

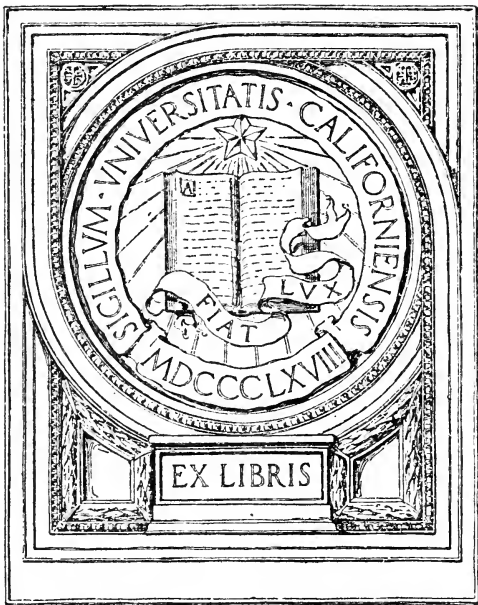
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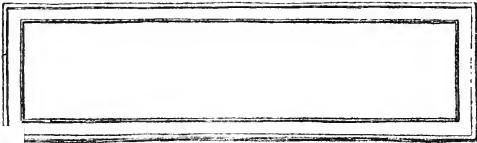
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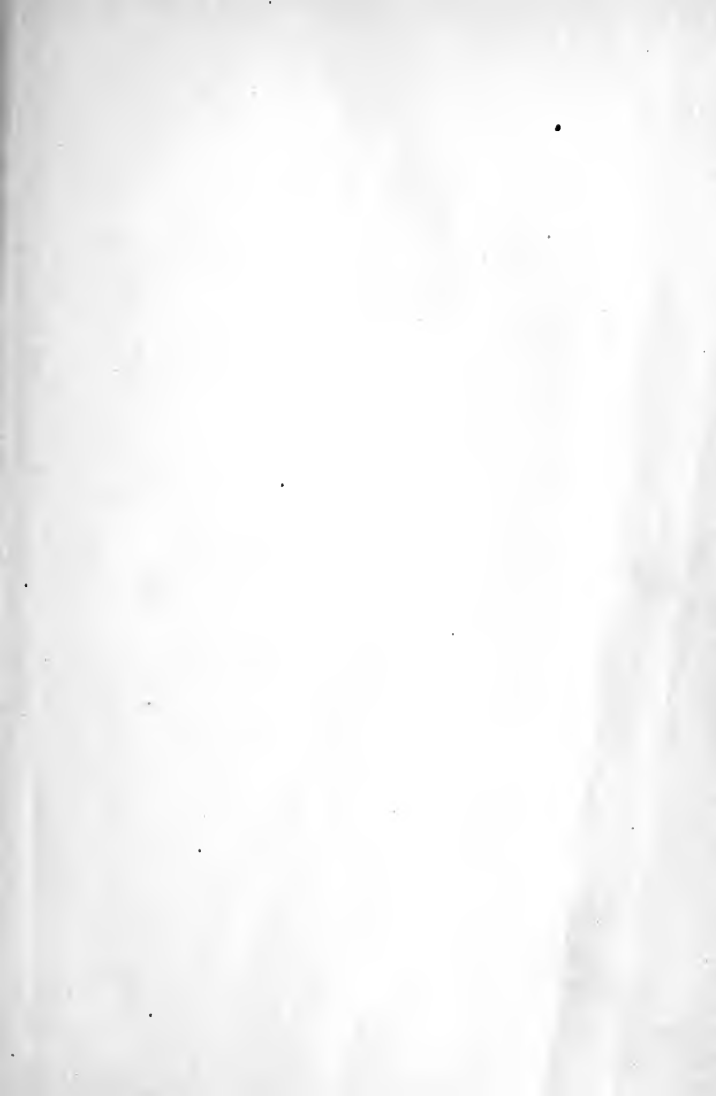


RIDER'S
NEW YORK CITY



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NEW YORK CITY

A Guide-Book for Travelers

RIDER'S GUIDES

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WASHINGTON

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Rider's
NEW YORK CITY

*and vicinity, including Newark,
Yonkers and Jersey City*

A GUIDE-BOOK for TRAVELERS

with 16 maps and 18 plans

Compiled and edited by

FREMONT RIDER

With the assistance of Frederic Taber Cooper, Mary
Alden Hopkins and others



NEW YORK
HENRY HOLT AND COMPANY

1916

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PREFACE

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The desirability of a comprehensive guide book for what is unquestionably the greatest city in the western hemisphere and in many respects the greatest city in the world is so evident that no excuse for attempting its preparation seems necessary.

