels — three with sculptures, five with interlaced ornament. This outer porch measures 11' x 20', and is 18 feet high; date, c. 1170-1180. Within this is an inner porch of the twelfth century, 17' x 12', and 16 feet high. The tympanum has a figure of Our Lord with adoring angels; and on each side of the vestibule formed by the two porches is a somewhat rude bas-relief of the Apostles (six on each side) with an angel flying above their heads. On either side of the door is a holy-water stoop. The subjects on the outer porch are the Creation and early life of our first parents. They are as quaint as the panels of the great bronze door at Hildersheim. After the Fall, we see a spade and distaff being presented to Adam and Eve; others have Adam digging and Eve spinning, the birth of Cain, etc. On the second and third arches we see incidents in the lives of the Patriarchs, Moses, David, St. John Baptist; and then the story of the Gospel.

The organ-gallery is modern, as is the window above and the whole west wall; but it is intended to throw the nave into the west front and rebuild an entire bay when funds permit. The vaulting was constructed in the Decorated period. The square box in the nave (of stone) is variously described as a watching-gallery, the abbot's pew, and a safe place for keeping relics. It is approached from the triforium.

A small portion of the intersecting arcade which went round the exterior of the entire church still remains on the south side. This must have been a striking feature. The chapel where John the Scot was assassinated was on this side, but has been entirely demolished. The Conventual buildings were built upon the slope of the hill going down to the river Newnton. They covered 6 acres, but scarcely a stone remains; they were used, after the dissolution and destruction caused by the civil wars, for building purposes. The Abbey possessed a magnificent library, part of which remained intact when Leland visited it in 1540; but he relates that beautifully-illuminated volumes were sold at the Abbey gates. Aubrey writes thus: "In my grandfather's days the MSS. flew about like butterflies. All musick bookes, account bookes, copie bookes, &c., were covered with old MSS., and the gloves of Malmesbury made great havock of them, and gloves were wrapt up in many good pieces of antiquity. Mr. W. Stumpe, the rector of Yatton Keynel and great-grandson of the clothier and weaver, who was a proper man and a good fellow, had severall MSS. of the abbey, and when he brewed a barrell of special ale his use was to stop the bung-hole under the clay with a sheet of MS." Such was the end of the MSS. formed by the great historian William of Malmesbury, precentor and librarian. When Leland visited the Abbey a year after the dissolution, he found the buildings literally stuffed with looms belonging to Stumpe. He was

an important person, this Stumpe, the weaver; and one day when Henry VIII had been hunting in Bradon Forest, his Majesty and all his courtiers and servants were entertained most hospitably — Stumpe ordering his train of workmen to abstain from eating until nightfall, in order that their provisions might be consumed by the royal guests! However, it must be recorded that Stumpe was instrumental in having the remains of the Abbey turned into a parish church, thus preventing further demolition.

The market-cross is Perpendicular, and "a right faire peace of work." It is octagonal in form, with flying-buttresses supporting a sculptured pinnacle. It has a groined roof. The church stands grandly on the top of the hill, with the town sloping down on one side to the river. When the other side was filled by monastic buildings, it must have been a grand example of Benedictine architecture.

Malmesbury was the birthplace of John Hobbes, the philosopher, and author of the "*Leviathan*." He was the son of the Vicar of Westport, a suburb of the town, and was born in 1538. S. BEALE.

#### RECENT DISCOVERIES IN THE ROMAN FORUM.

IFHOSE of your readers who have followed the excavations in the Roman Forum conducted with such extraordinary success by Commissioner Boni may be interested to have a summary of the most important results obtained during the past year, says G. McN. Rushforth in a letter to the *London Times*, written at the British School in Rome. Though there has been no find so sensational as that of the Black Stone, discoveries of very high interest and importance continue to be made. The greater part of the Basilica Æmilia, for the excavation of which, in the first instance, the world has to thank the liberality of Lionel Phillips, has now been laid bare. Private property bars any further advance for the present; but we can walk upon the marble flooring of the great hall and wonder what was the catastrophe which would explain the large quantity of half-melted copper coins of the fourth century which have been found there. Everywhere are traces of fire; notably on the fragments of the columns of African marble which divided the nave from the aisles. It is difficult not to believe that these are the columns which Pliny says made the Basilica "wonderful." By a slip which is pardonable in an encyclopedist, he calls them Phrygian marble ("Pavonazetto"). The fragments show that the columns were nearly 3 feet in diameter, which would give a height of about 30 feet; and there was besides a corresponding series of rather smaller size on the upper story. A complete set of columns of these proportions might well be said to excite admiration. To use no other argument, it is incredible that if, as has been suggested, the "Pavonazetto" columns were carried off to St. Paul's Without the Walls in A. D. 386, the same age could have replaced them by these splendid monoliths of "Africano." The idea carries its own refutation with it.

Below the pavement of the Basilica a great sewer, with side-walls of travertine, coming from under the Via Cavour, has been opened. Just where it passes under the steps which led up from the street to the outer arcade of the Basilica the base of a small circular shrine projects into the roadway. It has been suggested that this is the temple of Venus Cloacina, the cleansing goddess. It is interesting to remember that Livy tells us that it was by the shrine of Venus Cloacina that Virginia was stabbed by her father with a knife snatched up from one of the shops which in early Republican days occupied the site of the Basilica.

The western end of the Basilica and a portion of the ancient street which separated it from the Curia have been laid bare, but as yet nothing has been discovered to throw any light on the Temple of Janus, which we know was somewhere close by. For the present, the monastery-buildings attached to S. Adriano stop further progress. Some interesting excavations in the later roadway opposite to this angle of the Basilica have revealed, in excellent preservation, a fairly early tufa pavement of the Republican Forum. The way in which the slabs are set, obliquely to the lines of the buildings and streets of post-Cæsarean times, is a good illustration of the original orientation of the Forum. A spectator looking down its length in those days would face the northern angle of the Palatine Hill, and not, as in later times and now, the Colosseum. It is curious, however, that all the earlier walls which have been uncovered below the Basilica Æmilia are orientated in the same way as the structures of Imperial times which replaced them. On the other hand, a fine piece of travertine pavement in the Comitium, close under S. Adriano, which must belong to the last age of the Republic, is set obliquely. The greater part of the Comitium has now been laid bare, but we are hardly yet in a position to estimate the various layers of which it is composed. The most striking objects which have been found on its upper surface are the pedestal of a statue to Mars and the founders of Rome set up by Maxentius (306-312), and the base of a fountain immediately opposite to the door of the Curia (S. Adriano). If the latter belongs to classical times it was a most unusual ornament to place in a small area where every object had a sacred or official significance. I might suggest that this, like the statue just mentioned, and probably also the restoration of the Black Stone, is another of Maxentius's reminiscences of the early days of Rome, and represents the fountain of Tarpeia. One recalls the lines of Propertius in his version of the legend —

"Ubi nunc est Curia saepia  
Bellicus ex illo fonte bibebat equus,  
Hinc Tarpeia deae fontem libavit."

— (Propert. V., 4, 13.)

But, perhaps, it is safer to suppose that the fountain belongs to a rather later age, and formed the cantharus in front of the church which Honorius I constructed in the Curia about the year 635.

Leaving the Black Stone and the primitive objects beneath it, about which no further material facts have been discovered, we pass to the curious structure which has been unearthed between the Imperial Rostra and the Temple of Saturn, and forms, according to one theory, the Rostra built by Julius Caesar when he changed the orientation of the Forum. Its position may be described by saying that its northeast extremity is in a line with the Column of Phocas, and its southwest with the steps up to the Temple of Saturn. Below a platform finished with a plain cornice, a row of eight low-arched chambers, so small that they may be described as cells, faces the central area of the Forum. The tufa construction, which might well belong to the first century B. C., and is peculiarly neat in finish, has been completely covered with stucco. The floor of the chambers is paved with brick tesserae, and this extends continuously for some way in front of the structure. The effect of the whole, though neat, is plain to a degree, and even humble. We cannot suppose that any external decoration has disappeared, for the stucco was evidently the outer facing, and the piers between the arches (only, strange to say, some and not all) have a rude cornice and impost. Can this be the Rostra of Caesar? The coin of an uncertain Palikanus shows a row of ships' beaks projecting from arched openings. Is this a representation of the Rostra of later Republican times, and did Caesar reproduce the old model when he moved the structure to a new position? On this difficult problem two observations must suffice. In the first place, if the newly-discovered structure is not the Rostra, what can it be? The cells, in which there is barely room to stand upright, are too small for shops or any practical purpose of that kind. Secondly, though the surface of the stucco-facing is often quite perfect, there is not the smallest trace, either within the chambers or on the outer face of the piers and arches, of any attachment by which the rostra can have been fixed. We can only suppose that, if they were here at all, they stood on the floor of the cells, supported, perhaps, in some kind of stand or cradle.

Another series of discoveries of very great interest has taken place at the opposite extremity of the Forum. On the southeast side of the Temple of Castor, and exactly opposite to the three columns which alone remain standing, the Lacus Juturnæ has been found, just in the position in which it is marked, though not named, on a fragment of the ancient plan of Rome now in the Capitoline Museum. The Lacus is a deep rectangular reservoir lined with marble. At the northeast angle the spring comes up through an opening in the floor which goes down to the gravel. The centre is occupied by a large oblong base of masonry, also faced with marble, upon which, no doubt, stood side by side, as is suggested in the ancient plan, the pedestals with Castor and Pollux holding their horses. For the present the base supports a marble altar found in the Lacus, presenting on its faces reliefs of Jupiter, the Dioscuri, Leda, and a female deity with a torch. Close by are placed, awaiting a possible completion by the finding of further fragments, the remains of the group of Castor and Pollux which were found in the Lacus. The most important pieces are the head and the greater part of the body of one horse, a considerable portion of the torso of one of the Dioscuri, and a smaller portion of that of the other, together with a right leg. The marble and the style show that the work is Greek, and of a high class. It is much to be regretted that neither of the heads of the Dioscuri have been recovered.

There is a small group of chapels to the southeast of the Lacus, and in these some pieces of sculpture have been found, mostly poor work of the second century A. D., or even later. The most notable are a headless Apollo (a Roman imitation of archaic Greek work), an Æsculapius with Telesphorus by his side holding the cock, a bearded bust, possibly also of Æsculapius, and the lower part of a seated female figure. Immediately to the right of these buildings rises the shrine of Juturna, a tall niche of brickwork originally cased in marble. Among other fragments, part of the architrave with the name of the goddess has survived. The shrine, though in its present form of comparatively late date, has preserved the original orientation facing north. Close under its front is a marble well-head (*puteal*), quite perfect, with an inscription recording its dedication to Juturna by Marcus Barbatius Pollio, *curule ædile*. There is no spring in the well, and the water which filled it was brought from the Lacus by a leaden pipe which still remains. The ropes which raised the bucket have made deep grooves in the margin, which also retains traces of the metal framework to which they were attached. At a later date an altar was placed in front of the well, almost in contact with it. On its face is a relief (coarse second-century work) of a female figure stretching out her hand to a warrior. It has been suggested that this represents the last interview between Juturna and her brother Turnus, described by Virgil (*Aen.* XII, 632).

Finally, we come to the great church which has been revealed by the removal of S. Maria Liberatrice and the ground behind it. At right angles to the entrance, and immediately behind the shrine of Juturna, is a smaller church, which, as the well-preserved eighth-century fresco of the apse shows, must have been dedicated to the Forty Martyrs. Apparently our authorities contain no trace of any such dedication in this region. The principal church consists of the two great halls which, constructed in the second century between the Palatine Hill and the massive brick structure known as the

Temple of Augustus, were partly remodelled in Christian times and completely decorated internally with painting.

What was this church? On December 21, the discovery of an inscription answered the question and put an end to a long controversy. It is S. Maria Antiqua—"Old St. Mary's," as we should say. It was already "old" by the middle of the seventh century, when we find it mentioned for the first time. Then the "*Book of the Popes*" (*Liber Pontificalis*) tells us that in the early years of the eighth century John VII decorated it with paintings, the reason, no doubt, being that by the construction of the adjoining Papal residence it had become the Papal chapel. After the ninth century the name disappears.

