

THE DAILY BRITISH WHIG.

YEAR 72.

KINGSTON, ONTARIO, SATURDAY, NOVEMBER 11, 1905.

NO 263.

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PARTMENT has never been
s is the reasonable outcome of
The styles are right up-to-
re most reasonable.

7.75, 7.50, 9.50, 10.50, 10.75.

of popular Long Coat, known in
urlington, \$12.50, 13.50, 14.75,
and Black.

ese New Coats. Even if not
are just as welcome, and
that takes your fancy have it
quired.



and a New Corset?

pared than ever to suit your
good kind of Corset is here.

more Corsets if we handled
but we won't. We cling to
Corsets. Here are some of

50, 2, 2.50, 3, 3.50,
2, 1.25, 1.

ts, considered exceptionally good

5c., \$1, 1.25.

not to break at hips, 90c. pair,
ually charged.
om 20 to 36. This Corset is in-
es, who require a good Corset, yet

ts, all sizes.
all sizes.

for Many Uses

7c., 8c.
a heavy, 10c. and 12c., new
g colors.
White, Pink, Blue, 5c., 7c., 8c.

lannelette, in White only, 10c.,
Waists, House Gowns and Kim-
o., 20c., 25c.

DLAW & SON

Are
Bargains

YONE
AID SO

many satisfied men leave cur

of GOOD BOOTS LEFT.
ave. It won't cost anything,
ng worth buying.

T SHOE STORE

Lovely Copley Square



BOSTON
ART MUSEUM
COPILEY SQUARE
PHOTO BY PATRICK PHOTO CO.

By Franklin H. Westworth.
Copley Square is the one among
the hundreds of thousands of western
boys and girls who owe to the city
of Boston anything in the way of a
completion of their education whose
heart does not beat quicker at the
name? Is there any of us who have
tramped Europe and come home with
a curious indignation, who, after the
mid day is over, cannot come into
Copley Square and receive a new in-
spiration? Surely, one must go far
in Europe to find a square which
breathes such harmony. It is as sat-
isfying to the art sense as a single
picture by a great master. No matter
the direction from which one enters it,
not a jarring note mars the har-
mony.