Neither does apology seem necessary for taking the admirable Baedeker series for model. That portion of Baedeker's "United States" covering New York has been perhaps our most thorough guide book treatment of the metropolis, and this despite the fact that it sought to do in sixty pages what in the case of Paris and London had taken four or five hundred pages. Where divergence has been made from the well-known Baedeker style and format, it is hoped that the innovations may be found to be improvements.

No great city on earth is in so constant and rapid a state of flux as New York. A guide book to Rome may stand without revision for a dozen years or a score of years with tolerable complacency. A New York guide book half as old would be most annoyingly out of date. During the three years that this present volume has been in active preparation, some parts of it have, because of changes, been rewritten and actually reset three times, while other changes in the text have occurred literally on every page, up to the moment of closing forms.

This volume is believed to cover in large part virgin ground, and conscientious effort has been made to check every item by "field work." Of the individuals who have aided in its compilation the complete list would be a long one. The Editor desires to acknowledge his special indebtedness however, to Miss Alice Hartich, who prepared several sections of the introductory matter; to his brother-in-law, Captain Stuart Godfrey, Corps of Engineers, U. S. A., who wrote the paragraph on "Fortifications"; to Miss Mary Alden Hopkins, who compiled much of the hotel material, who was responsible for practically all the material relative to institutional work in the city and who covered for the guide book proper much of the down-town and mid-town Manhattan sections; to Mr. Edmund L. Pearson, director of publications of the N. Y. Public Library, who prepared the data on that institution; to Miss Doris Webb, of the staff of the *Publishers' Weekly*, who is responsible for the "Bibliography"; to Mr. Frank L. Congdon, of the New York Telephone Company for courtesies rendered; to Mr. T. A.

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Chard, of Rand, McNally & Company, to whose interest whatever excellence several of the maps in the present volume may have is largely due, and to Rand, McNally & Company themselves for permission to use their map of Central Park; to Mr. Frank A. Dickey, the Registrar of Columbia University, who read the proofs of the sections relating to that institution; to Dr. F. A. Lucas, director of the American Museum of Natural History, for invaluable criticism and suggestions; to the Rev. Wm. A. Grosvenor, dean of the Cathedral of St. John the Divine, who examined the material thereon; to Mr. John Cotton Dana, Librarian of the Newark Public Library, for co-operation in the preparation and correction of the material upon Newark; to Dr. E. L. Stevenson, Secretary of the Hispanic Society Museum, who read proof thereon; to the New York Zoological Society, who read proofs upon and made many helpful suggestions regarding the Bronx Park section; to Mr. E. A. Hungerford of the Brooklyn Y. M. C. A., who prepared the material on that institution; to Miss Florence Huxley and Mr. Charles Leonard-Stuart, who read a large part of the volume in proof; to Miss Suzette G. Stuart who prepared the index; as well as to numerous others whose helpful criticism was a continual inspiration to betterment.

More than a word of acknowledgment however, is due the labors of Mr. Frederic Taber Cooper, who is in a very real sense responsible for the guide book as it stands. Imbued with a genuine love for New York City, painstaking to a degree and indefatigable in the pursuit of an apparently elusive item, Mr. Cooper brought to that portion of the work of compilation in which he was engaged an enthusiasm and ability which have gone far to make the Editor's own work therein nominal. Much of the Bronx, and all of the Brooklyn, Newark and Yonkers sections, are Mr. Cooper's sole work, while almost every other section of the volume has had to a greater or less degree the benefit of his suggestion and revision.