A few words must suffice to give an idea of the remains which have now been recovered. Of the two halls of classical times, the outer, though not open to the sky, was perhaps treated as an atrium, as shown by the numerous burial recesses (*loculi*) excavated in its walls. Its sides, at least, were completely covered with paintings, but they have suffered so severely that little of importance can be made out. The inner church is far better preserved. In places the frescos on the walls are to all intents and purposes as fresh as the day that they were painted, and the architectural arrangements are fairly easy to trace. An apse has been hollowed out of the back wall of the square sanctuary, which is flanked by two chapels, while the nave of the church was separated from the aisles by two granite columns on either side. Low screens divided up the space in a curious way. Every inch of the surface of walls, screens and columns was covered with painting. Most of that which has survived belongs demonstrably to the middle of the eighth century. To the left of the colossal Christ in the apse stands a bishop with the square nimbus, which shows that a contemporary person is represented. Beside him is his name: it is Paul I (757-767).

A glimpse, by the way, was got of this figure when the apse was excavated nearly two hundred years ago; but the rest is new to us. In the chapel to the left, beneath a Crucifixion of extraordinary brilliancy which fills the recess above the altar (the base of which still stands in its place), the Virgin is represented, surrounded by Peter and Paul, Quiricus and Julita, the saints to whom the chapel was dedicated, as the paintings on the side-walls show. But the two figures at either extremity of the group are of still greater interest for us. To the left, with the square nimbus and his name clearly inscribed, stands Pope Zacharias (741-752). To the right an ecclesiastic presents the model of a church to the Virgin. Beside him appears the inscription which settles the name of the church. Written fully it runs, in the ungrammatical Latin of the time: "THEODOTUS PRIMOCERUS DEFENSORUM ET DISPENSATORE SANCTAE DEI GENETRICES SENPERQUE VIRGO MARIE QUI APPELLATUR ANTIQUA." Theodotus can hardly be any other than the uncle of Hadrian I, who, we are told in the "*Book of the Popes*," began life as an official of the Byzantine Government and afterward became one of the highest dignitaries of the Roman Church. The scenes from the Old Testament which covered the side-walls of the church are in the same style as these paintings, and formed part of the same scheme of decoration. But on the wall to the right of the apse accident has revealed several layers of painting below.

Without attempting here to distinguish these minutely, one may say that the earliest of them belong to a time when the classical tradition of painting was still vigorous, and that some of the later fragments, though harder and more conventional in style, still bear evidence to the continuance of that tradition. In any case, there is a world of difference between them and the eighth-century pictures. The same impression is conveyed by some scenes from the life of Christ on the side-walls of the sanctuary, and, in a less degree, by the fragments of Old-Testament subjects mostly on the screens in the body of the church. They recall the miniatures which illustrate Christian MSS. of the fourth to the sixth century. Now, we know that it was not (with rare exceptions) till after the Byzantine conquest in the sixth century that the ancient buildings in Rome began to be converted into churches. By the seventh century, as we have seen, St. Mary's had been already long enough in existence to be distinguished as "Antiqua" from some more recent church. The paintings which show the classical influence cannot be put later than this, and one would expect them to belong rather to the earlier days of the Byzantine dominion. At present the work of John VII is not obvious; but we must remember how comparatively small a portion of the painted surface of the interior has survived. Then, in the middle of the eighth century, the apse, chapels and outer walls were almost completely redecored.

As one stands before the Crucifixion in the side-chapel, one cannot but reflect on the extraordinary fortune which has preserved to us a dated picture of the eighth century with all the freshness and crudity of its original color. Relatively speaking, but a short time must have elapsed before the church was abandoned, probably after an earthquake which filled the building with débris and sealed up the paintings till our own day. Fragmentary as are the remains, and poor from an artistic point of view as is the work of the eighth century which forms the bulk of them, they are, nevertheless, of immense importance for the history of painting as helping to bridge the gap between the end of the Classical tradition and the beginnings of the Italian Renaissance, just where the evidence has hitherto failed us. It is much to be feared that the paintings, now that they are exposed, will soon lose the freshness of their coloring, as indeed some have done already. They are protected so far as possible by wooden roofs, and careful drawings are being made of the whole,



but it behoves those to make haste who would enjoy the unique privilege of seeing with their own eyes specimens of the painting of the seventh and eighth centuries, practically as the artists left them. They are but fragments, it is true, but they enable us to realize, as we could hardly have hoped to do, the appearance of that which, without exaggeration, may be described as the Sistine Chapel of the eighth century.

#### THE MURAL DECORATION OF THE PALACE OF WESTMINSTER.



THE following letter from Sir E. J. Poynter has appeared in the *London Times*:—

"Lord Stanmore's motion in the House of Lords for 'a Royal Commission similar in character and object to the Fine-Arts Commission of 1842' raised an important question, but it came, as he justly foresaw, to nothing; his Lordship 'knew that the Government would not do what he asked.' The prediction was safe enough. The Prime Minister himself confessed that such a motion was not likely to find a very large sympathy among those who govern the country, and he expressed an opinion that if the work of the Commission was not continued after the lamented and too early death of the Prince Consort it was that 'there was no one, there could be no one, fit to take up the work' thus inaugurated and encouraged for the twenty years during which the Commission was in being. The Prince Consort was, no doubt, in an exceptional position for the happy fulfilment of such a task, not only on account of the exceptional enthusiasm which he felt in the encouragement of the fine-arts, but because he was too high-placed for the administration of the snub with which Governments are too apt to meet the efforts of less exalted individuals in the same direction. But it does not seem indisputable that the work should necessarily have been dropped when the Commission came to an end; an effort so well begun and so valuable in the interests of the higher forms of fine-art and for the decoration of the building on which so much money had been lavished to make it worthy of the nation might very well have been carried on under the successive First Commissioners of Works, one of whose proper functions may be said to be to propose and administer a sum to be voted by Parliament for such purposes; it is, indeed, hardly just to the memory of a most distinguished chief of the Office of Works to state that there was no one fit to succeed to the position which the Prince Consort took in this matter. But Sir Henry Layard was not the Prince Consort; a modest attempt on his part during his brief tenure of the office to continue the decoration of St. Stephen's Hall, at an expenditure of something under £5,000 spread over four years, seems to have inspired the Government with such terror that he was promptly offered a diplomatic post and sent to expend his magnificent energies as ambassador at Madrid; and, in order apparently to accentuate the reasons for his dismissal to what was, no doubt, a higher, but to a man of Sir Henry Layard's tastes and character a less glorious, position, the place was filled by the notorious Mr. Ayrton, who could, no doubt, be trusted to treat all such nonsensical ideas as the encouragement of the fine-arts with the graceful contempt which he displayed for 'market-gardeners' in the person of Sir Joseph Hooker.

"I refer to this episode of past history because it may account to a considerable extent for the Prince Consort having no successor in his admirable attempt to bring about a renaissance of the higher decorative forms of art in England. That the result was somewhat of a disappointment is not surprising; as Lord Stanmore justly pointed out, the experiment of decorative fresco-painting on a large scale was new to this country, and that there should have been some failures is hardly to be wondered at, but I venture to say that, in spite of the ridicule which was poured on the achievements of the Commission, in consequence, no doubt, of a serious want of success in some instances, the result as a whole was not unworthy of the effort. Many of the paintings suffered from want of experience on the part of our artists in the material employed, and others, no doubt, were inadequate for their position through their being entrusted to painters to whom the treatment of great historic subjects was not familiar or congenial. But I have no hesitation in asserting that the series of paintings by Dyce in the Robing-room of the House of Lords, only too little known to artists and the public, will stand comparison for beauty of design and purity of color, no less than for accomplished workmanship, with the best Italian decorative work of the fifteenth century. Again, the two great paintings by Maclise, full as they are, no doubt, of strange faults, are at least a serious attempt on the part of the artist to invest with appropriate dignity of style the two greatest episodes of English history; they are the work of a prolific, if somewhat academic, designer endowed with a fiery energy, not seeing his way clearly through a mist of bad and effete tradition, but grappling with unwearied labor with enormous difficulties and displaying qualities well worthy of study and imitation.

"But the scoffers indulged themselves freely at the expense of the Commission, and it was partly, no doubt, due to the indiscriminate ridicule with which its efforts were met that that apathy to which the Prime Minister referred arose in the mind of the public. Ridicule is, however, no test of the merit of a work of art. Witness the ridicule lavished on works, now famous, of Millais and Burne-Jones in their earlier days. To some people all art is ridiculous, and there

is no work of art, however great, which does not lie open to criticism from one point-of-view or another. A most eminent scientific man found the 'Madonna del San Sisto' ridiculous in an argument which I endeavored to sustain with him, not because he considered it an inadequate treatment of so great a subject, but because, the necessary conventions of art being unintelligible to him, he had discovered that in the radiant light with which Raphael has surrounded the Madonna and Child it would be impossible to distinguish their faces. The ridicule therefore which was showered on the efforts of our painters of the fifties may be set aside as of no account. The moment perhaps was inauspicious for the general production of great work. The best men of the late generation had not come forward at the commencement of the Commission. Leighton, Millais, Burne-Jones and Albert Moore were still at school, and up to the end of the sittings of the Commission only one work had been entrusted to Watts—a work which subsequently, no doubt, suffered great deterioration from the imperfect knowledge of fresco-painting which prevailed at the time, but which deserved a better fate than (in common with six other panels in the upper lobby) to be pasted over with wall-paper. Why, indeed, as Lord Stanmore asked the House of Lords, should not some effort have been made to restore these paintings, like those in the Lords' Chamber, instead of subjecting them to this ignominious treatment?

"It was precisely since the labors of the Commission terminated that our best masters of decorative painting came into prominence, and yet during these forty years not one of their works has been in requisition for the decoration of the Palace of Westminster. Two mosaics have been placed in St. Stephen's Hall, one in the time of Sir Henry Layard, as part of his general scheme for its decoration, and another, after an interval of thirty years, under the régime of Mr. Plunket. This and the papering over of the seven pictures already executed in the upper lobby are the solitary contributions which successive Governments have made during forty years towards completing the scheme of the Royal Commission presided over by the Prince Consort.

"Is Lord Stanmore really asking for any abnormal or excessive effort on the part of the Government in moving that a body should be appointed having power over the expenditure of a small annual amount to carry on with some continuity the very reasonable desires of the Prince Consort's Commission? At present such efforts are purely spasmodic and capricious, depending on the individual taste of the First Commissioner of Works for the time being, subject to stern repression by the Treasury. No doubt Sir Henry Layard's fate has acted as a deterrent on subsequent First Commissioners. Further, is it certainly a good thing, as Lord Rosebery suggested, that the Government does little for art? It appears to me that a Government, by commissioning such paintings as those by Dyce and Maclise, to which I have referred, does what it is not in the power of private individuals to effect. Municipal bodies doubtless can, and do occasionally, make a generous movement in the encouragement of monumental works; Madox Brown, for instance, was for years engaged on, and fortunately lived to complete, the remarkable series of paintings commissioned for the Town-hall at Manchester. Such undertakings may be considered to have resulted from the initiative of the Royal Commission of 1842. The Government is, in fact, in a position to set the example in these matters, and I am of opinion that it is of immense advantage to the practice of the fine-arts that they should exercise their powers in this respect. The mere fact that an artist, especially if he be young, receives a commission from the State gives a stimulus to his energies which no lesser form of patronage can supply; and when a series of works such as those for the decoration of Westminster Palace brings various painters into competition with each other the sense of emulation comes in to call out their best energies, while the scale on which such works are required and the class of subject with which they have to deal are important factors in the production of great work. The artist feels also a certain pride in the thought that he is emulating the achievements of the great masters of past times, and he has the consciousness, which puts him on his mettle, that his commission is of national importance and will stand before the eyes of the nation for its judgment."



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THE IONIC ORDER: TWO PLATES.

SEE "The American Vignola," elsewhere in this issue.

MALMESBURY ABBEY, ENGLAND.

A PORTION of this illustration is copied from the *Builder*. See article on "Malmesbury Abbey," elsewhere in this issue.