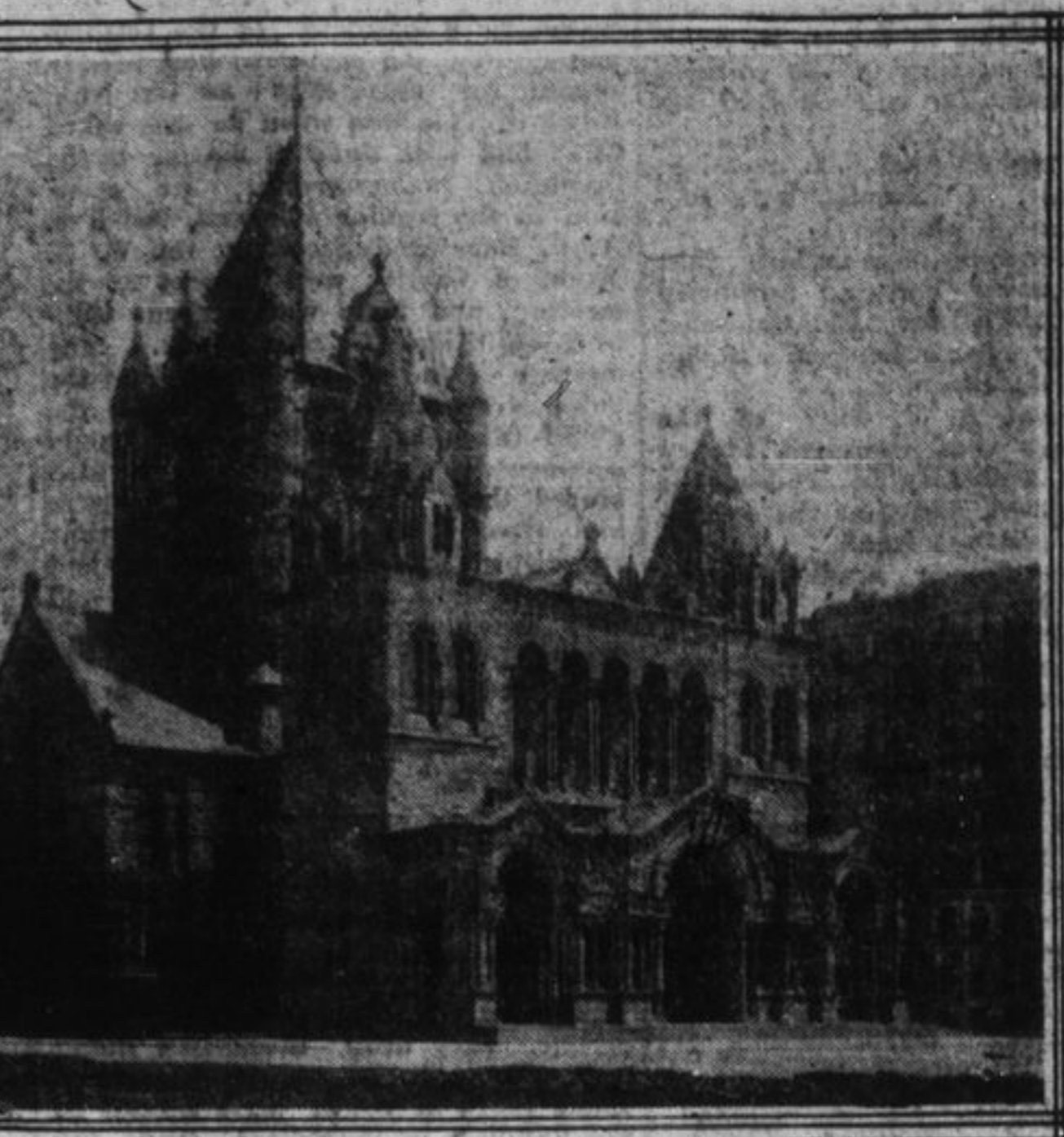
How can a period which gives to
New York so hideous a monstrosity
as the "flat iron" give to its neigh-
borly city Copley Square?
Architecture breathes unconsciously
the spirit of the purpose by which
it is created. The "flat iron" was
built to get the greatest number of
dollars out of the least possible
ground space. Because in Copley
Square not one of the buildings is touch-
ed by commercial taint, it carries one
back to the days when men built
as they loved and loved as they built.
Copley Square buildings were all con-
ceived for the service of some sort
of ideal. Had but one of them been
created for a selfish purpose, Copley
Square must have been irrevocably
marred.

The Boston library, with its noble
and majestic lines, looms into view on
the west side of the square, like a
great epic poem cut into enduring
stone, the aspiration of a free people.
It is not the gift of a "tainted
money" baron, but "built by the people
and dedicated to the advancement
of learning."
The Boston public library was
founded in 1822, and the idea was so
attractive to the people that by 1880
the old building in Boylston street,
opposite the Common, contained more