Acknowledgement should also be made of the help received from a large number of local histories and monographs (*see* Bibliography, p. 99); also more specifically to the following works, which have been of special service: "The Historical Guide to the City of New York," compiled by Frank Bergen Kelley, chiefly from contributions by members of the City History Club, an invaluable aid in identifying historic sites and ancient landmarks; the City Art Commission's "Catalogue of the Works of Art belonging to the City of New York," containing full descriptions of all sculptures,

paintings and mural frescoes owned by the city; the "New York Charities Directory," which is the most readily accessible source of information regarding the city's charitable and benevolent institutions; the official monographs on the history respectively of St. Patrick's Cathedral and St. John the Divine; and lastly *The American Architect, Architecture and Building*, and other kindred periodicals which have been especially helpful regarding many of most recently erected New York buildings.

To be a guide-book of practical use to the traveler it is of course necessary to discriminate, and this means not merely to select the good from the bad but oftentimes to mention a few good samples out of many equally or nearly as good. With every endeavor to make careful selection error of judgment and differences of opinion are of course possible. It need hardly be said, however, that no remuneration of any sort, direct or indirect, has secured favorable notice in this guide book; and that altho by no means all good hotels, restaurants, stores, etc., are listed, the converse is believed true—that those which are listed *with commendation* will be found satisfactory. As in Baedeker, the especially noteworthy is indicated by an asterisk [*]. In the cases of several art collections where the Editor was unable to get competent expert opinion no such attempt at differentiation has been made.

The Editor is sure that only one who has attempted to compile a guide book out of whole cloth, as it were, completely appreciates the complexity of the task and the infinite opportunity for error which it affords. He realizes therefore the imperfections and hiatuses of this work more clearly probably than will its severest critics; and he will most cordially welcome corrections and suggestions from any source for its improvement in succeeding editions. That this volume is not fully worthy of its subject he has no doubt; but it is at least offered as a sincere tribute to the city of which he is proud to count himself a resident—as have three generations of his family.

THE EDITOR.

ABBREVIATIONS USED IN THIS VOLUME

a.—acre	Mt.—Mount
acad.—academy	nat.—national
Amer.—American	N.—North
apt.—apartment	N. J.—New Jersey
assoc.—association.	N. Y.—New York
auto.—automobile	N. Y. C.—New York City
B.—baths	Newark—Newark, N. J.
Bap.—Baptist	p.—page, pages
bk.—bank book	P. E.—Protestant Episcopal
bldg.—building	P. S.—Public School
blvd.—boulevard	pk.—park
B'klyn—Brooklyn	Pl.—Plate
C. I.—Coney Island	Pres.—Presbyterian
Co.—company; county	pres.—president
Cong.—Congregational	Pt.—Point
ct.—court	R.—Right
dept.—department	R.—rooms
dist.—district	R. C.—Roman Catholic
E.—East	Ref'd—Reformed
Exch.—Exchange	regt.—regiment
gym.—gymnasium	R. R.—railroad
hosp.—hospital	res.—residence
Hts.—Heights	res't.—restaurant
inst.—institute; institution	S.—South
is.—island	S. I.—Staten Island
L.—Left	Soc.—Society
L. I.—Long Island	Sq.—Square
lib.—library	U. S.—United States
M. E.—Methodist Episcopal	W.—West
med.—medical	w. w.—with wine
mi.—mile, miles	

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INTRODUCTION

I. General Description of New York City. Its Geography and Geology

New York City, the largest city in the Western Hemisphere and probably now also the largest in the world,* lies in the $40^{\circ} 42' 43''$ N. lat. and $74^{\circ} 0' 33''$ W. long., calculated at the City Hall (p. 141). In a direct line it lies 205 mi. distant from Washington, 715 from Chicago, and 190 from Boston. Greater New York has an area of 326.83 sq. mi. and is divided into 5 boroughs:

The *Borough of Manhattan* is an island, bounded on the E. by the East River, and Harlem River, on the N. by the U. S. Ship Canal; W. by the Hudson River, coming to a point in the Battery, at the S. This island is about 13 mi. long with an average width of 2 mi. Including the islands, Blackwell's, Ward's, Randall's, and Governor's, it has an area of about 21.9 sq. mi. The lower half of the island is flat. The upper half slopes up from the Hudson to a higher ridge. The ground is almost solid rock, chiefly gneiss and limestone (p. xvi). Some idea of the amount of blasting necessary to sink the deep foundations of the sky-scrapers can be obtained from viewing the rocky ledges of blocks in the northern part of the city, not yet built upon.