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OF this building the architects write as follows: "The drawings do not show by any means what we intended to do originally. We intended to construct the building in the same scheme as the front of the Aguilar Free Library, 110th Street, near Third Avenue (See *American Architect* for July 6, 1901). Our idea was to construct the archway on the first story of the store of steel, showing the construction of the cantilevers and showing the top of the building of a light material, etc. The owner of the building, however, would not permit us to carry out these ideas as did the Trustees of the Aguilar Free Library. It was a very difficult problem, because, as will be seen, the whole width of the lot on the avenue is but 20 feet, and while there was plenty of width on 38th Street, we had very little counterbalance on the other side. The idea was to get a large show-window on the Fifth-Avenue corner and two entrances to the store with a 20' front, and avoid a corner-post in the window. We had explained this scheme to several of our clients already, but none of them would permit us to carry out our idea in their buildings, because they were afraid that the refraction of the glass would prevent people seeing objects in the window. This was easily overcome however. At 38th Street there is absolutely no refraction to the glass, but this radius is the smallest possible radius that will contain no reflection, and the smallest possible piece of jewelry can be readily seen. The glass was simply carefully bent, and with sufficient radius to flatten it out. Another question was that of cost, and the building complete in every respect was erected at less than thirty cents per cubic foot. The basement and first story are built of limestone and above of brick (rain-washed) laid up in Flemish bond, with  $\frac{3}{8}$ " joints struck in black mortar, and terra-cotta which exactly matches the stone in color and texture.

MALMESBURY ABBEY, ENGLAND: FROM THE SOUTHWEST.

THE GREAT PORCH: MALMESBURY ABBEY, ENGLAND.

NORMAN DOORWAY: MALMESBURY ABBEY, ENGLAND.

INTERIOR: MALMESBURY ABBEY, ENGLAND.



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

#### A TOKEN OF BRITISH SYMPATHY.

BOSTON, MASS., September 16, 1901.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—Yesterday I received this cablegram: "Peabody, Boston. Our profoundest sympathy with American Institute. National mourning. President, Royal Institute British Architects."

I at once replied to Mr. Emerson that this sympathy and friendliness on the part of the Royal Institute is greatly appreciated. I think you will be glad to print Mr. Emerson's message in your journal, so that such a fraternal and cordial word may reach as quickly as possible all for whom it was intended.

Yours very truly,

ROBERT S. PEABODY, President, A. I. A.



\* VANDALISM IN THE SHAKESPEARE CHURCH.—Prof. Albert H. Smyth, in a letter to the *Public Ledger*, of Philadelphia, written at Stratford-on-Avon, August 23, thus refers to certain strange proceedings in the church of Shakespeare's burial, carried on under the name of "restora-

tion": Sir Theodore Martin recently placed in Stratford church a marble pulpit of exquisite workmanship, as a permanent memorial to his distinguished and lamented wife. It was a generous and beautiful gift, but it was not received without an unseemly squabble as to its design and its place in the church. It is my unpleasant duty to relate that it has already been mutilated, and that its mutilation has evidently been planned and ordered by some one high in authority. One of the beautifully carved figures about the pulpit represented St. Jerome, bearing a crozier. By some mysterious order, and apparently without any communication with the generous donor of the pulpit, or with any other person whatsoever, the crozier has been sawed away from the figure, apparently because ecclesiastical pedantry is offended by the assumption that St. Jerome was a bishop! Many and strange have been the changes made in Shakespeare's church in the last fifteen years. In the name of "restoration," a work of destruction and transformation has gone steadily on. The galleries have been torn down, and the solid masonry back of the bust has been removed to make way for a hideous window, vulgarly suggestive of the Stratford "mop." Even the old church doors have mysteriously disappeared, vanishing like the gates of Gaza, if not upon a strong man's back, at least by a strong man's will and stern compulsion. When the visitor looks up to the hoary, crumbling tower of the Guild Chapel, and understands that no passion of homage can possibly perpetuate much longer its matchless charm, and realizes that a little care and money now might save all that beauty to the world, he becomes more impatient of the petty vandalism and unnecessary waste of money in the alterations in the church, which make the sacred place strange to the eyes of those who, a few years ago, loved to pray and meditate by the grave of Shakespeare.

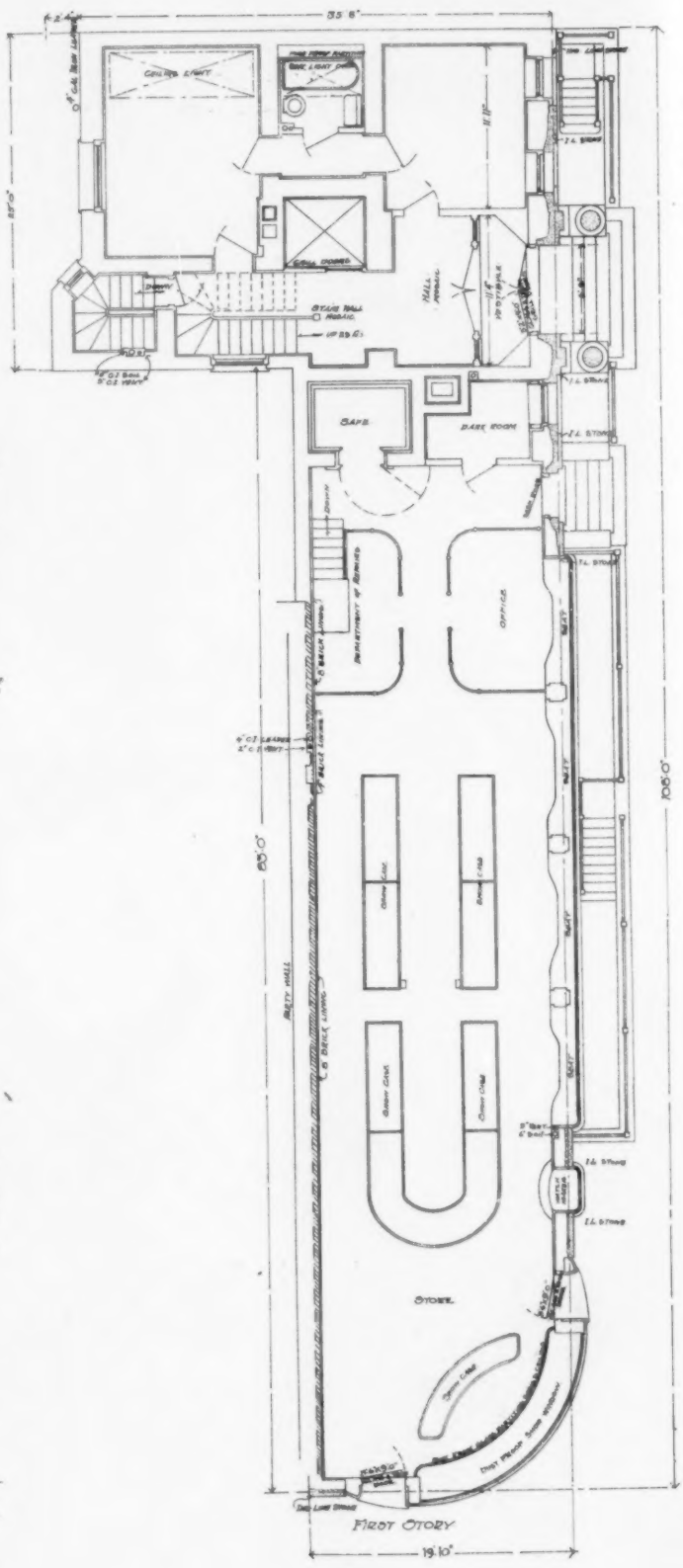
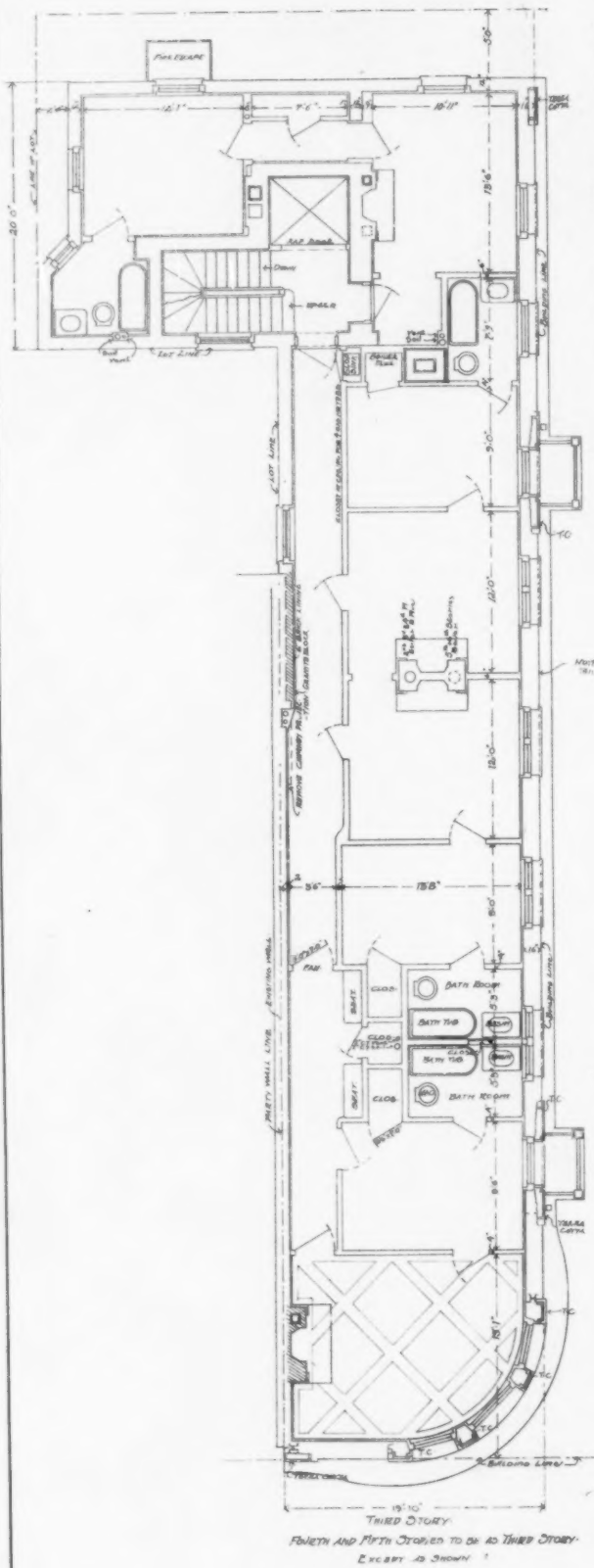
TYPHOID AND DRINKING-WATER.—Dr. Leigh Canney writes a striking letter to the London press in support of the theory that typhoid, the great plague of armies in the field, is due in almost every case to infected water, and that the danger from dust and flies is very much less than is commonly supposed. He cites the epidemics which occurred among the British troops at Assuan in 1884, 1885 and 1886, which were attributed by the medical authority to almost every other cause than bad water, and then, by way of contrast, points to the huge labor-camp, established by Sir John Aird upon the very same sites, for the Nile barrage-works, where typhoid is unknown, although it is exposed to the very same conditions, including the flies and dust, which proved so fatal to the British troops. In this camp there are 8,000 natives and 1,000 Europeans, and yet, in three years, there has not been a single case of typhoid in it—except a few occasionally imported from Alexandria or other cities—simply because Sir John Aird, regardless of trouble or expense, took every possible precaution to secure a supply of pure water for all his laborers. Of course, he has been repaid for his expenditure many times over by the steady progress of his work, without interruption by epidemics. With regard to the existence of the typhoid bacillus in soil Dr. Canney says the conclusion of the best expert opinion on the subject is (1) that in soils in which it might be expected to be present it is never found; (2) that it is extremely difficult for the bacillus to live in moist soil at a temperature over 66 degrees Fahr., even a few hours, or below that temperature for a few days; and (3) it is admitted by all that the action of light and total drying of infected dust is very deadly to the bacillus.—*N. Y. Evening Post*.

