

But I did not venture to put the question that might set at rest all the doubts and speculations that seemed to burden and cloud the joyous carelessness of youth.

Cuthwin Stuart had never, so far as I knew, even asked to see me since my illness.

Of course, it was clear he had no especial interest in me, and the vain fancies I had sometimes dared to entertain were egregious, presumptuous folly.

But, even as a friend, he might have felt a little sympathy, a little courteous desire to express some pleasure at my recovery from so dangerous an attack.

"Mamma, I think I should like to go home now," I said one day to my mother. "I am quite strong enough, and I feel as if I could never get well, never be quite at rest here."

My mother gave a very heartless smile, as it appeared to me then.

"My dear Beatrix, we must show some deference to your aunt's wishes. She has been so very kind in your illness, and so unhappy about its cause, it would hurt her feelings to leave her in such haste; and as Zara has gone to stay with your uncle Merivale at the rectory, there is no reason why we should hasten home. But," she continued, after a slight pause, "as you are really so much better, I think it will not hurt you to see Mr. Stewart, who has been asking leave to pay his respects to 'the little heroine.'"

I suppose I gave a satisfactory reply, but I was so anxious to conceal any emotion that I dare say it was not very lucid; but my mother made no comment.

"I shall go and talk to your aunt about our plans," she went on, "and then you shall tell me your deliberate wishes on the subject."

And placing a cushion in my easy chair, and wheeling me nearer to the fire, she left the room.

My back was to the door, and when, some minutes afterwards, I heard it open, I did not even turn round, supposing it to be the maid in attendance.

But the step that advanced was a very different one to Helen's short little pattering; and when, attracted by the novelty, I turned round, I saw Cuthwin Stewart standing before me.

He was certainly changed. His whole face was softened, even agitated, as he looked at me, and his voice trembled as he took my hand in his.

"Beatrix, dear Beatrix," he said, "how glad I am you are spared to me! Oh, how I have longed for this moment!"

My courage rose rapidly with his emotion.

"Yet you were not in any peculiar or undignified haste to expedite it," I replied, with a touch of my old seriousness. "I thought you gave up a troublesome individual as myself to her own devices. Were you very much shocked at me?" I asked, looking up, in his face, with half-jesting, half-earnest inquiry.

"Shocked at your danger!—yes," he said, softly; "only that it proved how true had been my appreciation of your character. Beatrix, you said I had been in no haste to see you. Can you not guess why that was?—that I felt I could not see you without telling you all I felt; and which might agitate you more than your strength would bear, even were you to return a cold negative to my prayer. Beatrix, I love you from my heart! I never saw a woman I could have chosen for my wife, my companion, my soul's very treasure, till you came to realize my very ideal! I am a wretched lover! I cannot speak in love's language. Can you believe me, can you put up with the blunt bookworm, the grave student, my bright darling!"

Certainly I never hesitated in mind, and I suppose my looks and my lips did not leave him in suspense. The sad look disappeared from his face, and the happy triumph in his features made him positively radiant and handsome—at least, in my eyes.

Nor did Aunt Jessie seem much less pleased as she pressed me in her arms as her new daughter, not niece; since, from henceforward, she said Cuthwin and I should be to her as children.

The wedding took place three months after. Zara, now somewhat recovered from the disappointment and vexation of her rash choice, was the principal and the loveliest of the bridesmaids; and Flora, and Blanche, and another cousin of ours filled up the number.

And Aunt Jessie gave me, as a wedding present, a set of valuable pearls, which she declared I had saved from the certain prey of the robbers at Halloween.

But it was very long ere I fully regained my old fearlessness of nature after that terrible shock that I cannot now recall without a shudder. Zara never alluded to Count Leon de St. Barbe, more especially since she had settled down as the wife of the now successful and still witty barrister, Fergus Brooke, who had been her secret admirer all through her infatuated love for that notable *chevalier d'industrie*.

S. D.

THE AMERICAN CENTENNIAL EXHIBITION.

I.

The Exhibition buildings are located in Fairmount Park, which adjoins the built-up portions of Philadelphia on the north-western border. This is a beautiful park of 2,740 acres, upon which the city has already spent over \$6,000,000, and is now annually expending a large sum in adornments and improvements. Through it the Schuylkill River runs, bordered by high banks and ravines, and the great natural beauty has

been enhanced by art. The buildings are located on some of the most beautiful spots on the banks of this river, groves of stately trees surrounding them, and fine views of river and landscape being afforded. These buildings stand from 112 feet to 120 feet above the highest tide-water level in the Delaware river and fully that height above the Schuylkill. Philadelphia is a city of 300,000 inhabitants, containing 133,000 dwelling-houses, mostly owned by their occupants, and this number is being increased at the rate of 6,000 a year.

