ART IN ARCHITECTURE

Influence of the Columbian Exposition on American Building.

PROFOUND AND ENDURING

Interesting Papers From a Number of Philadelphia Architects.

THE VERDICT UNANIMOUS

All Agree That the White City in Jackson Park Has Given a Lesson to the People That Needed to be Taught That Architecture Ranks Among the First of the Fine Arts—Delightful Disquisitions in Real Art in Building as Distinguished From Ignorance and "Originality."

The last note of the world's immortal symphony, the Columbian Exposition, has ebbed into that vast sea of silence—the past, but its echoes still linger. To-day the architects, whose names are sufficient passport to the audience of THE TIMES readers, have laid aside their T-squares to become musicians of memory. Each has touched into life some chord of the "frozen music" of the great Exposition, and these chords, linked together in perfect consonance, will revive to every reader of THE TIMES this day the silent harmony of the White City.

FRANK FURNESS.

It Should Abolish the "Order of the Committee" in Architecture.

The keynote of the success of the Fair lies in this dominant fact—that for the first time in the history of the world the artists had entire charge of the work, with no interference from committees or from business men who generally harbor the notion that they know architecture as well as merchandise. It is always a mistake to trust not to the talent and educated taste of the artist but to the arrogancy and conceit of business men. Through the infinite tact and good judgment of Mr. Burnham the best artists were enlisted in the cause and worked together with unanimity and perfect sympathy to the achievement of the best architectural results.

This is the history of the grand architectural success of the Fair. After Mr. Burnham was placed in control, he went to ten or a dozen of prominent architects and had them meet in Chicago to discuss the problem of the World's Fair. At that meeting they decided on certain rules which they would follow—as to the height of cornices and such other details tending to produce general unity of design. The buildings were assigned to their respective architects. The artists made preparatory sketches, then met together again and discussed and criticised the different ideas and designs presented by the sketches. These sketches were then perfected in accordance with the criticism and were then handed over to Mr. Burnham in the office of the Columbian Exposition, the design of each building being submitted to the approval of the designer.

In this way general unity was insured and the best ends accomplished by employing the artists themselves and by emphasizing their prerogatives rather than those of a committee of business or political men or of laymen. It is the old story of the architect who was showing his building to a friend.

"What order do you call the first story?" said the friend.

"That's the Doric!" replied the architect.

"And what do you call the second story?"

"That's the Ionic!"

"And the third?"

"That's the Corinthian!"

"And now tell me what's that thing up on top?" anxiously inquired the friend.

"Oh," said the architect, "that's the order of the committee, damn it!"

In the Columbian Exposition we have all the proper orders of architecture observed with the order of the committee obliterated.

I think the United States Government can learn a practical lesson from this event. Instead of carrying on vast architectural schemes as they do, and with such ill success, they could employ the same method pursued at the Fair—that is, employ the best local artists and have them work under a supervising architect, as the artists of the World's Fair worked under Mr. Burnham. This to me is the great lesson of the World's Fair.

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MINERVA PARKER NICHOLS.

The Text-Books of a Great National Architectural Object Lesson.

With the first of November we stand reviewing the empty shell of our great national festival and realize how much that shell contributed to the success of the enterprise. In spite of mistakes, misunderstandings and false notes, there remains only the echo of a great harmony. Here for once the landscape and architectural designer fairly clasp hands and divide honors for the completeness of the finished effect, they have so woven together, the buildings, waterways, bridges and islands. The difficulties of location and soil seem to have stimulated to new activity the tireless promoters of this splendid enterprise.