EFFECTIVE AUTOMOBILE FIRE-ENGINES.—The automobile fire-engines of the Boston Department were built in 1897, and have been in continuous service since that time, says the *Scientific American*. They weigh nearly nine tons each and are, of course, much heavier than any of the engines drawn by horses; and yet experience has demonstrated that they may be handled and placed in position at a hydrant with less difficulty than a horse-engine. The Boston engines answer second alarms from boxes in the dangerous district, and are considered more reliable hill-climbers in all weathers than horses. The largest size automobile-engines when at work at fires throw an average of about 870 gallons of water a minute, or 52,200 gallons an hour, while the average horse-engine usually throws less than half that amount of water. Upon exceptional occasions when throwing two streams simultaneously horse-engines have been known to play almost 600 gallons of water a minute, but it will be noted that even this quantity is well under that discharged by the self-propelling engine under normal conditions. However, the value of the propellers as fire-quenching agencies has been most conclusively demonstrated at hot and extensive fires, where the streams from their  $1\frac{1}{2}$  inch or 2-inch nozzles appear to have several times the effect of those from the  $1\frac{1}{2}$ -inch nozzles of the horse-engines. Some truly remarkable showings have been made by the "auto" engines during tests. On one occasion one of the propellers played over 1,500 gallons of water a minute, or 90,000 gallons an hour, as compared with about 1,000 gallons a minute, or 60,000 gallons an hour, by the largest and most powerful horse-engine procurable. When the streets are clear the self-propelling engines invariably distance all the hose-wagons drawn by horses. The machines will readily attain a speed of a mile in three minutes, and at tests have shown speed above twenty-five miles an hour.

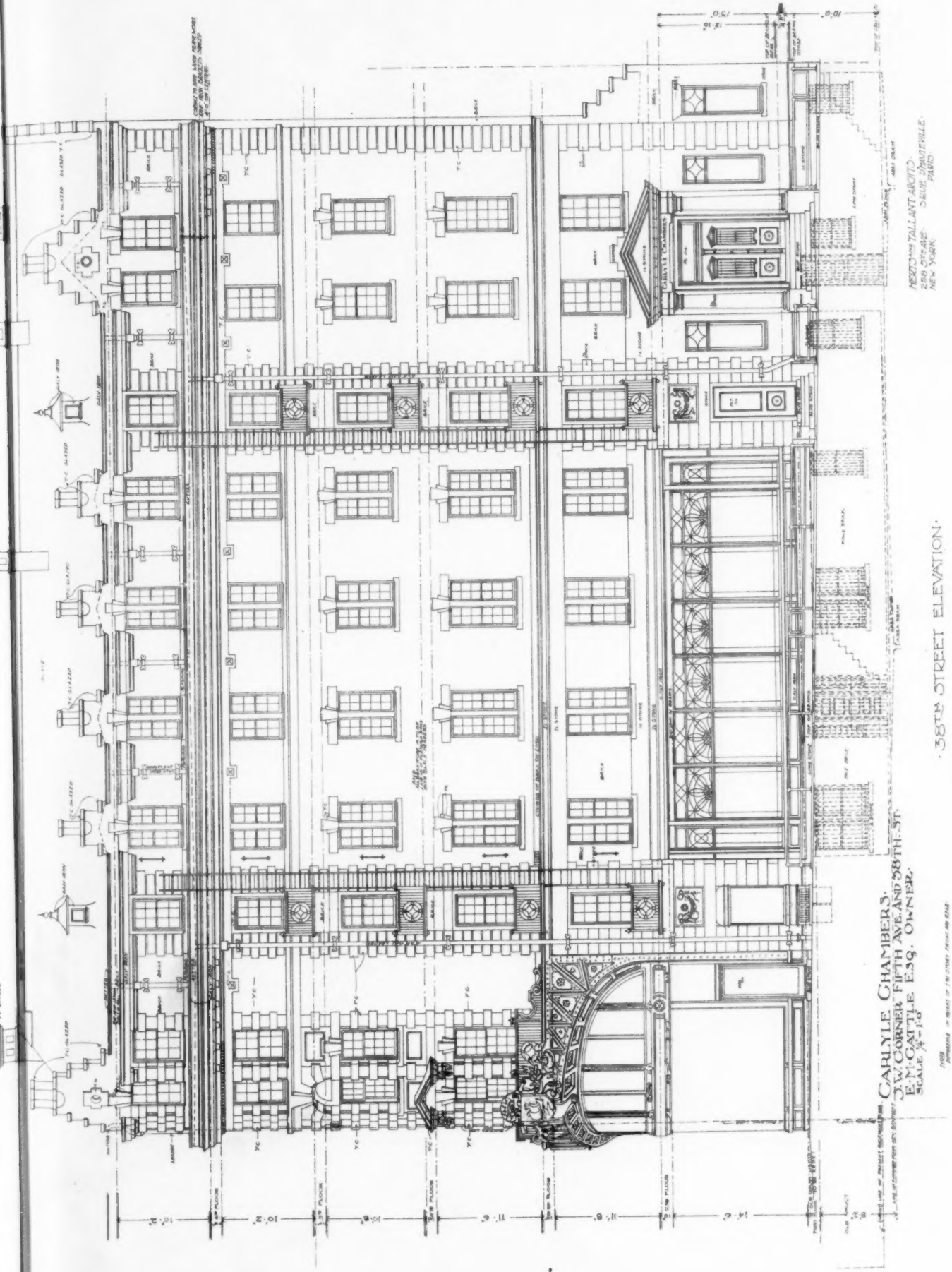
THE BRITISH CEMENT-TRADE.—The following table compiled from statements issued by the Statistical Office of H. M. Customs, London, shows the quantity of cement imported into the United Kingdom in the months of June, 1900 and 1901, to be as follows: Imports of cement from Denmark, June, 1900, 2 tons; 1901, 322 tons; from Germany in 1900, 237 tons; in 1901, 2,905 tons; Holland, in 1900, 384 tons; in 1901, 954 tons; from Belgium, in 1900, 7,995 tons; in 1901, 13,484 tons; from France, in 1900, 520 tons; in 1901, 609 tons; from the United States, in 1900, 1 ton; in 1901, nil. The exports of cement the produce of the United Kingdom to all countries amounted to 31,253 tons in June, 1901, as compared with 35,137 tons in June, 1900.—*Stone Trades Journal*.







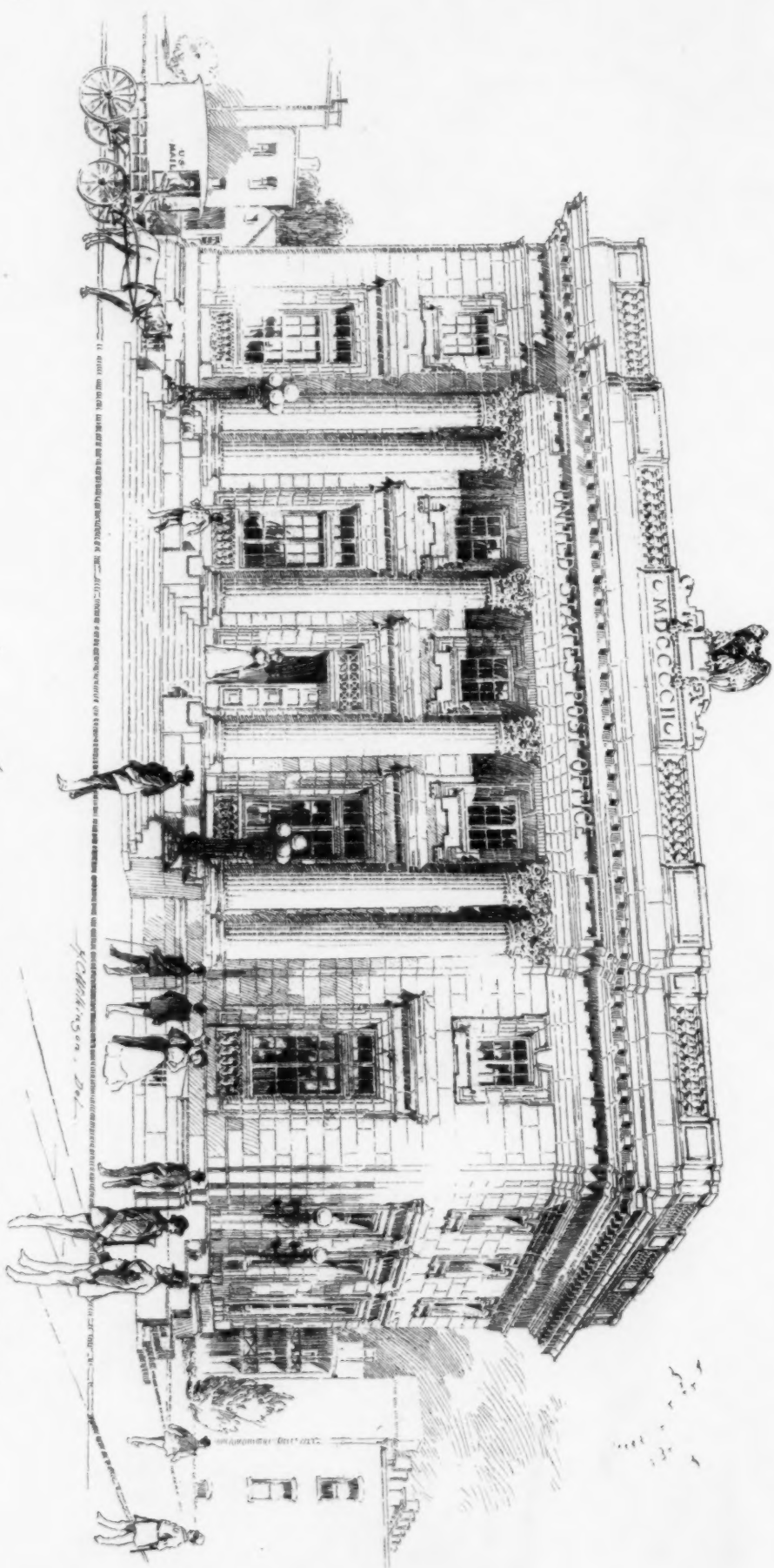




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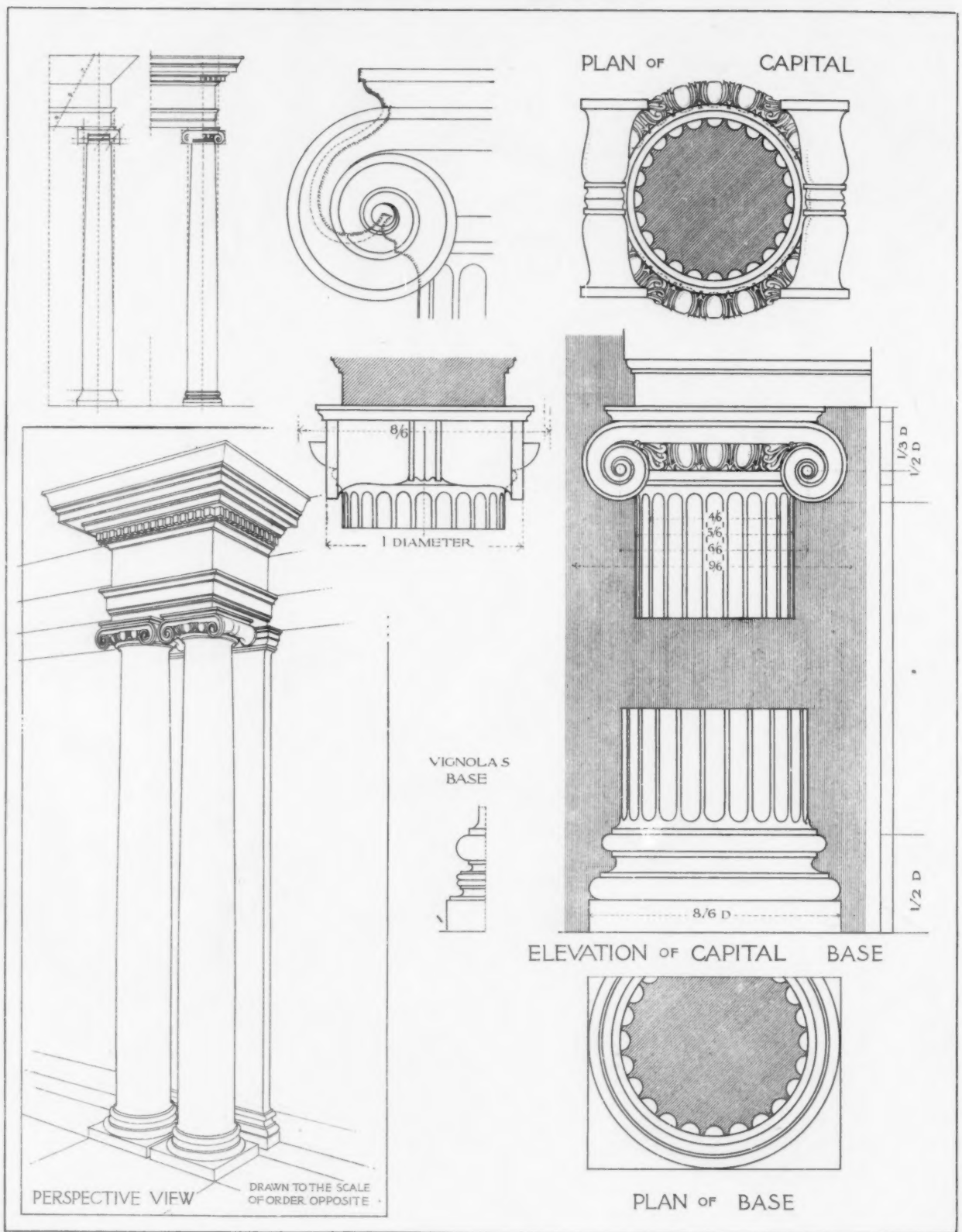