Girard Avenue, one of the chief streets of Philadelphia, leads directly from the heart of the city to the entrance to the main Exhibition building. This is a broad highway 100 feet in width, crossing the Schuylkill upon a magnificent iron bridge, erected at a cost of \$1,500,000 expressly to furnish good facilities of access to the Exhibition grounds. This avenue passes through the park in a westerly direction, and is a very fine drive. Bordering it on the right hand are the Exhibition grounds; these cover about 236 acres, which are enclosed for the buildings, and in addition to which there will be other enclosures for the display of horses and cattle.

II.

MAIN EXHIBITION BUILDING.

This is a parallelogram, running east and west, 1,880 feet long, and north and south 464 feet wide. The larger portion is one story high. At the centre of the longer sides are projections 416 feet in length and on the ends of the building projections 216 feet in length. In these, which are in the centre of the four sides, are located the main entrances, which are provided with arcades upon the ground floor and central façades. The east entrance will form the principal approach for carriages, visitors alighting at the door of the building under cover of the arcade. The south entrance will be the principal approach from railway cars. The west entrance opens upon the main passage way to two principal buildings, the Machinery and Agricultural Halls; and the north entrance to the Memorial Hall (Art Gallery). Towers 75 feet in height rise at each corner of the building. In order to obtain a central feature the roof has been raised above the surrounding portion, and four towers are introduced into the corners of this elevated roof. This gives ventilation as well as ornament. The main building gives 936,008 square feet of surface, or nearly 21½ acres. Its ground plan shows a central avenue 120 feet in width, and 1,832 feet long, which is the longest avenue of that width ever introduced into an exhibition building. On either side of this is another avenue of equal length, and 100 feet wide. Between the central and side avenues are aisles 48 feet wide, and on the outer sides of the building smaller aisles of 24 feet width. To break the great length of the roof lines three transepts have been introduced of the same widths and in the same relative positions to each other as the longitudinal avenues. Towers surmount the building at all the corners and angles, and the national standard, with appropriate emblems, is placed over each of the main entrances. There are numerous side entrances, each being surmounted with a trophy, showing the national colours of the country occupying that portion of the building.

III.

MEMORIAL HALL.

This structure, which is the finest of the Exhibition buildings, is erected with money especially appropriated for the purpose by the State of Pennsylvania. It is designed to stand for all time; is a fireproof structure of granite and brick, and will be the Art Gallery of the Exhibition. It stands on a line parallel with, and a short distance northward of the main building, and is in a commanding position, looking southward across the Schuylkill over Philadelphia. The design is modern Renaissance. It covers an acre and a half, and is 365 feet long, 210 feet wide, and 59 feet high, over a spacious basement 12 feet high. A dome, rising 150 feet above the ground, surmounts the centre, capped by a colossal ball, from which rises the figure of Columbia. The doors are of iron, relieved by bronze panels, displaying the coats of arms of all the States and Territories. The United States coat of arms is in the centre of the main frieze. The dome is of glass and iron, of unique design. While Columbia rises at the top, a colossal figure stands at each corner of the base of the dome, typifying the four quarters of the globe. In each pavilion there is a large window 12½ feet by 34 feet. There are altogether eight of these windows, which will be used for the display of stained glass and glass paintings, &c. Two of them have already been applied for from Munich, and application for space in them has also been made from England. The arcades designed to screen the long walls of the galleries each consists of five groined arches, and form promenades looking outward over the grounds and inward over open gardens extending back to the main wall of the building. These garden plots are each 90 feet by 36 feet, ornamented in the centre with fountains and intended to display statuary. All the galleries and the central hall are lighted from above; the pavilions and studios from the sides. The pavilions and central hall are designed especially for the exhibition of sculpture. This fine building gives 75,000 square feet of wall space for paintings, and 20,000 square feet of floor space for statues, &c. The skylights throughout are double, the upper being of clear glass and the under of ground glass. The picture galleries are constructed on the same principles as the gallery at the South Kensington Museum.

IV.

MACHINERY BUILDING.