The Fair, covering a much greater area than that of any previous exhibition, did not depend upon mere bigness for its success. Any one of the compositions, of views up or down the grand canal, the lagoon borders, the lake front or the water front of the Art Palace offered enough in attractiveness to compensate for any defect in design. Comparison between the Exhibition held in Philadelphia in 1876 and that just closed in Chicago is always confined to the exhibits, and in that respect it was no mean competitor. The Philadelphia buildings were, with a few exceptions, simply great sheds for the display of exhibits. In Chicago the lagoons, the boats, bridges and pavilions; the buildings, from the glittering dome of the Administration to the tiny Swiss cottage; the statues, the fountains, the wooded island and the Peristyle, with its Columbus arch, are all the Fair. The exhibits occupy but a secondary place in the attention of the visitors. Whatever the success of the electric, mining, manufactures or educational exhibits, the Fair was first and pre-eminently an art and architectural exhibition and as such will mark a new era in architectural development, and it has given a new impetus to the art of America.

So real was this perishable city of palaces that the dullest visitor felt its potent influence and was roused from his old architectural apathy to something like architectural appreciation.

The architects of the World's Fair are to be congratulated on their harmony of design and for the general absence of that unrestrained originality which mars so many of our buildings. One cannot fail to be impressed by the faithfulness of detail and execution in the ornamental work of the Fair. Modeled with the certainty that a few months would find their work in the rubbish heap, and that to the great bulk of visitors the lack of faithfulness would be unseen, we can only congratulate ourselves on the exhibition of a real devotion to art displayed. I have no regret that the buildings are temporary structures. They were the text-books of a great national architectural object lesson, and, like the text-books of the college graduate, are only of value in so far as they have cultivated a higher standard of scholarship.

Though nothing shall remain at Chicago to remind us of the White City, the graduates of this summer school of architecture will echo in every part of the country in better architecture the worth of its existence.

The architect seems for once to have sunk his individuality in his desire to make an entire success of the Fair, and so each has found for his own building a splendid setting showing by the reflected light of the neighboring jewels like a natural coronet.

Our city architecture is growing more and more out of harmony because we will not erect our buildings or make our designs with any reference to the neighboring buildings. If we have an alteration to make we must needs stamp our own individuality on it, to the discredit of ourselves and the disadvantage of the previous architect. An artist believes it a merit to restore an old picture to its original state, but an architect must stamp upon the old all the freshness of his later fancies.

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GEORGE C. MASON.

The Architecture of Past Centuries the Corner-Stone of Future Development.

In one of his widely read "Letters from Japan" John La Farge thus defines the dependence of art upon immutable laws—old as the world itself and yet ever new and living testimony of their right to be.

"I might acknowledge," he writes, "that I have far within me a belief that art is the love of certain balanced proportions and relations which the mind likes to discover and to bring out in what it deals with, be it thought, or the actions of man, or the influences of nature, or the natural things in which necessity makes it to work. I should then expand the idea until it stretched from the patterns of earliest pottery to the harmonies of the lines of Homer. Then I should say that in our plastic arts the relations of lines and spaces are, in my belief, the first and earliest desires. And again I should have to say that, in my unexpressed faith, these needs are the deeds of the soul, and echoes of the laws of the universe, seen and unseen, reflections of the universal mathematics, cadences of the ancient music of the spheres.

"For I am proud to believe that there are laws for the eyes as well as for the ears, and that when, if ever, these have been deciphered, as has been the good fortune with music, then shall we find that all the best artists have carefully preserved their instinctive obedience to these, and have all cared together for this before all."

It was with these sentences fresh in my mind that I entered the Court of Honor at the Columbian Exposition. I had read of it, heard of it, talked about it with the architects whose minds, trained in unison to a love of the true and beautiful in constructive art, had created the group of palaces before me, until I felt that I knew it and understood it all; and yet when I stood beneath the arch of the Peristyle and looked across the wide expanse of gleaming water, bordered by terrace and framed in by long colonnades of pure and spotless white, I felt that the art of architecture in these United States had within a year won for itself a crown of triumph, and that the profession at last, after its heroic struggle for ascendancy, had here demonstrated its powers and its devotion to the laws of "harmony, fitness and delight."