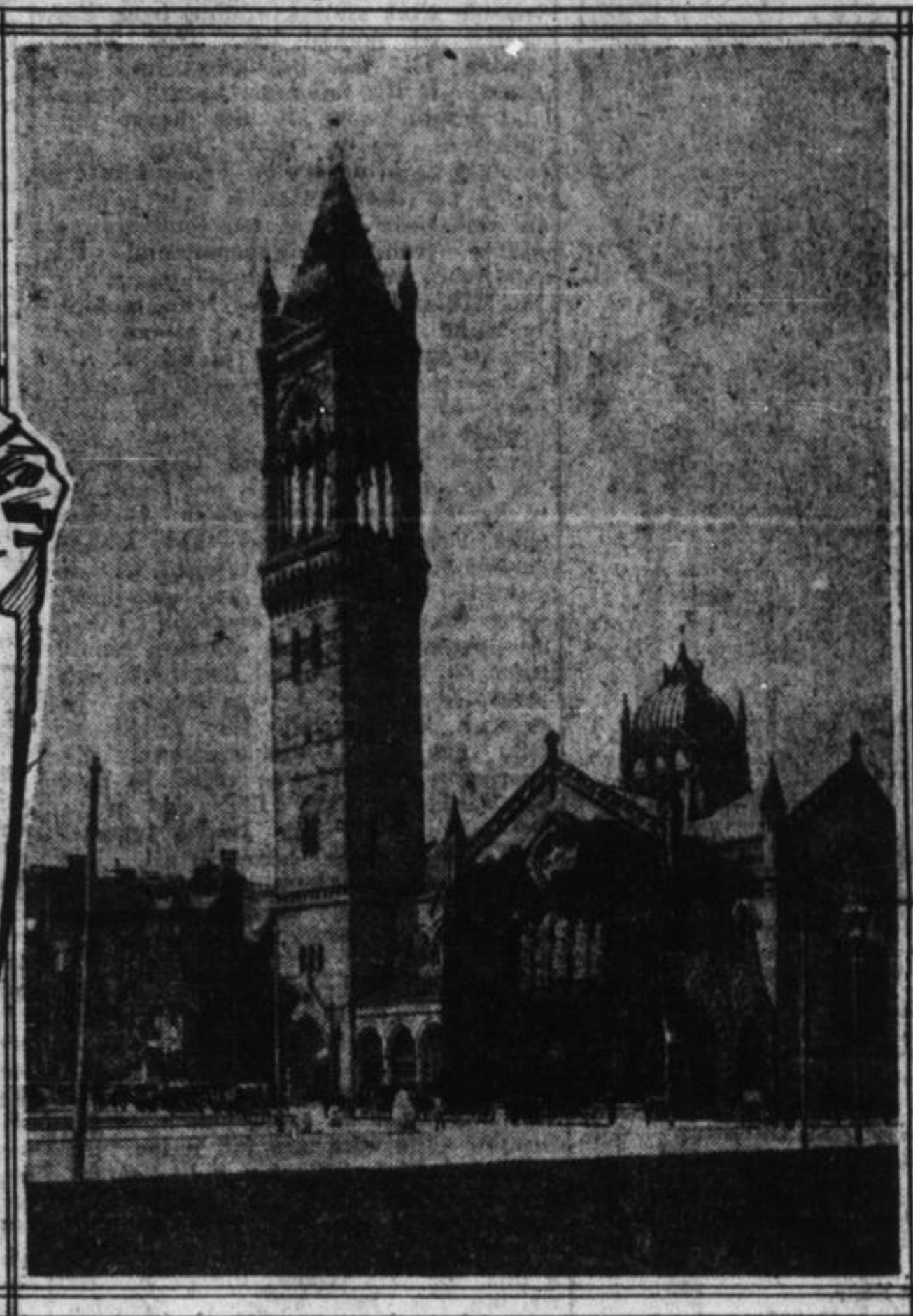
than 300,000 volumes. It was strained
to bursting, and the trustees were in
constant dread of loss by fire owing
to the character of the surrounding
buildings. It was the state itself that
came to the rescue. The common-
wealth of Massachusetts presented the
Dartmouth street site, facing down
Copley Square, and the city added
something to it by purchase. The lib-
erality of the state is tactfully and
beautifully acknowledged by the in-
scription along the Boylston street
façade, which reads: "The common
wealth requires the education of the
people as the safeguard of order and
liberty." Although the site was given
in 1880 the present building was not
began until 1888. It shows its long
foreground. No beautiful thing is
either conceived or brought forth in a
hurry. The study of plans was long
and thorough by men who were de-
voted to the idea, and the architects
were at last selected the New York
firm of McKim, Mead & White.
Charles F. McKim was the actual
architect, designing the building from
cellar to rooftop.