The *Borough of the Bronx* is on the mainland north of Manhattan Island, and extends from the East River to the Hudson and N. to Yonkers. Including North Brother, South Brother, Riker's, City, Rodman, Hunter, and Hart's islands, it has an area of 40.6 sq. mi.

The *Borough of Brooklyn* consists of the S. W. end of Long Island, at the southern end, Coney Island, and a num-

*There seems little doubt that the City of New York and its environs has become within the last decade actually the greatest urban plexus in the world, wresting premier position in this respect from London. The population of greater London (including all the suburbs which are separate administrative entities but within the Metropolitan Police District) was in 1915 estimated at 7,200,000. Jersey City, Hoboken and the other New Jersey cities within the New York urban area on the west, as well as Yonkers, Mt. Vernon, New Rochelle, etc., on the north, although politically detached, all go to make up the "city" of New York in the larger sense, their political detachment being in a certain sense accidental. Including these the population of the New York area corresponding to the Metropolitan London area was 7,500,000. The population of New York City proper was, in 1915, 5,585,772. The London area comparable with this, viz. the administrative City of London governed by the London County Council had, in 1911, a population of 4,522,964, and it is probable that this area has since shown little or no increase.

ber of islands in Jamaica Bay. It has an area of 77.6 sq. mi. Brooklyn was formerly a city by itself.

The *Borough of Queens* consists of a portion of Long Island lying northeast of Brooklyn, in which are situated Flushing, Hempstead, Jamaica, Long Island City and Newtown, and numerous small islands in Jamaica Bay. It has an area of 118.6 sq. mi.

The *Borough of Richmond* is Staten Island, lying at the entrance to New York Harbor, with Shooter Island and a few contiguous marshy islands. It has an area of 57.2 sq. mi. Staten Island is 14 mi. long and 7 mi. wide at its widest point, and has 13 mi. of ocean frontage. It contains some farms. Todt Hill, whose summit is 417 ft. above sea level, is said to be the highest point on the Atlantic coast from Maine to Florida.

Geology. The five boroughs of Greater New York may be treated for geological purposes in three divisions, since Manhattan and the Bronx on the one hand, and Brooklyn and Queens on the other are closely similar in structure. The Island of Manhattan is in the main a ridge of gneiss, modified at its upper end by limestone belts and carrying on its surface an accumulation of sands, clays and gravel. In later stages, as the process of lithofaction proceeded, these deposits were carried up in almost vertical sheets and the fissures filled with granite and fused gneiss. Gneiss predominates on the west side of the island and graduates into mica schist on the east, although no clear line of demarkation can be drawn. Gneiss as found in Manhattan varies from light gray to dark, the color depending on the relative quantities of black mica, granite and feldspar present. In some varieties solid ribbons of spar quartz are found alternating with narrow strips of mica.

This foundation of gneiss extends beneath the mud of New York Bay, reappears in Governor's Island, underlies Long Island and Staten Island, constituting the earliest and basal geological foundation. For a more detailed inquiry into the Island's structure, it is convenient to consider it in three sections: 1, the lower portion, bounded on the north approximately by a V-shaped line running from 21st St. and the East River to Broadway and 13th St., thence northwest to 31st St. and the Hudson; 2, northward to approximately 120th St.; and 3, from 120th St. to Spuyten Duyvel. In the first section there is no exposed rock; but in early colonial times there were numerous hills, composed of earth, sand, gravel and scattered boulders. They were the result of glacial action, which had gradually overspread the entire lower portion of the island with a mantle of débris, varying greatly in depth, brought down from the northern and higher portions of the central ridge. Excavations necessitated in the course of laying foundations for modern office buildings have furnished some interesting details of the thickness of these upper strata. Under Trinity Church, for instance, it is only 26 feet to bed-rock, through sand and gravel; at Broad St. it is 39 feet; at Washington Market it is 60 feet; at City Hall, 90 feet; at Fulton Market, 130 feet; and where the Tombs now stand, almost in the middle of what was once the "Collect," a pond which the city engineers almost despaired of filling in, it is 155 feet to rock. The upper layers, however, are not uniformly gravel and sand. In many localities there are wide areas of "hard pan," a solid, compact clay which some authorities have declared a safe