Such was my first impression. Later, as I strolled at leisure through the buildings, studying their constructive features, details of ornament and sculpture, together with the proportions of mass to void and of columns to entablatures, my enthusiasm grew each day stronger. I had long known the latent power and mental grasp of American architects of

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the higher class, but here for the first time they had the fortune and the means at their command to design truly monumental structures, not singly, but in one united group. The result obtained was through the working of many minds showing individuality in treatment, but united in working towards the achievement of one harmonious whole. The fact that these edifices were not of enduring marble, but of plaster "staff" enclosing ribs and sinews of iron and steel, was lost in the grandeur of the effect. They were, in truth, life-size models, an exhibition in themselves, an announcement to the world that American architects were true to themselves and to their art and capable of executing monuments that would endure and enhance their fame unto posterity.

More than this; to the observer, one who has for many years studied and known the profession intimately, it was a pledge that the old days of envy, malice and hatred, if I may use such an expression, when the architect looked upon every other practitioner as a rival, was passing away, and that the esprit de corps evolved among the architects of the "White City" and fostered and encouraged by our schools and universities, was worth all the struggles it had cost.

As an education to the laity the architectural exhibit at Chicago has been of great value. Unlike new inventions in machinery, in methods for cheapening productions or for reducing manual labor, the immediate results must be slower in coming into evidence before the general public. The seed is sown, however, and must bear fruit.

To the above brief summary of impressions I have not space to add comments upon special features, but to the layman the text of the sermon in stone, in this case, "staff," must be, as architects long have known and the best educated among them have ever demonstrated in their works and writings, that no short cuts or eccentric attempts at originality or the development of the new style so flippantly called for, will ever succeed in holding their own or making an advance towards a true and living art. "Ars longa, vita brens," said the sage, and he was right. Precedent must ever be the keystone in the arch of architectural development. Man cannot cut adrift from precedent without becoming once more a savage like the earliest inhabitant of the earth, or suddenly emerge into a new and higher civilization with no want or sentiment of the past.

In other words, the architecture of past centuries, amplified, expanded and gradually changing in unison with the advance of civilization, of domestic life and material resources, must be the corner-stone for honest and legitimate development. Eccentricity never did and never will prove a satisfactory solution of the problem to render the home of the nineteenth century gentleman or the public edifices of our country such as will redound to our credit or satisfy man's longing for an ever better, truer and more honest art.

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WARREN P. LAIRD.

A Powerful Stimulus to the Development of Architectural Art.

The architecture at the World's Fair will act as a powerful stimulus in the development of that art in this country, not alone for its influence on our architecture, but because of its educating effect on the public mind. The strongest impression carried away by the visitor to Jackson Park was that given by its chief Exposition buildings. He remembers them and talks of them with zest, whatever may have been his individual interest in the exhibits. And these buildings, whatever their faults, produced an effect of grandeur and beauty so far beyond his every day observation that they gave him a truer conception of the meaning of architecture than he had ever had before.

In a material age like the present the development of art is slow. This is especially true of architecture, so closely are art and utility bound together in it. The science of "good building" has made remarkable advance—the art of beautiful building has advanced slowly. Architecture is impossible without both, hence our architecture as such has had slow development.

The reason can be found largely in our unwillingness, as a people, to pay the cost of beauty in a structure—to pay for what we consider as mere "ornamentation," in addition to the cost of practical necessities. It is not that our architects cannot build beautifully, but that we, as a people, have not understood the desirability of beautiful buildings, so long as we could have them stable and useful.

The World's Fair has created and deepened a general feeling that architecture does not consist in the promiscuous application of ornamental details to buildings, but that it is a fine art and lies above the art of mere building; that it is a great and beautiful and noble thing and as such is quite as worthy of earnest patronage on the part of the public as it is of earnest enthusiasm on the part of the architect.

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JOHN STEWARDSON.

It Will Hasten the Downfall of Ignorant and "Original" Architects.