Probably no one ever rose to any
kind of eminence, either in literature
or in art, whom some envious person
was not ready to accuse of plagiarism.
Rudyard Kipling's clever response to
the usual charge of plagiarism should
stand for all time and shame out of
countenance the carping critics of no-
ble performances.
"When 'omer smote his bloomin' lyre,
'Eg' leard 'em sing on land and sea,
And 'whet 'e the' to micht' require,
'E went and took the same as me."
It has been intimated that the fa-
çade of the Boston library is a copy
of the Bibliothéque Ste. Genevieve, at
Paris. That the buildings belong to
the same type is unquestionable, but
in their proportions and details—the
essence of architecture—they are ab-
solutely different. The library in
Paris has nineteen arches upon its
front instead of thirteen, which fact
alone would completely change the re-
lative proportions of the two build-

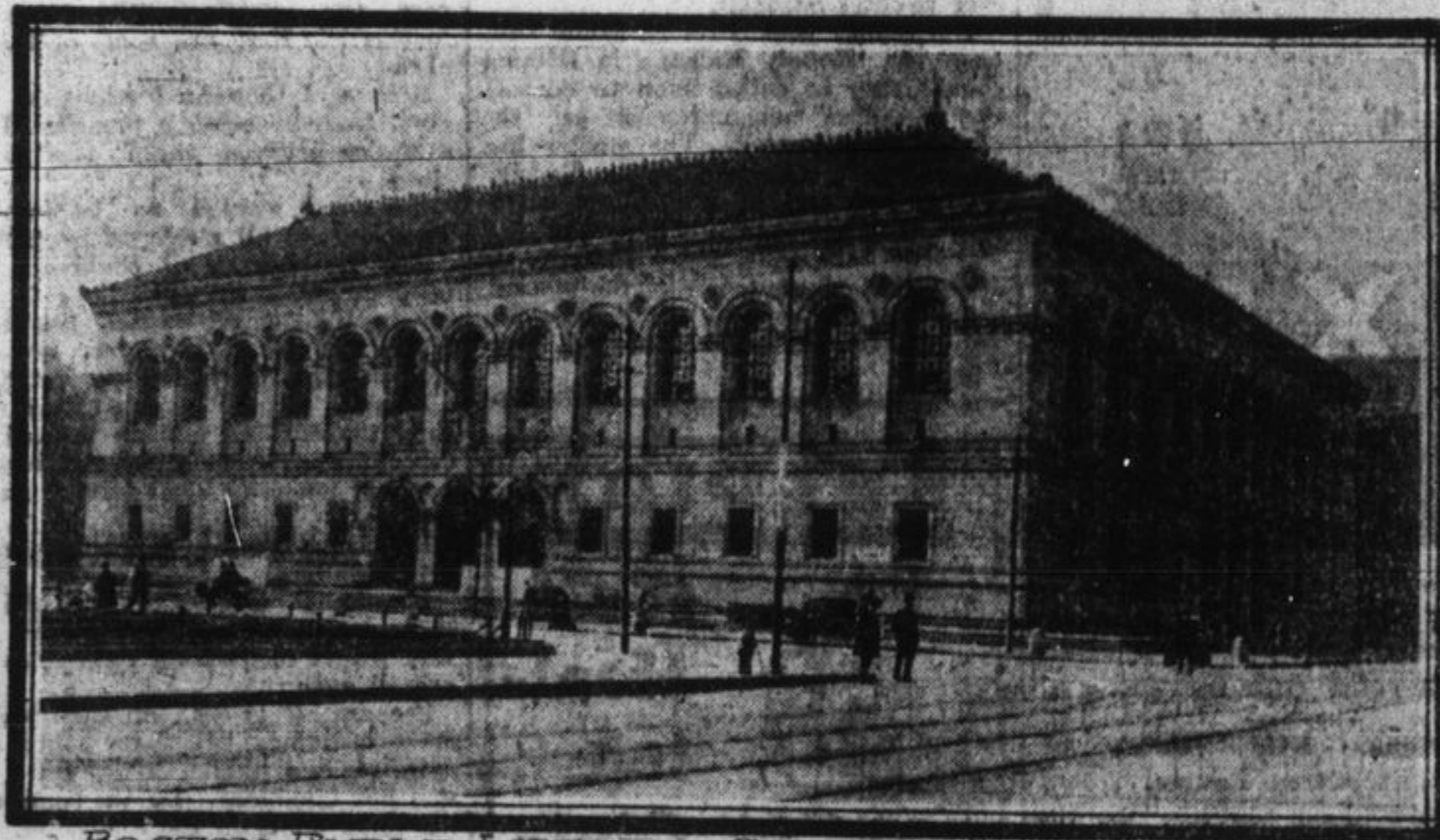
ings, and skill in handling propor-
tions is the highest attribute of good
architecture. The Ste. Genevieve has
no molded cornice at the sills of the
first story windows, has arched heads
to those windows instead of square;
has one entrance archway only, and
no platform. But besides this it is
absolutely different in individual char-
acter. They are of a developed or-
ganized type, but so far as similarity
is concerned, one might as well say
that all churches are alike because
they are equipped with spires. The
single detail of the main doorway
shows the assertion of an American
idea of space and expansion, however
influenced by the older model. The
Boston library design originally fol-
lowed the Paris example in that it
had only one entrance door. This was
considered a mistake, as inadequately
indicating the public character of the
building, and after much study the
three equal arches were adopted. They
contribute dignity and an impression
of amplitude to the entrance which
the one door does not produce.
So perfect are the proportions of
the building one is loath to believe that
its height from the sidewalk to the
top of the cornice is seventy feet. The
material used is granite, quarried at
Milford Mass., grayish-white to the
first glance of the eye, but more close-
ly especially in certain lights, densely
tinged with a delicate pink.
The platform extends entirely round
three façades of the building. Else-
where three steps high, the platform
rises six steps in front of the main
entrance. At the two corners of the
six-step flight are two large pedestals,
now vacant, but for which Augustus
St. Gaudens, the eminent New York
sculptor, is at work upon two groups
of bronze statuary. The design of
these groups is not yet definitely set-
tled, but it is probable that they will
be disposed in the following manner:
On one side a single male figure re-
presenting law, flanked by two fe-
male figures representing power and
religion; on the other side a male fig-