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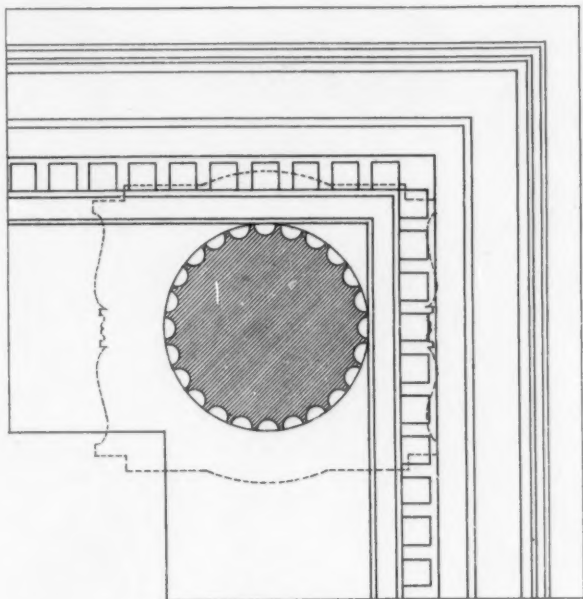


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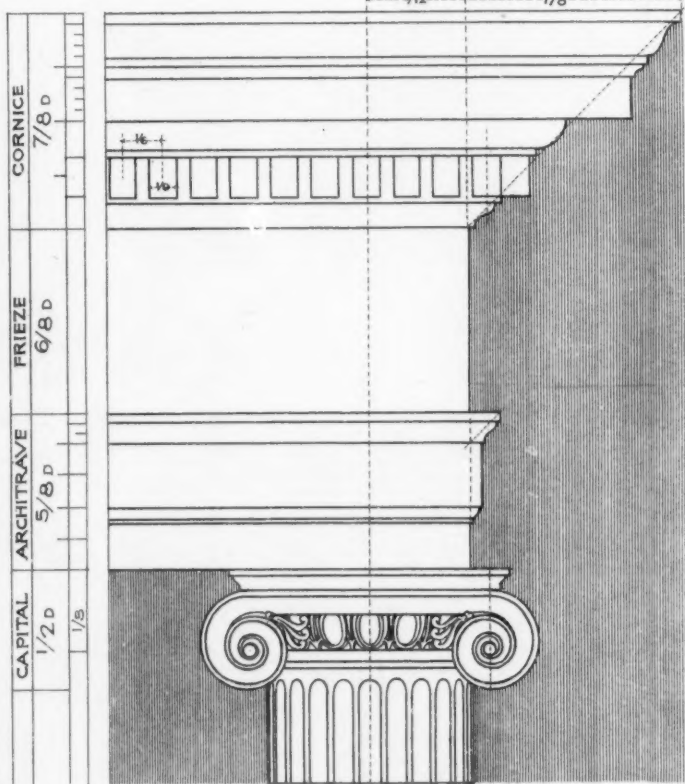
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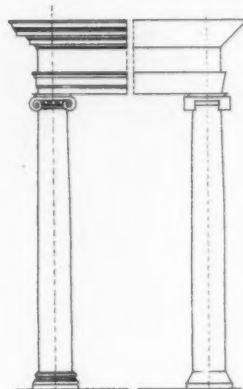
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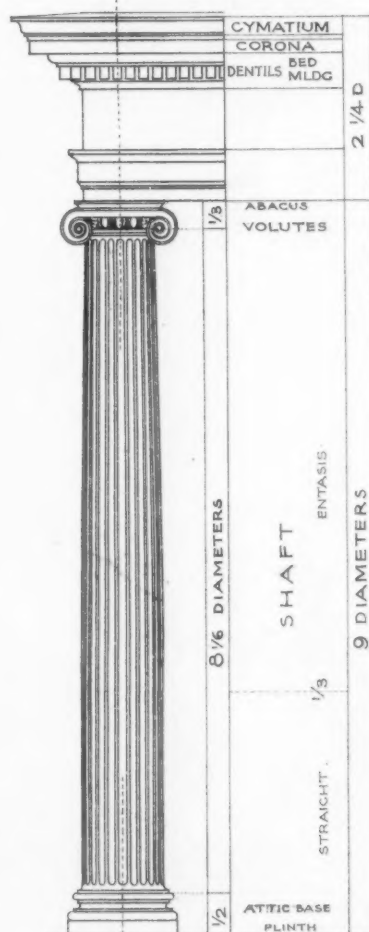


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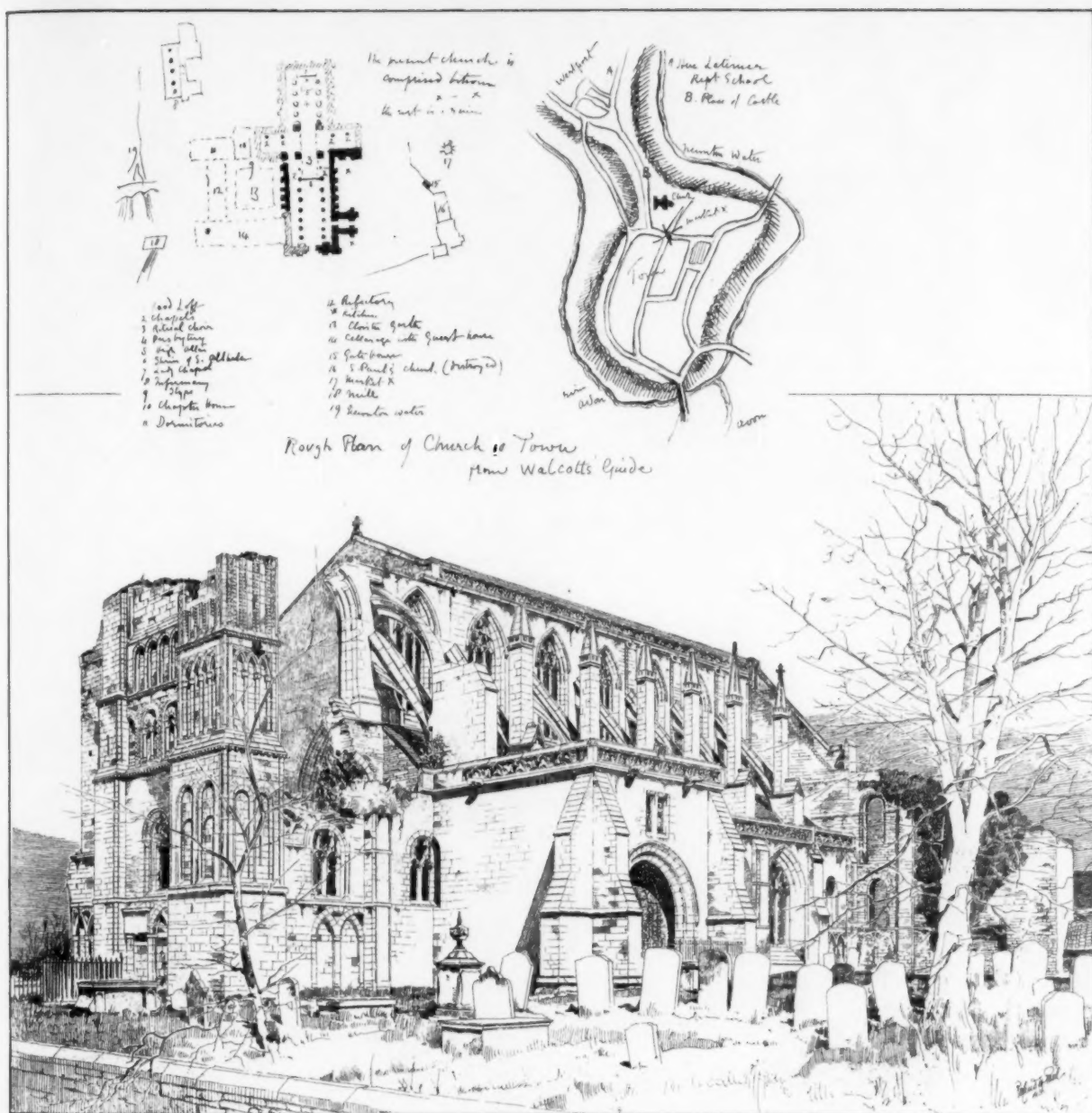
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New England Felt Roofing Works.....[Roofing.	<b>Ithaca.</b> Cornell University.....[School.	Yale & Towne.....[Hardware (Art).	<b>York.</b> Vapor Heating Co.....[Heating Apparatus, Steam.
Samson Cordage Works.....[Sash-Cord.	<b>Jamestown.</b> Art Metal Construction Co.....[Art Metal	<b>Rochester.</b> Cutler Mfg. Co.....[Mail Chutes.	<b>VERMONT.</b>
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The matter already illustrated may in small part be classified thus:

## PUBLIC BUILDINGS

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

## CHURCHES

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

## IMPORTANT HOUSES

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

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

Porches and Doorways . . . . .	67 Subjects
Staircases . . . . .	21 "
Mantelpieces . . . . .	81 "
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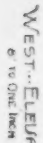
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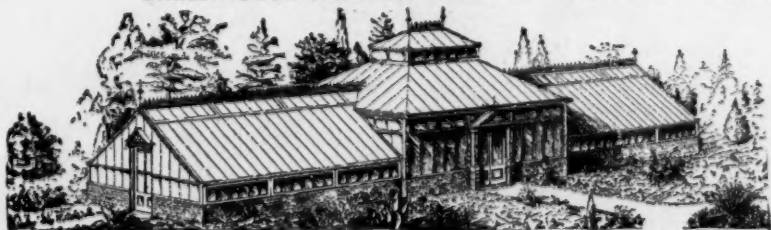
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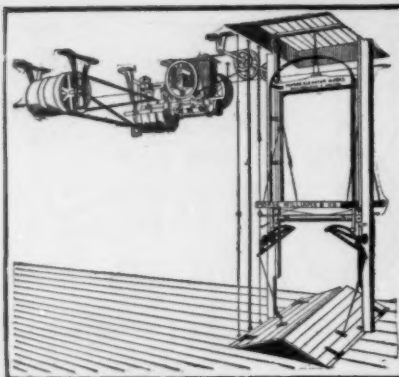
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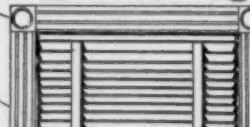


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**THE KEASBEY & MATTISON CO.,** the owners of the patents for magnesia covering, have commenced a suit in the United States Circuit Court for the Southern District of New York against the Philip Carey Mfg. Co., George D. Crabbs, J. E. Breese, Schoellkopf, Hartford & Hanna Co., J. F. Schoellkopf, Jr., James Hartford, W. W. Hanna, C. P. Hugo Schoellkopf and Jesse W. Starr, to restrain the defendants from making and selling magnesia covering for boilers and steam pipes containing more than 50 per cent of magnesia, and especially coverings containing 85 per cent magnesia.

