

**WORK FOR BARGE CANAL.**

**Methods by Which It Is Being Prosecuted Near Oneida Lake.**

A great expanse of marsh land is dotted here and there with miniature lakes, cut by turbulent little rivulets and flanked on each side by clay and sand levees stretching away into the distance. In this desolate waste are unsightly stumps of trees and slimy, tangled undergrowth, dead branches of trees and indescribable debris. In the distance a huge machine is vomiting billows of black smoke, and from its interior an endless chain of immense scooplike pans shoots forth and disappears into the earth; one bucket after another reappears, describes a circle, deposits great quantities of dirt in an even, mammoth pile and dives into the earth again for more.

As one flounders and slides along in the slippery mud of the tops of one of the levees and gazes upon this chaos of activity, it is hard to imagine that he is viewing the preliminary work on a section of the great barge canal, which is to revolutionize water transportation in the Empire State.

Since last October this preliminary work has been going on in the section running into Oneida Lake from the east. Some idea of the immensity of the work may be gained from the knowledge that in the section in the vicinity of Oneida Lake all of the last winter has been devoted to erecting two mammoth levees which serve to keep back flood waters from the proposed bed of the canal. These levees have been built by a machine which is the first of its kind ever used in this country. In appearance it resembles a large concrete mixer. It was made in Germany and set up on the canal here by German experts.

It works, too, upon the same plan as a concrete mixer. The engine drives an endless chain to which are attached large pans with sharp, scoop-like noses, which dig into the earth, each to a uniform depth, and deposit upon a pile of uniform height its load. The machine can be run backward and forward upon a railroad track at the will of the engineer. A ditch can be dug to any reasonable depth by simply lowering the chain of pans. The advantage of this machine lies in the fact that while it is building a levee it is also cutting the sloping embankment for the canal. It will excavate 1,200 cubic yards in eight hours.

The methods of canal building now in vogue are in striking contrast with those of 1817, when the first canal was dug. Now earth is taken out at the rate of 65,000 yards a month of twenty-six working days. The invention of a Chicago engineer, now dead, will soon be placed at work on the canal near Rochester. This machine, costing \$100,000, is designed to seize a heap of blasted rock, elevate the large load and carry it beyond the range of work. By way of contrasting old canal making methods with the present, it may be stated that sixty men, with machinery, excavate as much now in twenty-four hours as was excavated by four hundred men in the same length of time on the original Erie Canal.

**VOLIVA A HOOSIER.**

**Man Who Led the Revolt Against Dowie in Zion City.**

The imagination which originates is always succeeded by the matter of fact management, if ruin is to be averted. The ousting of John Alexander Dowie and the inauguration of Wilbur Glenn Voliva in Zion City is an exemplification of the rule.

The two men contrast absolutely—physically, temperamentally, mentally. The exuberant Dowie, massive in frame, redundant in speech, magnetic and dominant in personality, enveloped and swept away by the power of his own visions, recognized in his moments of wisdom and judgment, in his secret communings in his closet, that in the young disciple Voliva existed the sanity, the sense, the prudence, the righteous and sure faculty which would most avail Zion when the influence of its founder was withdrawn.

Spare, pale, ascetic, cool, intelligent, unaffected by dreams, resolute to accomplish the task immediately under his eye, Voliva is no conqueror to found communities, to convert the world, to gain riches in Mexico and spiritual dominion in the islands of the sea. He could never invent the pageantry, the Hebraic ceremony, the Oriental splendor. But he can and he will put the business of Zion upon a substantial footing. He can organize, he can eliminate waste, he can practise economy. In a word, he can transform a struggling, half bankrupt community into a thriving, prosperous, well to do American municipality.

Voliva is thirty-six years old. His hair is black. His eyes are deep set, shrewd, dark and piercing. His shallow cheek is the aesthetic's; his thin, close-set lips are the disciplinarian's, not only of others, but of his own spirit. He eats but two meals a day, frequently only one; sometimes not at all. He clothes himself in white tie, frock coat, low cut waistcoat. He never smiles, not because he is oppressed by his own dignity, but because he sees no occasion for mirth. He does not attempt to impress his visitor.

Voliva is an American, a Hoosier, who is so entirely an American that he is ignorant of what is his racial stock. He has been heard to say that he fancies his peculiar name may be French, but he doesn't know.—Chicago Inter Ocean.



**MACHINE THAT DIGS A CANAL AND BUILDS A LEVEE AT THE SAME TIME.**  
Now at work on a section of the new barge canal near Oneida Lake, New York.

**INSCRIPTIONS WANTED.**

**Those Now on the New Public Library Only Tentative.**

What inscriptions shall appear above the Fifth Avenue entrance to the new Public Library Building in Bryant Park?

That question represents a problem that is



**WILBUR G. VOLIVA.**

He led the revolt against John Alexander Dowie, which resulted the other day in the repudiation of Elijah III, by his formerly devoted followers in Zion City, Ill.

now occupying the attention of the executive committee of the library trustees, and the person who can afford a satisfactory solution of it will doubtless add much to the peace of mind of those having in charge the construction of the magnificent building.

Briefly stated, the situation is this: Above

the main entrance of the new building, fronting on Fifth Avenue, are three large panels in the marble work. Just below these panels is a broad stone face running clear across the central portion of the building. The architects, Carrere & Hastings, intended these spaces for inscriptions.

