

of peace. He was not permitted to see the end of the great struggle, but he lived long enough to see the Federal arms victorious—the stars and stripes waving over Richmond—and his gallant Southern rival a fugitive from the Capital of the Confederacy. As we write, the Union Jack of England is flying half mast above the Citadel, in token of England's respect for the memory of him who has been called away so suddenly, under circumstances so terrible.

OUR BUILDINGS.

There are perhaps few subjects more worthy the attention of practical men than those arts which occupy the debatable ground between the useful and the ornamental; yet from various causes they are often neglected, or given over to a quackery worse than neglect. The artist is seldom willing to submit his fancies to the stern rules of the workshop, and the mechanic cares for little beyond good materials and the exactness of rule and square. Some arts, again, are optional, others imperative. Life in a cottage may be endurable without a piano, or in a palace without a gallery of paintings; many things which are sung in our churches might perhaps be better said,—but we cannot well do without our cottages, and palaces, and churches. In other words, while we may dispense with music and other sister arts we *must* have architecture, and it is important to everyone that the buildings wherein we spend the hours of leisure, business,—or devotion, and which may be perhaps the only memorials to tell posterity what kind of men we are, should be such as gratify the eye and please the taste, and appear afterwards the work of a man—not of an ape, which copies the tricks and defects of others.

The chief classes of buildings we meet with in common life are our churches, public buildings, and private houses. There is a kind of architecture intermediate between that of the two latter, whereof we are often as proud as we ought to be ashamed. Oh, that the muse who cherishes the building art (her name is somewhere in our school-books) would drop a tear on the name of "Street Architecture" and blot it out forever! The great lexicographer who is so familiar to us over his cups (of tea) in the pages of Thrale & Boswell, (but whose great work is unrecognized in our printing offices,) is reported to have said, "Sir—Let us take a walk down Fleet Street." We would gladly do so, but the pressure of temporal concerns and the exorbitance of Atlantic toll-keepers forbid; however, we will draw on our long boots and take an architectural stroll down Granville Street. The first edifice of mark which meets the eye is "The Building," *par excellence*, of our Province, in which the honourable and wise are deciding the most important questions, universal or particular suffrage, big-wigs at Ottawa or little-folks at Halifax, tory light house keepers or whig post mistresses.

The chief architectural features of this building are the Ionic Portico and the round headed windows, the former abridged from the architect's epitome of Grecian Architecture, and the latter from the fifth proposition of the fourth book of Euclid. Of the combination thus formed, whether it be Roman or Palladian, or what else—all that can be said is, that it has a respectable look, suggestive of a long established bank or railway terminus—and doubtless makes a very fair public office. With respect to mechanical details; if the flat arches over the basement windows had been real instead of make-believe, or if the money spent in falsely ornamenting them had been applied to give the lintels a few inches more bearing, the unseemly cracks down each side of the windows would have been avoided. Nearly opposite to the home of the Legislature we find a good specimen of what our commercial buildings ought to be, in a new granite warehouse of the simplest design but of good material

and ample proportions. There is here no frivolous imitation of the ornamented cell which contained the statues of the ancient divinities, no ambition for the solemnity of the Parthenon or the grace of the Erechtheum, but rather the expression of the commercial industry and stability for which our city has a fair reputation. Of the showy looking houses which extend for about one hundred yards on each side of Granville Street, there is but little to say. The upper stories seem to be supported in the air, as the iron girders and columns which sustain the weight are carefully concealed, and one cannot help feeling that the central part of the street is the safest. In fact, in one building which we noticed during construction, the weight of the upper stories rested on a very thin iron beam which might easily be softened by fire or eaten through in a few years by rust. In other respects the general appearance of this part of the city is pleasing, except in one instance, where a large arch, (probably of iron) with no apparent abutment occupies the whole front of one edifice, and, consequently, appears to have no stability of its own—like some of our too zealous processionists after their anniversary dinner—requiring the support of a neighbour on either side.

The great fault of our street architecture is its one-sidedness. The front most exposed to the view of the public is adorned profusely, while the remainder is built of altogether different and inferior materials, the mask of stone being often so loosely fitted that the junction is denoted by a crack, or failure. This is well exemplified in a bank, with a basement curiously ornamented with carved tadpoles, on the west side of Hollis Street. If directors will put their trust in advertising columns and large capitals to attract the public, they ought to do their work thoroughly and keep up appearances in flank as well as in front. With all their faults our banks are generally handsome buildings in front, and where the situation at the angle of two streets forbids the "mermaid" style of construction, as in the Union Bank, they are worthy representatives of our commercial prosperity.

The last specimen of street architecture which we can notice is "The Club." Few people who are familiar with it in Hollis Street would recognize its Granville street aspect as belonging to the same building. In fact, it resembles a pinch-back watch with a gold dial—although we admit the dial to be a handsome one. Instead of completing the front wall with a projecting parapet, as is usual in flat roofed buildings, the architect has chosen to construct a small portion of false roof sloping up from the cornice. This has a most ridiculous appearance when looked at from one side, and is one of the most offensive instances of architectural deceit that we have met with.

After the Province Building, the only remaining secular one of importance is the Court House. This is, without doubt, in external appearance the finest building in Halifax, and with larger dimensions and a stone cupola instead of the present wooden one, would do credit to any city.

With respect to our domestic architecture, it is evident that our citizens have, until a very recent period, paid more attention to comfort in their residences than to external adornment, but within the last two years several handsome and substantial houses have been erected and we may hope soon to rival in that respect the sister capital of St. John. We would entreat our citizens, however, not to paint wood in imitation of granite, or make stucco represent stone—as they would not think of decorating their wives with false jewelry, or presenting a tradesman with a brass dollar. We would like also to see many useful culinary utensils, such as egg-cups and pepper boxes (which are often set up in stone as ornaments on a porch or cornice,) utterly done away with, or remitted to their proper place in the kitchen.

A modern writer has classified the principles which should be our guide in the construction of ecclesiastical buildings into seven branches, which he calls "lamps of architecture." Let

us take up a few from some light churches:

The most important we use shall be natural strength of construction we intend actual construct

The Lamp of and energy exercise is the origin of pyramids, or the We gaze with a vault hundreds labour and industry who shaped an raised it as the under its shade to illumine the lamps of "met Cathedral of St devoid of ornament a very massive is lost from the soft sand-stone tration of Mr mends, that of more expensive volved. As the ruling idea durable and—preferable to the

On entering favourably in stained window the massive st bosses. Much thing like content is not vaulted jointed in imit buttressed wall the salary of tented Assembl that as all appearance of a no matter who chitectural ob stance—when and false gran habit of apply

The char art inspires, is it as the work difficulties, be and labour fr uses or the be comes resolv of clustered carpenter or and an impos religion which we are oblig pretentious funds been i same substar had been cor ans would h their city.