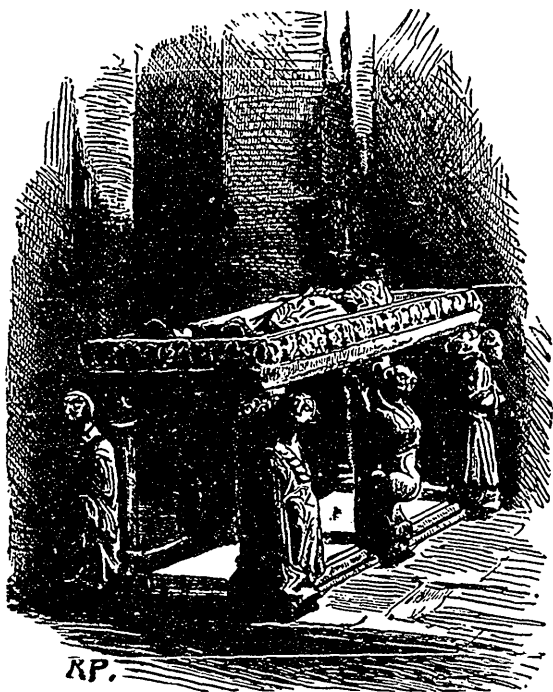


empire in 843. The monumental effigies in the old churches of this Rhine valley are often characterized by an elaborate grotesqueness that seems very incongruous on a tomb. Of this, the figures on the tomb of Conrad Kurzbold are a striking example. The narrow streets and old gates and churches of Coblentz were also very queer. On the clock tower a bearded mechanical figure forever rolls his eyes and opens his mouth in a very ridiculous manner.

Our drive through the residential streets of Cologne—its broad



TOMB OF CONRAD KURZBOLD.

boulevards, laid out on the site of its ancient walls, displayed a surprising development of elegant modern street architecture; costly, palace-like structures attesting great wealth and enterprise. They were more like the rows of the fine stone buildings of Fifth Avenue and Madison Avenue, New York, than like the semi-detached villas which we find in the neighbourhood of most of our Canadian cities.

It was a striking contrast to pass from these broad, open spaces to the narrow streets of the old city, with their magnificent shops and bazaars, ablaze with jewellery and costly wares. The stately minster of Cologne more completely than any other fulfilled the