You ask whether, in my opinion, the architecture of the Chicago Fair is likely to leave a permanent impression on the United States. I should say that the good effect that the sight of so much noble architecture is sure to have on the masses of technically uneducated people who have seen it is evident. We live in a country where the government does nothing to educate the public taste, where private corporations own (with a few exceptions, it is true, like the Capitol at Washington, and, on a smaller scale, our own Custom House) the only examples of architecture that are not far below the standard of the civilized world. Fancy, then, the benefit that necessarily results from the fact that a large proportion of our population has seen, for the

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first time, such an exhibition of real architecture as this has been; has received the deep impression that follows the first sight of a city of palaces—a city, without question, more beautiful than any in the world. An impression like this on people who have seen very little architecture that is not strictly utilitarian or strictly vulgar should be as lasting as it is profound.

Another reason: The American architects who are to be responsible for whatever the country will have to show, for good or for bad, in design in the future, have had a chance to see side by side the results of training and of the lack of it. Most of these men have been brought up solely in offices, and, although well up in the practice of architecture, know next to nothing of its theory. But to any one who takes an interest in knowing what it is that makes one building more beautiful than another, the buildings at Chicago showed clearly which designer knew the grammar of his art, and which one worked out painfully the

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solution of the problem before him, with much mechanical copying and frequent turning to the dictionary. Here and there, moreover, were the childish efforts of men who build in what they consider an original style, without knowledge and without art, producing the kind of architecture that we all know so well. These are the men who are responsible for the amateurish look of most of the architecture of America and who have made her public buildings the laughing stock of Europe. If the day of these men is nearly done—these designers who propose calmly to be original without taking the trouble to inquire what has already been done in the world—it is because their downfall is hastened by the Chicago Fair, that great educator of the public taste.

JOHN STEWARDSON.

EDGAR V. SEELER.

The Recognition of the Existence of an Art Element Not Before Recognized.

As an example of what our American architecture is to be, or even as a demonstration of the proper basis for the development of that architecture, the World's Fair may not be taken without reserve. The Art Gallery is perhaps the single instance among the more important buildings, in which the exhibit was not eclipsed by its containing structure; and the Transportation Building the only one where an ephemeral character, certainly fundamental in such a group, was expressed.

Yet if appropriateness may not be counted among the qualities of the Fair buildings it is true that the architectural conception of the whole, and of the Court of Honor in particular, was a revelation to most visitors. The value of the united effort of the various architects in subordinating the individual buildings to a general scheme is an emphatic lesson. The influence most to be desired upon our future architecture is that resulting from the observance of certain principles of composition very generally ignored in the planning of our national and municipal monuments, conspicuously the case in our own city.

Symmetry of plan and facade, the limitation of height lines and the adherence, more or less elastic, to one style carried out in a predominating color, have brought about, through the handling of able architects, the

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simplicity and magnificence of the Court of Honor. Principles such as these, which underlie all the great productions of the Old World, cannot be too much insisted upon.

If no other effect were to come from the

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Fair than the awakening of the public to the existence in its midst of an art element not before realized, that would be much. The duty of the public, however, is greater—it is to be intelligently exacting and at the same time in sympathy with the architect.

EDGAR V. SEELER.

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FRANK MILES DAY.

Has Put Architecture Clearly Before the People as One of the Fine Arts.

That the majestic Court of Honor was beyond all question the chief glory of the Fair goes now almost without saying. As one stood looking down it the imagination was stirred as it rarely is, and the sense of delight in what is noblest and most elevating in art was felt as one had rarely felt it before. Yet the wonder of it all is not that the Fair was finished in so short a time or on so vast a scale, but that its success should have been artistic rather than material. So overwhelm-

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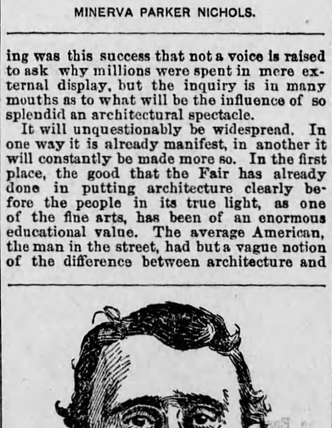
ing was this success that not a voice is raised to ask why millions were spent in mere external display, but the inquiry is in many mouths as to what will be the influence of so splendid an architectural spectacle.