The Bill prays for a preliminary writ of injunction, to be continued during the pendency of the suit, and upon the final determination thereof to be made perpetual, and also demands an accounting and damages.

☞ All persons are respectfully requested to refrain from purchasing covering infringing these patents, as such purchasing must of necessity lead to suit. ☞

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## BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

**Fort Wayne, Ind.**—Report states that the Wabash Railroad will erect a \$100,000 passenger station here next Spring.

**Galveston, Tex.**—A Central Methodist Church will be erected at the corner of Avenue I and 19th St.; cost, \$20,000.

**Glassport, Pa.**—Wilson & Lindeman, Oppenheimer Building, McKeesport, have drawn plans for a \$20,000 three-story brick hotel, for John Hays.

**Gregson Springs, Mont.**—It is rumored that Jas. Breen, of Spokane, Wash., and Con Hayes have bought the Gregson property and will erect a modern hotel and sanitarium, a public plunge and other structures, and open them next April. Cost of undertaking, \$100,000.

**Hartford, Conn.**—The general contract for the construction of the new school-house at the corner of Wetherfield Ave. and Bodwell St. has been awarded to Halsey B. Philbrick; appropriation is \$55,000.

The contract has been awarded Wm. F. O'Neill for the erection of a new building for the Hartford Lodge of Elks on Prospect St. Work of removing old buildings now on site will begin at once. Estimated cost, \$40,000.

**Havre de Grace, Md.**—It is reported that Stephen J. Seneca and wife of this place, are to build a church for the Methodist Episcopal congregation, costing \$35,000. Rev. Mr. Hayes, pastor.

**Houghton, Mich.**—Paul F. P. Mueller, Schiller Building, Chicago, has the contract for the erection of the new Citizens' National Bank. It will be three stories, 50' x 100', and cost \$40,000.

**Irvine, Ky.**—A \$30,000 Baptist college is to be erected here.

**Kansas City, Mo.**—The Geisler Manufacturing Co. will construct a five-story warehouse, 75' x 150', at 1410 Union Ave., to cost \$55,000.

Plans are being prepared by Root & Siemens for a \$50,000 factory and warehouse for W. J. Smith & Sons on Guinotte Ave., between Lexington and Lydia Aves.

The Metropolitan St. Ry. Co. is to build a \$40,000 brick car-shop and barn at 9th and Lister Sts.

W. J. Smith & Sons will build a \$50,000 factory and warehouse, 120' x 258', in accordance with plans by Root & Siemens.

**Louisville, Ky.**—The Kentucky Packing & Abattoir Co. has been organized with a capital of \$500,000. The company will erect a mammoth plant on Floyd St.

**Memphis, Tenn.**—E. N. Whitford will erect a four-story brick warehouse on Shelby St.; cost, \$30,000. An annex will be built to St. Joseph's Hospital to cost \$75,000.

**Milwaukee, Wis.**—Uehling & Linde, Stumpf & Langhoff Building, are preparing plans for an office-building to be erected on Park Pl. and Newhall St., for the Christiansen Manufacturing Co.; cost, \$25,000.

**Minneapolis, Minn.**—J. & W. A. Elliott have the contract to erect the new Swedish hospital on 10th Ave. and 8th St.; cost, \$30,000. Plans by L. A. Lamoreaux.

Plans have been drawn by F. B. and L. L. Long, Kasota Building, for warehouse for Janney, Semple, Hill & Co., to be erected on 1st Ave. It will be five stories high, 53' x 94' and 82' x 180', constructed of pressed brick, terra-cotta and sandstone, and will cost \$50,000.

**Mitchell, Ind.**—The Lehigh Portland Cement Co., of Allentown, will erect a \$40,000 cement-mill here.

**Monticello, Ind.**—J. B. Goodall was awarded the contract for erecting the \$20,000 three-story pressed brick and stone temple, 60' x 115', for the Odd Fellows, after plans by J. E. Crain, Logansport.

**Muncie, Ind.**—This city proposes to build a \$50,000 library. C. A. Budd, chmn. of com.

**Nashville, Tenn.**—The Warner estate will build a \$75,000 ten-story hotel at Broad and Walnut Sts.

## BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

**New Haven, Conn.**—Plans have been prepared by L. W. Robinson, Exchange Building, for a \$35,000 building to be erected on Orange and Court Sts. for the City Missionary Association.

**Newport News, Va.**—The Newport News Baptist Church will erect a new edifice, to cost \$30,000.

**Newport, R. I.**—Plans have been prepared for a memorial building to be presented to the Newport Hospital Trustees by Mrs. Cornelius Vanderbilt. It will be erected, it is said, at the east end of the hospital grounds, near Powell Ave.

**New York, N. Y.**—C. K. Billings, of Chicago, Ill., has purchased about 100 lots on Fort Tryon Hill in the Fort Washington Ridge district. A fine residence and a large stable will be built thereon in the near future. The stable will be fitted for 50 or 60 horses.

A new \$50,000 church and rectory will be erected on Delancey and Cannon Sts. by the Church of St. Rose of Lima. Plans by J. C. Kirby.

The old buildings Nos. 44 to 50 W. 45th St., extending to 43 W. 44th St., are being torn down to make way for the new twelve-story apartment-hotel to be known as the Fillmore. Architects, Ludlow & Valentine, 100 Broadway.

Plans are being prepared at the department of bridges for the new bascule bridge to be built across Newtown Creek at Vernon Ave.; cost will be \$700,000.

**Norfolk, Va.**—A new \$50,000 Carnegie library is to be erected here.

**North Adams, Mass.**—Plans have been prepared by Messrs. Weber Bros. for a large addition to their shoe-factory. New building will be of brick, three stories high with basement, and measuring 40' x 150'; cost, about \$20,000.

**Oakland, Cal.**—The Trustees of the Merritt Hospital are considering the construction of a \$600,000 hospital.

**Omaha, Neb.**—The new auditorium will cost in the neighborhood of \$150,000. John Latenser is the selected architect.

**Philadelphia, Pa.**—The Crane Ice Cream Co. will erect a four-story building on 18th and Filbert Sts.; cost, about \$50,000.

\$50,000 will be expended for a steel and stone bridge across the Schuylkill River at Gravers Lane. Reports state that H. C. Frick will build a \$2,000,000 hotel near here. Plans for the building are in course of preparation at the offices of D. H. Burnham & Co., The Cookery, Chicago. It will be a fifteen-story structure of stone, brick and steel construction, trimmed with terra-cotta.

Archbishop Ryan has purchased from Joseph Vanderside land at the northeast corner of 5th St. and Lindsey Ave. for \$22,000. A new Catholic parish will be located at this point.

**Pittsburgh, Pa.**—Vrydaugh & Wolfe, Chronicle Telegraph Building, have completed plans for an addition to the East Liberty Presbyterian Church, which will cost \$75,000.

The First Congregational Church will expend \$75,000 for the erection of a new edifice. Rev. B. G. Newton, pastor.

Plans have been prepared by Wm. M. Bentley, 311 Penn. Building, for a five-story brick, livery stable for the Oakland Livery Co.; cost, \$35,000.

Plans for a brick and stone apartment-house, 60' x 100', to cost \$50,000, are being prepared for David Doughty, 1406 Taylor St.

Plans have been drawn for a twenty-two-story skyscraper to be erected by the Farmers' Deposit Bank. It will cost \$750,000.

The Third Presbyterian Society is to erect a church building after plans by T. P. Chandler. The building will be of cut brownstone, inside and out, and all the trimmings will be of Indiana limestone, and the windows of cut-stone. Quartered oak will be used throughout the interior, and the building will be lighted by electricity. The cost is to be \$200,000.

**Pullman, Wash.**—A sale of lands of the agricultural college is to be made soon and funds will be thus secured for the new chemistry building to cost \$25,000.

**Raleigh, N. C.**—The Trust Co. will soon begin the erection of a \$50,000 five-story office-building.

**Richmond, Va.**—\$350,000 will be expended to enlarge the penitentiary.

**Riverside, Cal.**—Andrew Carnegie has offered this city \$20,000 for a public library.

**Salt Lake City, Utah.**—C. M. Neuhausen, 528 Dooly Block, has drawn plans for a new wing to the Holy Cross Hospital, to cost \$25,000.

**Sharon, Pa.**—Report states that Albert Ward will erect a \$45,000 hotel here.

**South Groveland, Mass.**—Wm. H. McGinty, 63 State St., Boston, is preparing plans for the alterations and enlargement of St. Patrick's R. C. Church, including frescoing, heating, etc., to the extent of about \$15,000. Nothing let.

**St. Louis, Mo.**—The Hadley-Dean Glass Co. will erect a warehouse and office-building at 11th and Lucas Aves. It will be five stories high, 60' x 100', of brick, terra-cotta and stone; cost, about \$75,000. Architect, I. S. Taylor.

**St. Paul, Minn.**—A new school-house, costing \$60,000, will be erected on Carroll St. by the Board of Education.

The Wisconsin Ry. Co. is to erect on 3d St., near Pine, a two-story brick freight depot, costing \$63,000.

The State Board of Control is considering a location for the new girls' school to be built in the spring; cost, \$40,000.

**Tacony, Pa.**—Wm. Steele & Sons have a permit to build the new \$40,000 glass-factory for the E. A. Gillinder Glass Co. It will be two stories, 80' x 250'.

**Waco, Tex.**—Report states that F. L. Carroll has donated \$60,000 to the Baylor University for erecting a library and chapel building.

**Warren, R. I.**—The plans of Albert H. Humes, of Pawtucket, have been accepted for a \$30,000 school to be erected on Joyce St. and Railroad Ave.

**Worcester, Mass.**—Plans are now being figured for the large car-barns of the street railway company to be erected on Main St. and Gates Lane.

## BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Estimated cost, \$75,000. Urgel Jacques, 13 Blackstone St., has charge and will let all contracts.

## ALTERATIONS AND ADDITIONS.

**Brooklyn, N. Y.**—Eagle St., cor. West St., two-sty' bk. extension to factory, 58' x 100'; \$11,000; o., Rutherford & Barnes, 398 Driggs Ave.; a., A. W. Barnes, Philadelphia, Pa.

**St. Mark's Ave., nr. Underhill Ave., five-sty' bk. extension to factory, 42' 5" x 60' 2"; \$20,000; o., H. L. Inich and J. L. Davis, 315 St. Mark's Ave.**

## APARTMENT-HOUSES.

**Boston, Mass.**—Boylston St., cor. Hemmenway Road, Ward II, six-sty' bk. flats, 120' x 144'; flat roof, steam; \$300,000; o., Carlton Hotel Trust; b., Geo. Fuller, 27 State St.; a., A. H. Bowditch.

**Cambridge, Mass.**—Windsor St., nr. Washington St., three-sty' bk. st. & fr. flats, 44' x 63'; \$16,000; o., Wm. H. Eliphale; b., J. W. McArthur & Co.

**Chicago, Ill.**—Oakenshield Ave., Nos. 4367-69, four-sty' aparts., 50' x 85'; \$60,000; o., E. W. Andrews; a., H. F. Harned; b., W. G. Carter, 519 Chamber of Commerce.

## CLUB-HOUSES.

**Chicago, Ill.**—Michigan Ave., Nos. 2406-8, six-sty' club-house, 42' x 61'; \$5,000; o., Standard Club Co.; a., Treat & Adler; b., Falkenau Construction Co., 1116 Stock Exchange.

## EDUCATIONAL.

**Chicago, Ill.**—Starr Ave., Nos. 6413-19, four-sty' school, 61' x 100'; \$70,000; o., St. Cyril's College; a., A. F. Hughes.