foundation for any structure ever likely to be erected on the island. Elsewhere, however, subterranean streams have formed dangerous pockets of quick-sand, the sand and wet clay form slippery surfaces, and the only safe solution is bed-rock.

In the second section of Manhattan, all the typical varieties of local rock may still be seen in place, except Kingsbridge limestone. Gneiss, as has already been said, predominates; but it varies widely in appearance and quality, since the name really includes a number of rocks of different mineral combinations, having only one quality in common; they are all stratified and break up in thin layers. Some excellent exposures of gneiss, showing variations, may be seen in the Transverse Road in Central Park, at 79th St.; at the entrance to the park, at 8th Ave. and 106th St.; and on the bluffs at Cathedral Heights and 110th St. Micaceous gneiss can be seen at a number of exposures on the east side of the city: i. e., at East River Park and 86th St.; East End Ave. and 77th St.; 75th St. and the river; 73d St. and Avenue A; and in the steep wall of the East River channel, between 51st and 52d Sts.

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The two transverse depressions, the one at 130th St. and the other at Inwood are evidently former passages for the waters of the Hudson River to pour eastward. It is believed that they are the result of an oblique wresting of the rock, a sort of lateral strain which separated the ridge and gave a chance for the elements to enter and do the rest. Spuyten Duyvel Creek possibly marks a third point of cleavage. There are indications that these depressions were channels for the ice movement in the glacial period. The alluvial basins, one forming the upper basin of the Harlem River and the other the area of the Harlem Flats, originated in fluvial movement through these gateways.

Evidences of glacial action in Manhattan and the Bronx may still be seen in the boulders and the grooved surfaces of rocks in Central and Bronx Parks. The most famous boulder is the so-called "Rocking-stone," in the Bronx Zoological Garden, near the

ber of islands in Jamaica Bay. It has an area of 77.6 sq. mi. Brooklyn was formerly a city by itself.

The *Borough of Queens* consists of a portion of Long Island lying northeast of Brooklyn, in which are situated Flushing, Hempstead, Jamaica, Long Island City and Newtown, and numerous small islands in Jamaica Bay. It has an area of 118.6 sq. mi.

The *Borough of Richmond* is Staten Island, lying at the entrance to New York Harbor, with Shooter Island and a few contiguous marshy islands. It has an area of 57.2 sq. mi. Staten Island is 14 mi. long and 7 mi. wide at its widest point, and has 13 mi. of ocean frontage. It contains some farms. Todt Hill, whose summit is 417 ft. above sea level, is said to be the highest point on the Atlantic coast from Maine to Florida.

Geology. The five boroughs of Greater New York may be treated for geological purposes in three divisions, since Manhattan and the Bronx on the one hand, and Brooklyn and Queens on the other are closely similar in structure. The Island of Manhattan is in the main a ridge of gneiss, modified at its upper end by limestone belts and carrying on its surface an accumulation of sands, clays and gravel. In later stages, as the process of lithofaction proceeded, these deposits were carried up in almost vertical sheets and the fissures filled with granite and fused gneiss. Gneiss predominates on the west side of the island and graduates into mica schist on the east, although no clear line of demarkation can be drawn. Gneiss as found in Manhattan varies from light gray to dark, the color depending on the relative quantities of black mica, granite and feldspar present. In some varieties solid ribbons of spar quartz are found alternating with narrow strips of mica.