It will unquestionably be widespread. In one way it is already manifest, in another it will constantly be made more so. In the first place, the good that the Fair has already done in putting architecture clearly before the people in its true light, as one of the fine arts, has been of an enormous educational value. The average American, the man in the street, had but a vague notion of the difference between architecture and



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building. The idea of appealing to the feelings and affecting the imagination by the mere form and color of structures has now been made plain to him. It was evident to everyone that sheds such as sheltered the exhibits at the Centennial Exhibition, might,

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for all practical purposes, have been used at Chicago, but art added its charm and the Fair was made beautiful. The people saw this clearly and they realize now, as they never did before, that architecture is above and beyond mere building.

In the second place, the influence of the Fair upon the architecture of America will be potent for good. The White City stood as a splendid example of the rejection of all that was bizarre, overstrained or ostentatiously novel, and of the holding fast to such forms as had for centuries commended themselves most strongly to those best able to judge. An example of that kind was sorely needed in this country, and its steadying and purifying influence will long be felt. Fortunately almost all of the architects of the country have given more or less study to the buildings, and it is safe to say that the work of most of them will be improved by it. Certainly all the architects who visited the Fair (and there were few who did not) have come away with a deeper sense of the dignity and importance of their art.

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WILSON EYRE, JR.

Lessons Without Number and Nearly All of Them Will Lead to Good Results.

It is scarcely to be doubted that the main influence exercised by the architecture at the World's Fair upon the architecture in all parts of the country will be that of simplicity and dignity, for in spite of the fact that the design, both as to the general arrangement or of the buildings considered separately, is quite ornate, full of elaborate sculpture and ornament, the effect is one of simplicity, owing to the great breadth of design and to the masterly knowledge displayed in centralizing this ornament and distributing it in its proper proportions to the plain surfaces of the design.

I hope this influence will impress everyone with the feeling that architecture is an art quite beyond the grasp of the lady amateur.

I think it will impress business men with the idea that, though they are thoroughly competent to gauge the rise and fall of the money market, or to handle large mercantile transactions, they cannot as a building committee in an architectural competition undertake to judge of the architectural merits of studied designs without the aid of expert advice.

I think it will impress the government of

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the country that the best results can be obtained by the employment of the ablest architects of the country, and not by a man who is put into the office of government architect often through political influence, who is given a small salary to do a large amount of work—so large that, as a matter of fact, it is impossible that he can do more than a very small percentage of it, the rest being done by the draughtsmen in his employ.

It will have an excellent influence on everyone, the architect especially, and it will inspire a wholesome respect for architecture, not as a money-making business, as it is too apt to be regarded, but as one of the fine arts. We need this latter point of view brought to our notice constantly in this country, for we are constantly forgetting it. We have no fine examples of old work, or, I should say, very few, and the work at Chicago will, to a certain extent, take the place of this in the deep impression it has made on

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all of us, and will serve as a basis of comparison and emulation. It may be that we shall be embarrassed for a time by a great demand for classic architecture, even in the most inappropriate places, but this will no doubt be of short duration.

One of the lessons taught at Chicago is the great importance of considering the surroundings as part of the general scheme; however, the lessons taught there are without number and nearly all of them will lead to good results.

W. EYRE, JR.

H. BLOOMFIELD BARE.

It Teaches a True Sense of Proportion and Restraint in Ornamentation.

What influence the World's Fair may exert upon the general improvement of the architecture of this country depends altogether upon the condition of the people, both physical and mental.

As regards the physical condition we have certainly advanced beyond the stage when our whole time was expended in extracting the barest means of subsistence from the soil, and therefore we now have leisure, means and inclination to cultivate æsthetics and the amenities of life. Then the mental condition prevailing cannot be said to be national obtuseness to beauty or a puritanical objection to it, but rather to be a progressive intellectual comprehension of beauty, favorable to our learning from the object-lessons of the Exposition what is the most needed influence in developing our architecture of the future.