## FACTORIES.

**New York, N. Y.**—W. Eighteenth St., No. 38, six-sty' bk. factory, 25' x 184'; \$125,000; o., Anton L. Olsen, 1169 Baretto St.; a., C. Abbott French, 406 W. 42d St.

**Somerville, Mass.**—Two-sty' bk. & st. factory, building, steel frame, 41' x 58' 8"; \$15,000; o., American Tube Works; b., L. P. Soule & Co., Boston; a., Arthur F. Gray, Boston.

**Worcester, Mass.**—Five-sty' bk. & st. building, 40' x 70'; flat roof, hot air & steam; \$25,000; o., Royal Worcester Corset Co.; b., J. W. Bishop & Co.; a., Arthur F. Gray, Boston.

## HOTELS.

**New York, N. Y.**—Thirty-fifth St., nr. 5th Ave., No. 42, twelve-sty' st. front hotel, 60' x 94' 9", mastic roof; \$400,000; o., Henry J. Baker, 100 William St.; a., Clarence True, 2291 Broadway.

**Southern Boulevard, cor. Willis Ave., four-sty' bk. hotel, 27' x 74'; tile roof; \$30,000; o., John & Mathias Haffen, 2835 Third Ave.; a., A. F. A. Schmitt, 604 Courtlandt Ave.**

## HOUSES.

**Boston, Mass.**—Columbia Road, Nos. 200-204, Ward 20, 3 three-sty' bk. dwells, 32' x 73', 29' x 77' & 33' x 73'; flat roof, steam; \$35,000; o., Eliza B. Macquarrie; b., A. Hoffecker, 107 Clifton St.; a., J. Merrill Brown.

**Mill St., nr. Talbot Ave., Ward 24, two-sty' fr. dwell., 23' x 37'; pitch roof, furnace; \$4,500; o., J. McHugh; b., J. S. McLearn.**

**Beech St., cor. Newberg St., Ward 23, two-sty' fr. dwell., 34' x 34'; pitch roof, furnace; \$4,500; o., Julius Hovestadt; a., Morton D. Safford, 274 A St., S. Boston.**

**Bakersfield St., No. 58, Ward 16, two-sty' fr. dwell., 23' x 38'; pitch roof, furnace; \$4,500; o., Charlotte A. Powell; a., F. G. Powell, 102 State St.**

**Brooklyn, N. Y.**—Marlborough Rd., nr. Albemarle Road, 24-sty' fr. dwell., 29' x 33' 10", shingle roof; \$6,000; o., Dean Alvord, on premises; a., J. J. Pettit, 186 Remsen St.

**Eastern Parkway, cor. Rogers Ave., 5 three-sty' bk. dwells, 19' x 45'; \$22,500; o., J. J. Kever, 83 Chauncey St.; a., C. Infanger, 90 Glenmore Ave.**

**Rutland Road, nr. Bedford Ave., 2 three-sty' & base. bk. dwells, 20' x 48'; \$21,000; o., D. E. Morris, 51 Nassau Ave.; b., P. Tillon, 121 Meserole Ave.**

**Woodruff Ave., cor. Kenmore Pl., 5 three-sty' bk. dwells, 19' 2" x 52' 9"; \$17,500; o., Margaret Mulvihill, 835 Willoughby Ave.; a., H. L. Butler, 202 Broadway, N. Y.**

**Fifth Ave., nr. 48th St., two-sty' bk. store & dwell., 30' x 58'; \$6,000; o., H. O. Binninger, 1048 Fifth Ave.; a., T. Bennett, 198 Fifty-third St.**

**E. Seventeenth St., nr. Church Ave., two-sty' & attic fr. dwell., 28' x 100'; shingle roof; \$6,000; o., J. C. Sawkins, 81 Church Ave.; a., A. D. Isham, 1134 Flatbush Ave.**

**E. Twenty-fourth St., nr. Avenue F, two-sty' & attic fr. dwell., 33' x 35'; shingle roof; \$5,000; o., C. Bauer, E. 24th St. & Foster Ave.; a., F. Persanowsky, Avenue G & Flatbush Ave.**

**Avenue F, nr. Homecrest Ave., two-sty' & attic fr. dwell., 30' x 34'; shingle roof, steam; \$6,000; o., Mrs. Mamie L. Joyner, 11 E. 119th St., N. Y.; a., P. Glenn, 3909 Third Ave., N. Y.**

**Greenwood Ave., cor. E. 5th St., three-sty' fr. store & dwell., 25' x 45'; \$5,000; o., W. Schuhman, 103 Gravesend Ave.; a., J. S. Kennedy, 44 Court St.**

**Park Pl., nr. Bedford Ave., 12 three-sty' bk. dwells, 19' x 48'; \$54,000; o., Geo. F. Beatty, 750 Sterling Pl.; a., J. C. Walsh, 1127 Liberty Ave.**

**Chicago, Ill.**—Winthrop Ave., bet. Leland & Lawrence Aves., 11 three-sty' dwells; average cost, \$5,000 each; o., Sam'l Brown, Jr. & Son; b., W. L. Hoffman & Son, 246 W. 47th St.; a., J. Gamble Rogers.

**Evansville, Ind.**—Two-sty' bk. & st. dwell., slate roof, hot water; \$10,000; o., Albert Reinlander; a., E. J. Schlotter.

**Indianapolis, Ind.**—Talbot Ave., two-sty' fr. dwell., pitch roof, hot water; \$10,000; o., Mrs. M. M. Defrees; a., John G. Thurtell, Ingalls Block.

**Minneapolis, Minn.**—S. Elliott Ave., No. 1617, two-sty' bk. veneered dwell., 34' x 50'; pitch roof, furnace; \$10,000; o., August Ekman; b., Charles Peterson, et al.; a., Edward S. Stebbins.

**Bryant Ave., nr. No. 2219, three-sty' fr. dwell., 39' x 60'; hot water; \$15,000; o., G. H. Cook, 2219 Bryant Ave.; a., Keith Co.**

**Newport, R. I.**—Two-sty' fr. dwell., 30' x 48', slate roof, hot water; \$5,000; o., A. Fludder; a., J. D. Johnston.



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### BUILDING INTELLIGENCE.

(Houses Continued.)

New York, N. Y.—*Seventy-ninth St.*, nr. 5th Ave., six-st'y st. front dwell., 30' x 64' 9", tile roof; \$50,000; o., John S. Barnes, 22 E. 48th St.; a., Grosvenor Atterbury, 18 W. 34th St.

*West Farms Road*, nr. Bronx Park Ave., 2 three-st'y fr. dwells. & stores, 22' x 52'; \$13,000; o., August Quiner, on premises; a., Rudolph Mosler, 869 E. 165th St.

*Third Ave.*, cor. 166th St., two-st'y bk. dwell., 39' 9" x 74'; \$8,000; o., Theo. M. Bertino, 1457 Broadway; a., John Brandt, 1270 Amsterdam Ave.

Philadelphia, Pa.—*Lombard St.*, nr. 43d St., 9 three-st'y bk. & iron dwells., 16' x 67'; \$30,000; o. & b., Wm. M. Taylor.

*Wyoming and Wayne Aves.*, Germantown, 9 three-st'y bk. dwells., 16' x 55'; \$36,000; o. & b., Fred H. Henry.

*Baltimore Ave.*, nr. 44th St., six 3½-st'y bk. dwells., 16' x 59'; \$30,000; b., C. W. Masfariane.

Somerville, Mass.—*Benton Road*, nr. Highland Ave., 24-st'y fr. dwell., 29' x 41', pitch roof, furnace; \$5,000; o., Mrs. M. C. Reynolds; b., J. A. Crawford, 19 Eastman Pl.

St. Paul, Minn.—*Summit Ave.*, nr. Nina St., three-st'y st. dwell., 41' x 72', slate roof, comb. heat; \$22,000; o., Charles Schuneman; a., Clarence H. Johnston.

*Summit Ave.*, nr. Aron St., 2½-st'y & base st. & dwell., 64' x 76', slate roof; \$22,000; o., J. W. Cooper; a., Clarence H. Johnston.

*Summit Ave.*, nr. Chestnut St., three-st'y & base fr. dwell., 31' x 44'; \$13,000; o., Geo. A. Prince; a., Louis Lockwood.

### OFFICE BUILDINGS.

New York, N. Y.—*Chambers St.*, cor. Hudson St., six-st'y store & office-building, 27' 5" x 60'; o., John Gerken, 53 Chambers St.; b., J. T. Brady; a., Horgan & Slatery.

*Third Ave.*, nr. 148th St., seven-st'y bk. & st. office-building, 49' 9" x 41' 11" & 33' 2", tile roof; \$60,000; o., Matthias Haffen, 644 E. 152d St.; a., M. J. Garvin, 3307 Third Ave.

*W. One Hundred and Twenty-fourth St.*, Nos. 220-224, four-st'y bk. & st. telephone exchange, 50' x 91' 2", concrete roof; \$100,000; o., N. Y. Telephone Co., 15 Day St.; a., C. L. W. Eidlitz, 1123 Broadway; mason, D. C. Weeks & Son, 289 Fourth Ave.; c/p'r, S. K. McGuire, 151 W. 28th St.

*E. One Hundred and Twenty-fourth St.*, Nos. 123-127, four-st'y bk. & st. telephone exchange, 50' x 91' 2", concrete roof; \$100,000; o., N. Y. Telephone Co., 15 Day St.; a., C. L. W. Eidlitz, 1123 Broadway; mason, D. C. Weeks & Son, 289 Fourth Ave.; c/p'r, S. K. McGuire, 151 W. 28th St.

### BUILDING INTELLIGENCE.

(Office-buildings Continued.)

Philadelphia, Pa.—*N. Sixteenth St.*, Nos. 231-235, four-st'y bk. & terra-cotta steel-fr. telephone station, 42' x 120'; \$34,000; o., Keystone Telephone Co.; b., George Kessler.

### STABLES.

Brooklyn, N. Y.—*Vanderbilt Ave.*, nr. Myrtle Ave., two-st'y bk. stable, 20' x 50'; \$4,000; o., C. E. Bedford, 178 Clinton Ave.; a., A. Korber, 29 De Kalb Ave.

*Eagle St.*, nr. West St., two-st'y bk. stable, 20' x 37'; \$2,000; o., Rutherford & Barnes, on premises; b., W. Maske, 16 Palmetto St.

New York, N. Y.—*One Hundred and Fifty-ninth St.*, nr. St. Nicholas Ave., four-st'y bk. stable, 50' x 95'; \$30,000; o., T. J. McGuire, 968 St. Nicholas Ave.; a., Edwin Wilbur, 217 W. 125th St.

*One Hundred and Forty-second St.*, nr. Willis Ave., two-st'y bk. stable, 50' x 100'; \$13,000; o., Mutual Milk & Cream Co., 322 E. 103d St.; a., B. & J. P. Walther, 147 E. 125th St.

Philadelphia, Pa.—*Seventeenth and Cambridge Sts.*, two-st'y bk. & fr. stable, 46' x 60'; \$4,800; o., St. Joseph's Hospital; a., Rowland W. Boyie.

*Fifty-sixth St.*, cor. Market St., two-st'y bk. stable, 46' x 50'; \$2,500; o., Ernest Burhin; b., W. Beckershoff.

*Ridge Ave.*, nr. Shawmont Ave., two-st'y st. barn, 33' 4" x 73'; \$4,750; o., Charles Renz; b., John Duncan.

*Fifth St.*, nr. Columbia Ave., three-st'y front stable addition, 38' x 60', & two-st'y rear extension, 38' x 40', bk., iron & cement construction; \$11,000; o., Theodore Finkensauer; b., Wm. Tecklenburg.

### STORES.

Boston, Mass.—*Blue Hill Ave.*, cor. Walk Hill St., Ward 24, one-st'y fr. store, 55' x 109', flat roof, stoves; \$4,000; o., Mrs. A. L. Lincoln; a., C. A. Russell, 54 Warren St., Roxbury Dist.

Cleveland, O.—*Euclid Ave. and Public Sq.*, three-st'y bk. & fr. store for dry-goods business; \$10,000; o., H. K. Cushing; b., John Gill & Son; a., John Eisenman.