At present they bear letterings which many persons passing the building have mistaken for permanent inscriptions. This work is not permanent, but has been temporarily done in plaster to give an idea of the way the front of the building will look if the plan at present suggested is carried out. Across the long surface just above the doors appears an inscription suggested by Mayor McClellan at a meeting of the executive committee of the trustees. It reads thus:

MDCCCCH ERECTED BY THE CITY MDCCCXVIII

There is much objection to this inscription because it conveys no idea of what the building is. The temporary inscription above the central arch of the entrance reads as follows:

THE LENOX LIBRARY  
Founded By  
JAMES LENOX  
Dedicated To Science, History, Literature  
And The Fine Arts  
MDCCCLXX

The inscription on that to the south is:

THE ASTOR LIBRARY  
Founded By  
JOHN JACOB ASTOR  
For The  
Advancement Of Useful Knowledge  
MDCCCLXVIII

The inscription on the northern tablet is:

THE TILDEN TRUST  
Founded By  
SAMUEL JONES TILDEN  
To Serve The Interests Of  
Science And Popular Education  
MDCCCLXXXVI

From several sources has come a suggestion that the only inscription which need appear

upon the front of the building is the legal title of the institution, as follows:

NEW YORK PUBLIC LIBRARY  
ASTOR, LENOX AND TILDEN FOUNDATIONS

But this the architects say cannot well be done. "You must understand," said John M. Carrere, head of the firm, "that this scheme of inscription on the front of the building was designed and fully worked out seven years ago. Now that plan has been incorporated in marble and cannot be changed. Something has got to go in those panels and something has got to go in the frieze. I was not aware of any question about the wording of the inscriptions. As far as we knew that was settled long ago."

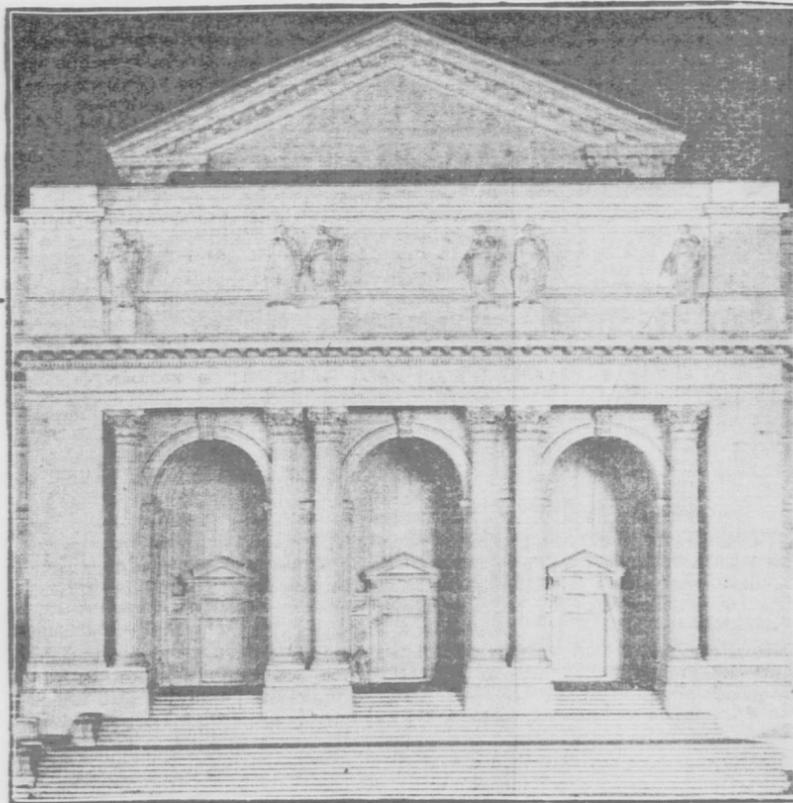
"If such a line as 'New York Public Library, Astor, Lenox and Tilden Foundations' were to be placed on the front of that building, what would become of the panels? They must be filled in in some way. They cannot be left bare."

Dr. John S. Billings, director of the library, whose view of the difficulty does not exactly coincide with that of Mr. Carrere, says it has been suggested to him that the panel spaces could be filled in with some ornamental design. He does not regard that feature of the problem as at all insurmountable. Dr. Billings said the chief criticism of the present scheme of inscription that he had heard was over the line "Erected by the City." "The complaint has been," said Dr. Billings, "that the inscription gives the city practically all the credit and the three donors very little."

"The line, 'Erected by the City,' was suggested by the Mayor, I think," said Dr. Billings. "The weight of opinion seems to be against this, and it has been suggested that this line, with other details concerning the erection of the building, can well be included in the inscription to go on a large bronze tablet to be erected in the main hall of the completed building."

George L. Rives, one of the trustees, who drafted the inscriptions now appearing in plaster on the front of the library, stoutly defends them. Of the big line, "Erected by the City," about which the criticism seems to centre, Mr. Rives said the other day, "I can see nothing wrong with that line. In fact, I think it much preferable to 'New York Public Library.' 'Erected by the City' states a fact. It places credit where it belongs. 'New York Public Library' is too much like a label; it would make the building look too much like a shop. Such a building should have character, individuality. We have put no sign on the Capitol at Washington, neither have we on the White House and other important buildings. People are supposed to know what these buildings are, and it should be so with the New York Public Library. Concerning the sub-lines used, those in the case of Mr. Astor were taken from his will. Those used with the Tilden inscription were taken from the petition of the Tilden trustees to the Legislature. In the case of Mr. Lenox, who gave the money during his lifetime, the words used were taken from the charter of the Lenox Library. A thing that must be borne in mind in connection with these inscriptions is that there is only a certain amount of space that can be used for inscriptions. The wording of the inscriptions must adapt itself to that space."

Mr. Rives says that while the trustees are not advertising for suggestions as to suitable inscriptions, they do not purpose to reject any sensible suggestions that may come to them from outside.



**ARCHITECTS' MODEL OF THE FIFTH AVENUE ENTRANCE TO THE NEW YORK PUBLIC LIBRARY.**

The question of inscriptions for the panels is causing some discussion. Suggestions from the public are in order.

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