Universal praise has been bestowed upon the design of the various stately buildings of the World's Fair. Upon what particular quality does the grace and charm in their design depend? Undoubtedly upon the keen sense of true proportion, which is the open secret of the Greek and Roman styles, from which our architects have drawn inspiration in designing these buildings.

Again the chaste restraint of exuberance of detail—of the overloading of our buildings with ornamental features, that nowadays have no meaning for us, is another lesson we should be ready and willing to learn.

Nowhere more than in Chicago itself is it so easily possible to find the "awful example" by way of a comparison.

There are to be seen buildings, having ordinary dimensions of frontage, towering up with limitless number of stories to heights out of all proportion to the widths of base of the structures, and these, too, are generally placed on sites where the fitness of the building to the width of the thoroughfare is entirely disregarded.

Chicago has in this way been enterprising enough to provide us with examples of both what to take and what to avoid when we come seriously to consider the embellishment of our cities. We have been enabled to study the refined and stately buildings of the World's Fair alongside with many other examples that outrage in every particular the canons of good taste.

Are we to be hidebound by ancient rules and formulas in our use of the principles of design and to permit no attempt to meet the requirements of the present day with novel ideas? Of course not. But we still should imbibe and hold in all reverence the truths arrived at so many generations ago and keep them for our guidance. Though forms should vary, principles should not be forgotten.

What charm can there be in the novelty that introduces only tastelessness, disproportion and graceless form? Such novelty is mere vulgarity.

H. BLOOMFIELD BARE.

A. C. MUNOZ.

A Recent Student in Europe Discusses the Origin of Styles.

As one of the architects most recently returned from a somewhat extended course of study abroad I may be qualified to add a few remarks on the present comparison of schools. Architecture in Europe, as an art, may be divided into two schools, the English and the French or continental schools.

To well understand the difference between them we must consider besides race characteristics, fashion, etc., the influence of training. In England the profession of architect is generally learned while working in some architect's office, practically as it is done in America; thus office work is an English architect's training. In France, any one aspiring to become an architect must go through certain prescribed courses in schools and obtain a diploma; thus school work is the French architect's training. Naturally in England each student is more or less influenced by his master or masters. In France he is influenced by the teachings of his school, which, being all modeled after the "Ecole des Beaux Arts," of Paris, have all very much the same system.

The result is that the teachings on architecture, such as principles of design, planning, etc., are more uniform in France than in England, and of course these differences affect the architecture of each country similarly.

The origin of the differences between the two schools may be attributed to their methods of planning. In France plans are generally symmetrical or tend to symmetry, divided generally into few parts of good and large proportions and arranged with simplicity. In England, as in America, plans are not often symmetrical, divisions are greater in number and, as a rule, smaller, the tendency being to complicate plans.

In all good architecture the relation of plan to elevations or facades are very close. Thus the characteristics of a plan should be as much those of its elevation as they are of the building as a whole. So we find in France that facades, like plans, are symmetrical, with few and large features and generally simple in design, if not always in decoration. In England we must expect facades consisting of unequal divisions and more and smaller features, more capriciously arranged, than in France. The French school is more monu-

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mental, the English more proper for dwellings. Thus, the best examples of modern French architecture are not to be found among their country houses and villas. In England, on the contrary, dwelling houses, and especially country houses, are far more appropriate to their purposes than the French examples.

As, besides this difference, the English architects are from their training more independent than the French, the result has been a greater variety in their designs, and during the last few years many and very successful experiments have been tried in England, which across the channel would most probably have been severely criticised.

Of course, architecture in all countries is influenced not only by the methods or systems of instruction and training, but also by fashion, tradition and race characteristics—thus Gothic art is still the favorite in England, while the French prefer their derivations from the classic.

