specimens of which more than one of our public parks contain. Possibly to bridges more than to any other class of public works does the Ruskinian axiom (which can not be repeated too often) apply: "Decorate the construction, but not construct decoration." Such a principle conscientiously kept in view can not but result in else than good work. Its violation results in a senseless fraud, demoralizing to the taste of the community where such violations may occur. Public works, in a certain sense, play a part in the education of a people, and their authors and builders have consequently, to that extent, a responsibility in addition to the mere utilitarian idea of endurance and safety. The ideas herein advanced are not novel ones by any means; but they can not be enforced too often, when in this boasted age of culture and civilization a community will permit the huge architectural fraud of the Fairmount Bridge over the Schuylkill at Philadelphia, and hardly yet completed. Constructively, this bridge, with its double tier of floors, spanning the Schuylkill, in a single stretch of 340 feet, is a monument to its designer and an honor to American engineering. Instead, however, of letting the enormous trusses stand in all their grandeur, depending wholly upon judicious painting and the design of the cornices and railing, etc., for their æsthetic effect, thousands of dollars have been spent in actually covering up the trusses to a great extent with sheet-iron, forming an arcade as it were of great massiveness, by arching between the posts of the trusses, the arches springing