

Department of McGill University, ably presided over by Prof. S. H. Capper, the new building of Chemistry and Mining, McGill University, and the picture gallery in the residence of Hon. G. A. Drummond. The attendance at the business sessions numbered between fifty and sixty, the city of Quebec being well represented. A notable and encouraging feature of the meeting was the large attendance of the younger members of the profession, and the keen interest manifested by them in the proceedings. The value of these young men to the Association was suitably recognized by the election of two of their number as members of the Council. The Association has reason to feel proud of the position to which it has attained, one which in some respects is unique. Architecture in the Province of Quebec is now a close profession, and if the powers conferred on the Association are wisely used, as they no doubt will be, good results to the profession and the public may reasonably be expected to follow. Much credit is due those members, French and English, who from the beginning have loyally stood by the interests of the Association. The success which has crowned their efforts should stimulate those who shall be called on to direct the course of the Association under more favorable conditions in the future. With a Department of Architecture already well equipped at McGill University, students have ready at hand the means of qualifying themselves for the practice of the profession in compliance with the requirements of the law, and in the future if not the present they will be grateful for the work that their predecessors have accomplished for the elevation of an ancient and honorable profession.

#### The Lych Gate.

THE correspondence in this number about the suitability of a lych gate for the entrance to a summer residence when put together makes a plea in legal form: (a) The accused did not put up a lych gate. (b) A lych gate is a proper form of gate for a summer residence and the accused did right in putting it up.

It is with the latter proposition that we are concerned. The argument in its favor is stated in Mr. Bousfield's letter when he says: "The skill of an architect is to adapt features and details to present day requirements." This we consider to be a doctrine which does not make for the best art. Architecture is not a finished product, it is a process. On the whole there are few "features" characteristic of former generations that remain in use in the present time and can be imported bodily into modern work; but the process by which they were produced is the same by which good architecture is produced now or ever will be produced. The architect in studying old work should study not how to reproduce a feature but how it came to be produced, as his business is to do, not the same, but likewise. If Mr. Bousfield had said "the skill of an architect is to make features of present day requirements just as the mediaeval designer did out of the requirements of his time," he would surely have stated the matter better.

As regards the lych gate in particular, the question is whether it has any real use. The days for a man to "speak with his adversary in the gate" have passed away with the Judges of Israel; and there is no regular case of the selection of this place for intercourse between friends except when two young people hang over it

unable to make up their minds to part; and this is not only no institution which should receive the countenance of a shelter, but such countenance would destroy the fiction that their delay is momentary. For the purpose of receiving friends on a summer evening one would have thought that the verandah is public enough and a degree more hospitable than the gateway. However, if any one wants to sit in his gateway by all means let him have a shelter. Even then it is not likely it would come out of the designer's hands closely resembling a lych gate which shelters only the roadway.

#### The Champlain Monument at Quebec.

THE statue of Champlain at Quebec, of which we have received a photograph, of which a reproduction appears in the illustration pages of this number, has all the marks of being a piece of high-class modern French art. It consists of an admirably proportioned pedestal, with the bronze symbolical group on the face which seems to be customary in French work of this kind, and on top a standing figure of Champlain. It is just such a piece of fresh yet classical design as one would find in the new part of a French town. The general characteristic of the monument is what one might call ornamental liveliness. Champlain, elegantly and without doubt correctly dressed in the fashion of his time, stands on top of a somewhat lofty pedestal; his plumed hat in his hand is slightly waved forward and the opposite foot is slightly drawn back, as if he were about to salute the city of Quebec, towards which his face is turned. Below him Fame blows her long trumpet and spreads her wings over two other figures in bronze; one a female figure with a battlemented crown (perhaps the city of Quebec), the other a naked symbolical boy stepping out of a boat of which the prow projects from the face of the pedestal. All is liveliness—a correct and academical liveliness which satisfies every requirement of municipal decoration. But where in all this is there any essential idea connected with Champlain. If it were not for the prow of the boat we should not know that Champlain was even a navigator, and the boat bears no resemblance to the canoes in which he made his explorations, nor is the naked boy with wings a native of this continent. As for the explorer himself, with his back to the river and his salutations to the city, he seems to have forgotten his former tastes. How much more suitable would have been a more serious figure, looking on the river, like Cortez, another discoverer, as Keats described him—"staring at the Pacific, "silent upon a peak in Darien." As for accessories, if the honored dead had passed his life in sitting at a writing desk for the benefit of posterity, with no greater personal adventure than his death, it might be excusable to take refuge in Fame and her trumpet. But Champlain's was a life of adventure and travel. He endured hardships, and underwent adventures which should properly for their own sake be indicated by the accessories of his monument, and which, since they were associated with the primitive peoples and customs of this country, should the more be represented, so that the monument might be made an occasion for recording them in a striking and enduring form. But how are we to expect a foreign architect to be possessed by an idea of this kind? It was not the intention of this notice to strike a blow for native art, but the conclusion is irresistible that the most accomplished French artist is less likely to produce a work filled with the essential poetry of the situation than a native of