Now in America we have just had the example of a concerted architectural exhibition in the World's Fair. It is to be observed that many of the most noted American architects have been trained not only according to the American and English manner, in offices, but have had the additional experience of the French academies. And these men were probably in the large majority at Chicago. Whether, therefore, the impetus afforded by their work will inure to the benefit of American architects by establishing a feeling for a definite style in public buildings is a question which it is not my province to discuss, but which seems worth suggesting.

A. C. MUNOZ.

WALTER COPE.

Shall We Reinstate the Jewsharp After Listening to the Grandest Chorus?

The World's Fair cannot fail to have a great effect on our future architecture in directions we most need. Our too ardent worship of variety and novelty, and our reckless neglect, not to say contempt, for the canons of art and for authority in art, have been met with the grandest and most forcible lesson of its kind perhaps ever presented to any age. We have appreciated this, and though the buildings must disappear, yet the astonishing beauty of it all must keep us wondering and thinking for years. If we think enough we must surely get beyond the mere general inspiration of the thing and learn many definite practical lessons.

The World's Fair proves once and for all that architecture is a fine art, and, rightly appreciated and applied, the greatest of the fine arts. It proves that to know what to avoid is as important as to know what to do; that the arrangement and relation of buildings is as much within the architect's sphere as the design of the buildings themselves; that harmony in architecture is of more value than novelty or variety; that knowledge is better than ignorance. It means, train your architects as you train your musicians, and then say, "Play, and we will listen." The American public has for a summer listened to the grandest chorus of good music that the world has ever assembled. Can it be that we will hereafter be content with jewsharps and village brass bands?

WALTER COPE.

Standing by the Reform Gun.

From the Johnstown Democrat.

We are of the same opinion still—the tariff *is* a tax.

WATER BROUGHT DEATH

ONLY A MILE FURTHER AND RELIEF WAS CERTAIN.

IN THE ARID DESERT

Troopers on the March—Dying of Thirst. The Agony of Their Position—Water is Reached and They Rush to Their Death—The Flood Sweeps Them Away.

From the Chicago Times.

"A mile further! Only a mile further to water!" the guide had called out over and over again that afternoon as we rode over the plains on which the August sun beat down till every breath seemed to burn the lungs.

Of the thirty troopers five were lashed to their saddles and little better than dead. Of the thirty horses seven had dropped in their tracks since 10 o'clock and been left behind. Of the seven dismounted troopers only two were with the column. The others had lingered along until left far behind. No water for man or beast for thirty hours, and we were pushing ahead for Lost river. There was a selfish spirit in the looks and actions of every man. When the last horse dropped down every man hurried on for fear he would be asked to add some burden. Now and then a man stood up in his stirrups to look ahead. You could read his thoughts in his crafty looks. If he discovered signs of water he was going to put spurs to his jaded horse and be the first to taste the precious fluid. Some looked back over our trail to see if the dismounted men were coming up, not because they were anxious for their safety, but because we might find only a little water and it would have to be doled out.

The sergeant on my right had extracted a bullet from its shell and was holding it in his mouth and mumbling about lakes and rivers and springs. The man on my right was sucking at his dry and fevered fingers and cursing himself because he did not drink more before we left the fort. Had one man in that detachment come upon a spring flowing a barrel of water to waste for every second of time he would have defended it with his life against the thirst of his comrades. As the column toiled along, lurching and stumbling like an animal seeking a covert in which to die, men cursed each other without the slightest provocation and refused their sympathy for those still more distressed. Corporal Johnson whispered to me that if his horse gave out he would stay beside him and drink his blood, but before I had answered a word he struck at me and hoarsely shouted:

"No! No! I tell you no! You shall not have one single drop! If you try to steal any I will kill you!"

"The river! The river! It is right ahead, and we are saved!"