*Superior St.*, nr. Wilson Ave., two-st'y bk. store-building; \$7,000; o., H. H. Hammond; b., John Schmeller.

Detroit, Mich.—*Gratiot Ave.*, five-st'y bk. store; \$45,000; o., W. H. Coots, 54 Hancock Ave.; a., A. C. Varney & Co.

New York, N. Y.—*Third Ave.*, cor. 84th St., two-st'y bk. store, 29' 4" x 43' 11"; \$20,000; o., William Vogel, 19 E. 73d St.; a., Buchman & Fox, 11 E. 59th St.

Waukegan, Ill.—*Two-st'y bk.*, iron & plate-glass front store & flat building, 54' x 98', tile roof, hot

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(Stores Continued.)

water; \$10,000; o., G. B. Warren; a., Bishop & Co., 113 Adams St.

### TENEMENT-HOUSES.

Lowell, Mass.—*Chelmsford St.*, four-st'y fr. flats, comp. roof, stoves; \$1,000; o., Albert C. Hoyt; b., E. L. Gray, 26 A St.

New York, N. Y.—*Broome St.*, cor. Mulberry St., 3 six-st'y bk. flats & stores, 40' 41' & 60' x 61' 11", 62' 8" & 65' 8"; \$100,000; o., Marasco & Abbate, 57 E. Houston St.; a., Sass & Smalheiser, 23 Park Row.

*One Hundred and Twentieth St.*, Nos. 42-44, seven-st'y bk. tenement, 50' x 80'; \$75,000; o., James Everard, 12 E. 133d St.; a., Jas. W. Cole, 403 W. 51st St.

### WAREHOUSES.

Boston, Mass.—*Atlantic Ave.*, No. 257, Ward 7, six-st'y bk. building, 90' x 97', flat roofs, steam; \$150,000; o., Walter C. Sprague; b., A. E. Long; a., Chas. E. Park, 110 Tremont St.

Minneapolis, Minn.—*First St. and First Ave.*, five-st'y bk., terra-cotta & sandstone building for wholesale warehouse, 53' x 94', on 1st Ave. & 82' x 180', on 1st St., mill construction; \$50,000; o., Janney, Semple, Hill & Co.; a., F. B. & L. Long.

New York, N. Y.—*Monroe St.*, nr. Jackson St., seven-st'y bk. loft building, 25' x 90'; \$30,000; o., John H. Oates, 148 W. 98th St.; a., John Brandt, 1270 Amsterdam Ave.

*Sullivan St.*, Nos. 29-31, five-st'y bk. lofts & stores, 40' x 73' 8"; \$35,000; o., a. & b., Peter Roberts, 33 Sullivan St.

### MISCELLANEOUS.

Brooklyn, N. Y.—*Second St.*, nr. 3d Ave., two-st'y & base bk. power-house, 166' x 183', tile & slag roof; \$500,000; o., Brooklyn Heights R. R. Co., 168 Montague St.; a., T. B. Murray, 827 St. Mark's Ave.

Chicago, Ill.—*Sherman and Taylor Sts.*, two-st'y freight-house, 48' x 486'; \$60,000; o., Chicago, Rock Island & Pacific Railroad Co.; a., Burtar & Gassman; b., Falkenau & Co., 1116 Stock Exchange Building.



PUBLISHED SEPTEMBER 15

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## COMPETITIONS.

### BUILDING.

[At Jacksonville, Fla.] Plans and specifications are wanted by the Board of Public Works until September 30 for the erection of a modern municipal building. PHILIP PRIOR-LEAU, City Engr. 1343

## PROPOSALS.

### SCHOOL-HOUSE.

[At Bisbee, N. D.] The undersigned hereby gives notice that sealed proposals for the erection of a two-story frame school-building including all labor and material, will be received by Wm. Keaton, clerk, until the 28th day of September, 1901. All bids must be in strict accordance with the plans and specifications prepared by Omeyer & Thorl, of St. Paul, Minn., which may be seen at their office at any time, and may also be seen on application to J. I. Durston, Bisbee, N. D. WM. KEATON, clerk, Bisbee, N. D. 1343

### JAIL.

[At Meridian, Miss.] It is stated that bids for constructing a \$35,000 jail are wanted until November 4. 1344

Treasury Department, Office Supervising Architect, Washington, D. C., September 13, 1901. Sealed proposals will be received at this office until 2 o'clock P. M. on the 22d day of October, 1901, and then opened, for the installation of a conduit and wiring

## PROPOSALS.

system for the U. S. Post-office Building at Stockton, California, in accordance with the drawings and specification, copies of which may be obtained at this office or at the office of the Superintendent of Construction at Stockton, California, at the discretion of the Supervising Architect. JAMES KNOX TAYLOR, Supervising Architect. 1344

Treasury Department, Office Supervising Architect, Washington, D. C., September 13th, 1901. Sealed proposals will be received at this office until 2 o'clock P. M. on the 4th day of October, 1901, and then opened, for resetting five horizontal tubular steam boilers and installing smokeless furnaces in the U. S. Court-house, Custom-house and Post-office building at Omaha, Neb., in accordance with drawing and specification, copies of which will be furnished at the discretion of the Supervising Architect, upon application at this office or at the office of the Custodian of the building, at Omaha, Neb. JAMES KNOX TAYLOR, Supervising Architect. 1344

### SEWERS.

[At Columbia, Mo.] Notice is hereby given that the City Council of Columbia, Mo., will receive until October 1st, 1901, bids for furnishing material and labor necessary to construct sewers in district No. 6 in said city. Plans, specifications and instructions to bidders can be seen, and forms of proposals obtained at the office of the City Clerk. JOHN S. BICKNELL, city clerk. 1344

## PROPOSALS.

### SEWERS.

[In District of Columbia.] Office of the Commissioners, D. C., Washington, D. C. Sealed proposals will be received at this office until October 5, 1901, for constructing sewers in the District of Columbia. Specifications and blank forms of proposals may be obtained at this office. HENRY B. F. MACFARLAND, JOHN W. ROSS, LANSING H. BEACH, commissioners, D. C. 1344

### BROKEN STONE.

[At Galveston, Tex.] U. S. Engineer Office, Galveston, Tex. Sealed bids for furnishing about 125,000 tons large riprap, small riprap and broken stone, will be received until October 1, 1901. For information apply to C. S. RICKE, capt., engr. 1344

### COURT-HOUSE.

[At Bainbridge, Ga.] Bids are wanted October 15 for building and completing a court-house, cost not to exceed \$25,000. B. A. LYTLE, chmn. bd. of county commrs. 1345

Treasury Department, Office Supervising Architect, Washington, D. C., September 4th, 1901. Sealed proposals will be received at this office until 2 o'clock P. M. on the 24th day of September, 1901, and then opened, for the installation of a conduit and wiring

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#### PROPOSALS.

system for the U. S. Post-office building at Carrollton, Ky., in accordance with the drawings and specification, copies of which may be obtained at this office or at the office of the Superintendent of Construction at Carrollton, Ky., at the discretion of the Supervising Architect. JAMES KNOX TAYLOR, Supervising Architect. 1343

Treasury Department, Office of the Supervising Architect, Washington, D. C., September 5th, 1901. Sealed proposals will be received at this office until 2 o'clock P. M. on the 10th day of October, 1901, and then opened, for the construction (except heating apparatus, electric wiring and conduits) of the U. S. Post-office and Court-house at Elmira, N. Y., in accordance with the drawings and specification, copies of which may be had at this office or at the office of the Postmaster at Elmira, N. Y., at the discretion of the Supervising Architect. JAMES KNOX TAYLOR, Supervising Architect. 1343

Treasury Department, Office of the Supervising Architect, Washington, D. C., September 9, 1901. Sealed proposals will be received at this office until 2 o'clock P. M. on the 30th day of September, 1901, and then opened, for furnishing the heating apparatus com-

#### PROPOSALS.

plete in place for the U. S. Post-office at Carrollton, Ky., in accordance with the drawings and specification, copies of which may be had at this office or at the office of the Superintendent at Carrollton, Ky., at the discretion of the Supervising Architect. JAMES KNOX TAYLOR, Supervising Architect. 1243

Treasury Department, Office of the Supervising Architect, Washington, D. C., September 10, 1901. Sealed proposals will be received at this office until 2 o'clock P. M. on the 1st day of October, 1901, and then opened, for furnishing the plaster models required for the U. S. Post-office, Court-house, etc., at San Francisco, Cal., to be made in Washington, D. C., in accordance with drawings and specification, copies of which may be had upon application at this office, or the office of the Superintendent at San Francisco, California, at the discretion of the Supervising Architect. JAMES KNOX TAYLOR, Supervising Architect. 1343

#### CONSTRUCTION.

[At New York, N. Y.] Bids are wanted September 28 for constructing

#### PROPOSALS.

a three-story and basement brick and steel fireproof building about 80' x 200' at the N. Y. Navy Yard. MORDECAI T. ENDICOTT, Ch. of the Bureau of Yards and Docks, Navy Dept., Washington, D. C. 1343

#### CONSTRUCTION.

[At Sullivan's Island, S. C.] Bids are wanted September 28 for constructing one barrack and one administration building. DAVID PRICE, Q. M. 1343

#### JAIL.

[At Nashville, Ga.] It is stated that bids will be received until October 15 for erecting a two-story brick fireproof jail. Plans on file with the Clerk of Superior Court. 1343

#### COURT-HOUSE.

[At Ortonville, Minn.] Bids for construction of a court-house for Big Stone County are wanted until September 25th, 1901. H. L. ZWIENER, county auditor, Big Stone, Minn. 1343



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partnership, in any form or degree, with any  
builder, contractor, or manufacturer.

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

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

SECTION 4. No Member should guarantee an  
estimate or contract by personal bond.

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

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.

SECTION 7. It is unprofessional to make altera-  
tions of a building designed by another archi-  
tect, 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, with-  
out due notice to the said designer.

SECTION 8. It is unprofessional to attempt  
to supplant an architect after definite steps  
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SECTION 9. It is unprofessional for a Member  
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over his own name or under the authority of  
a professional journal.

SECTION 10. It is unprofessional to furnish de-  
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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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ings except as an original contributor in any  
duly instituted competition, or attempt to  
secure any work for which such a competition  
remains undecided.

SECTION 12. The American Institute of Archi-  
tects' "schedule of charges" represents mini-  
mum 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.

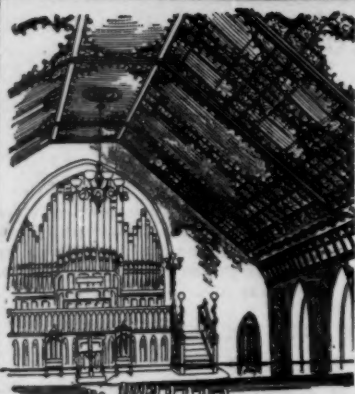
SECTION 13. No Member shall compete in  
amount of commission, or offer to work for  
less than another, in order to secure the work.

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

SECTION 15. The assumption of the title of  
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bearer has the professional knowledge and  
natural ability needed for the proper invention,  
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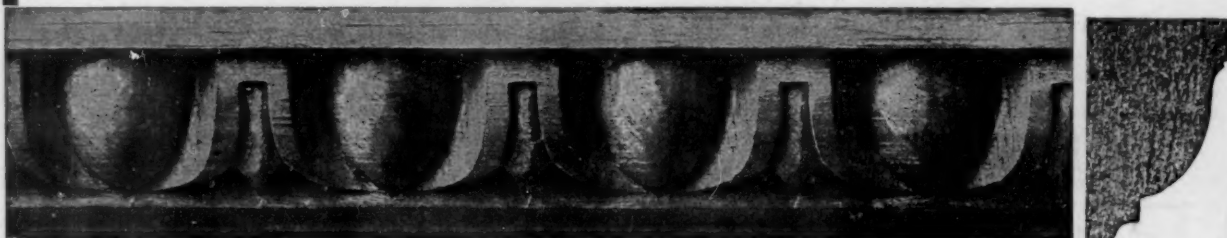
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