TRINITY CHURCH COPILEY SQUARE
PHOTO BY PATRICK PHOTO CO.



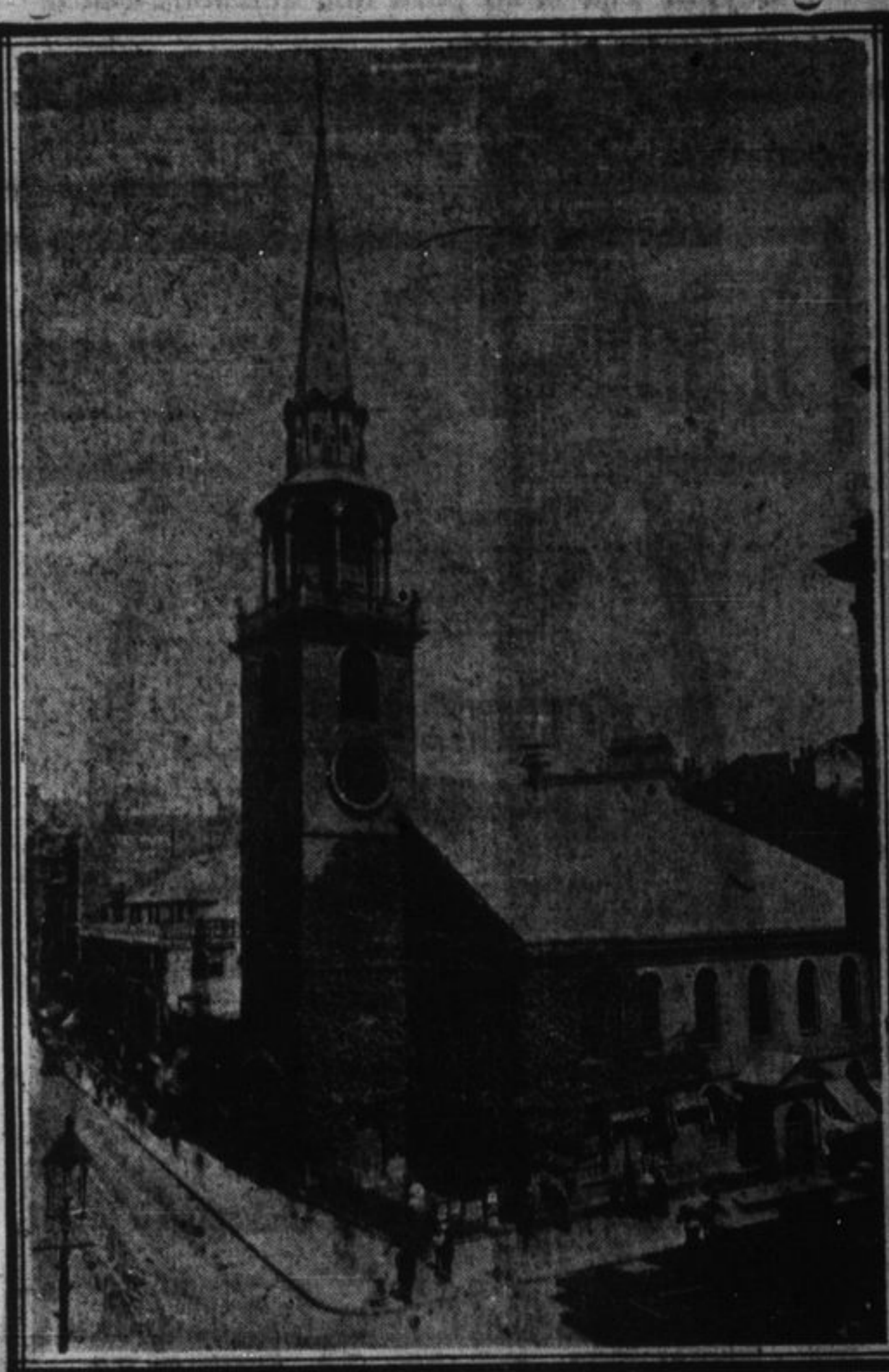
NEW OLD SOUTH CHURCH
COPILEY SQUARE
PHOTO BY PATRICK PHOTO CO.