A thin fringe of grass and bushes which seemed dead for years extended east and west across our course and ran back to the mountains, twenty miles away. There was the bed of Lost river. Men screamed out instead of cheering as they urged their horses forward toward the blessed water which was to quench their thirst. We looked down from the bank on the winding channel of yellow dirt, so dry that the puffs of wind raised little clouds of dirt here and there. Not a drop of water had run down that channel for weeks. Despair fell upon the men—silent, hopeless despair—and its effect was curious. No one cursed or muttered. On the far bank were a few stunted cottonwoods struggling for life and furnishing scarcely any shade. One by one we followed the officer across and pulled the saddles from our horses and turned them loose. We had meat and bread, but no fires were kindled. When a man's throat aches and throbs, and his tongue fills his mouth, and his lips are like paper he cannot eat. The officer issued no orders, the men had no word for each other. Each one threw himself down with the feeling that the end had come. There were oceans of water forty miles to the south, but neither horse nor man could travel another mile.

It wasn't sleep, but that dim consciousness one has just before chloroform benumbs his senses. We knew when one of the dismounted troopers dragged himself into camp and fell among us with a groan. We knew when the sun went down. We felt the cool night wind off the mountains, but if anyone moved it was only to turn over. Night fell and the canopy of heaven was studded with stars. Nine o'clock, 10, 11, midnight found us still lying there. Then came a curious sound—a sound like a gale advancing upon a ship over a calm sea. It grew louder and louder, and with it was mingled the neighing and galloping of our horses. Men who had fallen down to die sprang to their feet to behold a wonderful spectacle. From bank to bank Lost river was full of rushing, foaming water, sent down by a cloud-burst in the mountains miles away.

"Water! Water!" shouted a dozen husky voices in chorus, and the next moment there was a mad rush. Men and horses mingled together. Men and horses rushed into the flood to be swept down and drowned together. A quarter of an hour after that rush there were only eleven of us to answer to our names and only half a dozen horses were nibbling at the parched grass around us. Back on the trail were three or four corpses in uniform. The rest of the troop were victims of the flood which rolled past us.

JUDGE GARY.

How He Deals With Jurors That Want to Get Off Work.

From the Chicago Journal.

Judge Gary has always had an especial dislike for men who try to shirk jury service on flimsy excuses, and a number of good stories are told of experiences that veniremen have had with him. A little German once tried to get out of jury service on the plea that he could not speak good English.

"You'll not have to speak any at all," said the Judge.

"Well, shudge, I don't tink I make a good shuror anyhow," persisted the juror.

"Why not?"

"Well," with a motion towards the attorneys in the case, "I don't understand nodings what dose fellers say."

"Neither does any one else. Sit down!" thundered the Judge.

Another juror put in a sick excuse.

"Have you anything from your doctor to that effect?" asked the Judge.

"Yes, sir," was the reply, and the doctor's certificate was handed up to him.

"That's a good doctor," said the Judge.

"One of the best in the city," replied the juror.

"A very good doctor," went on the Judge, not noticing what the juror had said. "He'll have you cured by next term of court beyond question. Report to me then without further summons."

The American Plan.

From the New York Weekly.

Foreigner. "What do you Americans do when the officials you elect fail in their duty to the public, and line their own pockets?"

American. "Do? Why, sir, we hold indignation meetings—yes, sir; and sometimes, sir, our righteous wrath passes all bounds of propriety, and we, actually burn them in effigy—yes, sir."

"What do you do next?"

"Next? Why—er—we go back to our business, forget all about it, and elect 'em again."

A Boston Baby.

From Good News.

Boston Ma. "What does baby want? Is it this pencil?"

Boston Baby. "Ahgoo, agoo!"

"Of course that's it. And does baby want paper?"

"Ma! ma! me! ma!"

"Yes, mamma cognizes correctly. I wonder what baby wants of pencil and paper?"

"Me! mo! me! mo! me! mo!"

"Bless his heart! He wants to begin to write his memoirs."

Some Book Learning.

From Good News.

Lady. "Have you any Turkish towels?"

New Boy. "Turkish towels?"

"Yes. Haven't you ever heard of Turkish towels?"

"I've read a good deal about Turks, ma'am, but I never knew they used towels."