This structure is located about 550 feet west of the main exhibition building, and as its north front stands upon the same line, it is practically a continuation of that edifice, the two together presenting a frontage of 3,824 feet from their eastern to their western ends, upon the principal avenue within the grounds. This building consists of a main hall, 1,402 feet long and 360 feet wide, with an annex on the southern side 208 feet by 210 feet. The entire area covered is 558,440 square feet, or nearly 13 acres, and the floor space afforded is about 14 acres. The chief portion of the building is one story in height, the main cornice upon the outside being 40 feet from the ground, and the interior height to the top of the ventilators in the avenues 70 feet, and in the aisles 40 feet. To break the long lines of the exterior projections have been introduced upon the four sides, and the main entrances are finished with façades extending to 78 feet in height. The eastern entrance will be the principal approach from railways and from the main Exhibition building. Along the southern side are placed the boiler houses, and such other buildings for special kinds of machinery as may be required. A short distance beyond the western entrance George's Hill rises, the most commanding eminence in the park, and from which there is a fine view of the entire Exhibition grounds. The plan of this machinery building shows two main avenues 90 feet wide, with a central aisle between and an aisle on either side, these being 60 feet in width. These avenues and aisles together have 360 feet width, and each of them is 1,360 feet long. At the centre of the building there is a transept of 90 feet width, which at the south end is prolonged beyond the building. This extended transept, beginning at 36 feet from the building and extending to 208 feet, is flanked on either side by aisles 60 feet wide, and forms an annex for hydraulic machines.

V.

HORTICULTURAL BUILDING.

The Horticultural building is designed in the Moresque style of architecture of the 12th century, the chief material externally being iron and glass, supported by fine marble and brickwork. The building is 383 feet long, 193 feet wide, and 72 feet high to the top of the lantern. It covers about one and a half acres. The main floor is occupied by the central conservatory, 230 feet by 80 feet, and 55 feet high, surmounted by a lantern 170 feet long, 20 feet wide, and 14 feet high. Running entirely round the conservatory, at a height of 20 feet from the floor, is a gallery 5 feet wide. On the north and south sides of this principal room are four forcing houses for the propagation of young plants, each of them 100 feet by 30 ft., and covered by curved roofs of iron and glass, which, appearing upon the exterior of the building, present a very fine feature. A vestibule 30 feet square separates the two forcing houses on each side, and there are similar vestibules at the centre of the east and west ends, on either side of which are apartments for restaurants, reception rooms, offices, &c. Ornamental stairways lead from these vestibules to the internal galleries of the conservatory, as well as to four external galleries, each 100 feet long and 10 feet wide, which surmount the roofs of the forcing houses.

These external galleries are connected with a grand promenade, formed by the roofs of the rooms on the lower floor, giving a superficial area of about 17,000 square feet. The east and west entrances to the Horticultural Building are approached by flights of blue marble steps, from terraces 80 feet by 20 ft., in the centre of each of which stands an open kiosque 20 feet in diameter. Each entrance is beautified by ornamental tile and marble work, and the angles of the main conservatory are to be adorned with eight attractive fountains.

VI.

AGRICULTURAL BUILDING.

This building will illustrate a novel combination of materials, mainly wood and glass, and will consist of a long nave, crossed by three transepts, each being composed of truss arches of Gothic form. The nave will be 820 ft. long by 125 ft. in width, with a height of 75 feet from the floor to the point of the arch. The central transept will be 100 feet wide and 75 ft. high, and the two end transepts 80 ft. wide, and 70 ft. high. The four courts enclosed by the nave and transepts, and also the four spaces at the corners of the building, having the nave and end transepts for two of their sides are to be roofed, and will form valuable spaces for exhibits. The ground plan of the building is a parallelogram 540 feet by 820 ft., covering about 10½ acres. In connexion with this building there will be extensive stock-yards for the exhibition of horses, cattle, swine, sheep, poultry, &c., and also a race-track for horses.

Upon the highest ground in the park, a short distance north of the enclosure, ground has been broken for the construction of an observatory 150 feet in height. This will overlook all the buildings and afford a fine view of the Exhibition grounds and the city and its environs. This structure is an ornamental column of iron, and visitors are to be taken to the top on a spiral railway. The chief part of the materials for this observatory, which is a Boston enterprise, are already prepared and ready to be placed in position.

LITERARY.

JOHN MORLEY is to publish a volume on Diderot.

ROBERT DALE OWEN is out of the hospital, and lecturing again.

Another novel by Anthony Trollope, "The Prime Minister," will soon appear.

THE "Poems, Essays, and Speeches" of His Majesty of Sweden are to be published.

CARDINAL GRASSELLINI, who died at Rome, left a manuscript history of the Pope.

THE German novelist Gustav von Struensee died at Breslau on the 29th of September.

GERALD MASSEY, the poet, who once visited this country, has not become insane as reported.

A new edition of Landor's works is promised to which John Forster's memoir, revised, will be prefixed.

MR. ANTHONY TROLLOPE is on his way East from California. He will remain here about a week and then return to England.

MISS CHARLOTTE CUSHMAN has been obliged to cancel engagements to give public readings, on account of sickness. She says she is too ill to read or write.