BOSTON PUBLIC LIBRARY COPILEY SQUARE
PHOTO BY PATRICK PHOTO CO.

ure representing labor, flanked by two
female figures representing art and
science. All the figures are to be
seated and are to be of heroic size.
For these groups Mr. St. Gaudens is
to receive \$50,000.
The keystones of the side arches are
very richly carved, and on the key-
stone of the center arch is sculptured
the helmeted head of Minerva, the
work of St. Gaudens and Domingo
Mora. Immediately above is the in-
scription, "Free to All."
The three window arches over the
entrance are occupied, below the win-
dow themselves, by the seals of the
library, the city and the common-
wealth, sculptured in pink Tennessee
marble. These, also, are by St. Gau-
dens. In the design of the first, two
nude boys; holding the torches of
learning, act as supporters to a shield
which bears an open book and the
dates of the founding of the library.
Above the shield is the motto, "Om-
nium Lux Civium." Below are two
twisting dolphins, introduced to
signify the maritime importance of
Boston.

To the right is the seal of the city,
with its conventional view of Boston
from the harbor—the symmetrical
slopes of Beacon Hill crowned with
the dome of the state house, which
Dr. Holmes called "the hub of the
solar system." To the left is the seal
of Massachusetts with its familiar In-
dian and motto.
Opposite, on the east side of the
square, facing the library, is Trinity
church, the tower of which alone
weighs nearly 19,000,000 pounds, in-
troduced a foundation problem of
some significance. It was found by
testing that a compact stratum was
overlaid with a quantity of alluvium
upon which a mass of gravel some
thirty feet deep had been filled in. To
provide for the support of the church
required the driving of 4,500 piles,
over 2,000 of which were placed un-
der the pyramids which make the base
of the piers. These pyramids, solid
granite, are thirty-five feet square at
the base, seven feet at the top and
seventeen feet high. From them rise
the four great piers, so conspicuous
in the edifice. The stone used in the



OLD SOUTH CHURCH IN BUSINESS DISTRICT

building was especially quarried for
the purpose, the contractors opening
quarries in Bethan and Longmeadow.
The church is a Greek cross with a
semi-circular apse added to the east-
ern arm. Its style of architecture is a
free rendering of the French Roman-
esque, inclining particularly to the
school that flourished in the eleventh
century in Central France—the ancient
Aquitaine—which, secure politically on
the one hand from the Norman pirates
and on the other from the Moorish
invasions, as well as architecturally
emancipated from the influence of
classical traditions and examples
which still ruled the southern provin-
ces, developed, in various forms, a
system of architecture of its own, dif-
fering from the classical manner in
that while it studied elegance it was
also constructional and differing from
the succeeding Gothic, in that, al-
though constructional, it could sacri-
fice something of mechanical dexter-
ity for the sake of grandeur and re-
pose.
The central power—a reminiscence
perhaps of the domes of Venice and
Constantinople—was in Auvergne fully
developed, so that in many cases the
tower became, as it were, the church,
and the composition took the outline
of the pyramid; the nave, transepts,
nave and chapels forming only the

building. Even on the dulldest days its
rich red coloring gives an atmosphere
of warmth and life to the square that
will be sadly missed in the day of its
demolition. That it is to be demoli-
shed before another decade is almost
certain.
Museum trustees have purchased a
new site upon the Fenway—the salt
swamp now transformed into a beau-
tiful pleasure-ground and at the expiration
of the present lease, in 1911, the art
treasures will be moved into a new
building whose light cannot be shut
off by apartment hotels, and where its
only danger from fire will lie within
its own precincts.
On the fourth side of the square, in
the northwest corner, rises the exqui-
site tower of the "new" Old South
church. Few towers in Continental
Europe, the home of tower building,
give one a more satisfying feeling of
lightness and aspiration. The architect
can testify that tower building is no
mean task; for his own first attempt
failed signally. Not only must a tower
design have all the elements of aspira-
tion, but the material out of which
it is constructed must be nobly harmo-
nious. A man may do his best and yet
come out of the experiment suffering
the humiliation of a consciousness
that his work is hopelessly marred.
"The Church of the Holy Arrow," the
street car line called his first attempt
into this beautiful church moved the
society, which for many years were
shipped in the famous "Old South"
(Continued on Page 10.)

THE VALUE OF CHARCOAL.

Few People Know How Useful it
is in Preserving Health and
Beauty.

Nearly everybody knows that char-
coal is the safest and most efficient
disinfectant and purifier in nature, but
few realize its value when taken into
the human system for the same clean-
ing purpose.
Charcoal is a remedy that the more
you take of it the better; it is not a
drug at all, but simply absorbs the
poison and impurities always present
in the stomach and intestines and car-
ries them out of the system.
Charcoal sweetens the breath after
smoking, drinking or after eating on-
ions, and other odorous vegetables.
Charcoal effectually cleans and im-
proves the complexion, it whitens the
teeth and further acts as a natural
and eminently safe cathartic.
It absorbs the injurious gases which
collect in the stomach and bowels; it
disinfects the mouth and throat from
the poison of catarrh.

All druggists sell charcoal in one
form or another, but probably the
best charcoal and the most for the
money is in Stuart's Charcoal Lozenges;
they are composed of the finest
powdered Willow charcoal, and other
harmless antiseptics in tablet form
rather than in the form of large, pleas-
ant-tasting lozenges, the charcoal being
mixed with honey.
The daily use of these lozenges will
soon tell in a much improved con-
dition of the general health, better com-
plexion, sweeter breath and purer
blood, and the beauty of it is, that
no possible harm can result from their
continued use, but on the contrary
great benefit.
A Buffalo physician in speaking of
the benefits of charcoal says: "I ad-
vise Stuart's Charcoal Lozenges to all
patients suffering from gas in stomach
and bowels, and to clear the complexion
and purify the breath, mouth and
throat; I also believe the liver is
greatly benefited by the daily use of
them; they cost but twenty-five cents
a box at drug stores, and although
in some sense a patent preparation,
yet I believe I get more of a better
charcoal in Stuart's Charcoal Lozenges
than in any of the ordinary char-
coal tablets."