A fourth and concluding volume of Professor Max Müller's "Chips from a German Workshop," containing essays chiefly on the science of language will be issued immediately.

MR. SWINBURNE has a novel way of revenging himself upon that most persistent class of bores, the autograph hunters. He employs an amanuensis to write his autograph for him.

THE long-promised *Church Quarterly*, to which Mr. Gladstone, Mr. Beresford Hope, and other leaders, are to contribute, is announced positively for publication this month, in England.

SEÑOR CASTELLAR's new volume is in advanced preparation. Besides "The Life of Lord Byron," which gives it title, it will include papers on Hugo, Dumas, Giscard, Daniel Mannin, and Thiers.

FREDERICK HUDSON, late managing editor of the New York Herald, and author of "A History of Journalism," was killed at Concord, Mass., on the twenty-first ult., in being thrown from his carriage by a railway train. He was fifty-six years old.

It is the intention of the Poet Laureate to commemorate in verse the visit of the Prince of Wales to India. Mr. Tennyson has not been particularly diligent in his office as Laureate, having only published about five pieces concerning the Royal Family.

WE are to be pleased to announce that our friend and valued poetical contributor Mr. J. G. Ascher, of London, Eng., intends publishing shortly in conjunction with Mr. B. Moss, a parody on "Queen Mary," entitled: "Queen Mary: what she did and repented." The work appears in London.

THE letter attributed to Thomas Carlyle declining somewhat ungraciously the degree of LL.D., conferred upon him by Harvard, proves to be the invention of a wicked newspaper man of Chicago. It was printed in a Liverpool paper as a genuine production, and thence copied pretty generally by the American press.

A curious advertisement, which has recently appeared in the Paris journals, has excited something more than interest among literary men. The advertisement sets forth that a well-known author is desirous to sell an unpublished novel to some one who wishes to make a name in the world of letters. Apply, &c., &c.

A "Study of Hamlet," by Mr. F. A. Mars, will shortly be published. In this the character of Hamlet will be regarded from a new standpoint. The early life of Hamlet, the origin of the intrigue between Claudius and Gertrude, and other like matters, will be discussed; the character of Ophelia will be vindicated from the aspersions of Goethe and Gervinus, and the performances of Hamlet by Ernesto Rossi, Salvini and Mr. Irving will be criticised.

JOHN FORSTER, in his forthcoming *Life of Swift*, has made it his especial work to picture the early years of his life before "he was governing Ireland as his deaconry and the world was filled with the fame of 'Gulliver.'" He has secured in this endeavor much unpublished and original matter, among which are important poems of Swift, some of them copied in the handwriting of Stella; the original MS. of the later portions of the "Journal to Stella," by which important omissions are supplied; an unpublished journal by Swift, written during a long detention at Holyhead by adverse winds; additions to the fragment of his autobiography; his note-books and books of account; his letters of ordination; 150 letters by him hitherto unpublished; and the first edition of "Gulliver," interleaved for alterations and additions by the author, and containing besides the changes, erasures, and substitutions adopted in later editions, several striking passages never yet given to the world. The three volumes will contain several fac-similes, besides a portrait after Jervas, etched by Rajon.

HISTORY OF THE WEEK.

The estimated loss by the Virginia City fire is over \$7,500,000, and the number of people rendered destitute 4,000, fully 500 of whom are said to be without the wearing apparel necessitated by the ordinary usages of modern civilization.

The German Parliament was opened last week. The speech from the Throne stated that peace is more assured now than at any time during the twenty years previous to the consolidation of the Empire.

The Crown Prince of Prussia is to visit the Philadelphia Centennial Exhibition.

General Durrigay is reported to have been shot by order of Don Carlos.

Memphis, Tenn., was all of a tremble on Wednesday night of last week, from the effects of an earthquake.

The number of cases of cattle disease in England and Wales during the past three months was over 5,000.

Count Von Arnim is to be cashiered from the public service.

Foot and mouth disease in England is steadily diminishing.

A telegram from Vienna reports the murder of sixty Christians by the Turks.

The Carlists are reported to have gained a brilliant success in the Province of Navarre.

Sir Richard Bagall has been appointed a Judge of the Supreme Court of Appeal of Great Britain.

Her Royal Highness the Duchess of Edinburgh was safely delivered of a daughter on the 29th.

Two Bishops, one for the Diocese of China and the other for the Diocese of Africa, have been created by the Protestant Episcopal House of Bishops sitting at New York.

A horrible story is to hand through Boston, of three barques which had been becalmed on the voyage from New South Wales to the Auckland Islands, having been boarded by Cannibals, plundered and scuttled, and their crews killed and eaten.