This foundation of gneiss extends beneath the mud of New York Bay, reappears in Governor's Island, underlies Long Island and Staten Island, constituting the earliest and basal geological foundation. For a more detailed inquiry into the Island's structure, it is convenient to consider it in three sections: 1, the lower portion, bounded on the north approximately by a V-shaped line running from 21st St. and the East River to Broadway and 13th St., thence northwest to 31st St. and the Hudson; 2, northward to approximately 120th St.; and 3, from 120th St. to Spuyten Duyvel. In the first section there is no exposed rock; but in early colonial times there were numerous hills, composed of earth, sand, gravel and scattered boulders. They were the result of glacial action, which had gradually overspread the entire lower portion of the island with a mantle of débris, varying greatly in depth, brought down from the northern and higher portions of the central ridge. Excavations necessitated in the course of laying foundations for modern office buildings have furnished some interesting details of the thickness of these upper strata. Under Trinity Church, for instance, it is only 26 feet to bed-rock, through sand and gravel; at Broad St. it is 39 feet; at Washington Market it is 60 feet; at City Hall, 90 feet; at Fulton Market, 130 feet; and where the Tombs now stand, almost in the middle of what was once the "Collect," a pond which the city engineers almost despaired of filling in, it is 155 feet to rock. The upper layers, however, are not uniformly gravel and sand. In many localities there are wide areas of "hard pan," a solid, compact clay which some authorities have declared a safe

foundation for any structure ever likely to be erected on the island. Elsewhere, however, subterranean streams have formed dangerous pockets of quick-sand, the sand and wet clay form slippery surfaces, and the only safe solution is bed-rock.

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Lydig Arch. In Central Park the boulders most readily found are: one north of Sheep Meadow, near the "Mineral Springs"; the other on the south side of the meadow. Some interesting glacial grooves may be seen on the elevation known as Mount Tom, in Riverside Park at 83d St., and also at 82d St.

The whole region of Brooklyn and Queens is a section of what is known as the Terminal Moraine (a chain of hills, hillocks, mounds and débris, which stretches from Cape Cod in the east to the State of Washington in the west, and marks the southern limit of the glacial action in the ice age. The rock foundation of Long Island is identical with that of Manhattan, and appears at Blackwell's Island, Astoria and Long Island City. Elsewhere in Brooklyn and Queens this supporting arch of archæan rock is reached only at considerable depths. From Bay Ridge to Bath Beach the depth to bed rock is successively 200, 300, 400 and 500 feet. The intervening strata, however, are not all drift; large beds of clay (Cretaceous and perhaps Tertiary formations) underly both Brooklyn and Queens; these beds are from 300 to 400 feet thick, and consist of a plastic clay alternating with strata of sand, resting on the crystalline rocks beneath.

Staten Island consists largely of hills of serpentine, resting on a lower bed of crystalline rock similar to that of Manhattan. This serpentine is for the most part a characteristic yellowish-green, shading off to whitish; but in some localities it occurs almost black. The only other massive rock in Staten Island is trap-rock, often called New Jersey Blue Stone. It is an igneous rock, forced up from some deep-seated source of molten minerals.

THE FORTIFICATIONS OF NEW YORK HARBOR

The Theory of Harbor Fortifications. The primary rôle of sea-coast fortifications is to prevent the enemy from taking by naval assault a favorable base for operations against the country. They also protect the chief cities on their seaward side, and secure the good harbors as bases for the country's own fleets. They cannot be expected, however, to prevent the enemy from landing elsewhere; their function is fulfilled if the latter be compelled to land at some less favorable spot on the coast. The fixed guns of a fort possess an inherent advantage over similar weapons mounted on the comparatively unstable decks of a ship. This advantage may offset a considerable superiority in range and caliber in the guns of the ship, which is likely to be of more recent construction than the fort.

The forts that guard New York Harbor may be considered in four groups:

(1) **SOUTHERN NEW YORK.** Flanking the Narrows on east and west, some seven miles south of the "Battery," are *Forts Hamilton* and *Wadsworth*, which effectually guard this entrance.

Fort Jay, on Governor's Island, close to the "Battery," is of historical interest only, with its moat and bastioned trace. No fortress of to-day would be placed so close to the city it is built to guard. It is now used for administrative purposes; here is located the headquarters of the Eastern Department.

(2) **EASTERN NEW YORK.** On either side of the channel, east of the city, approaching Hell Gate, are *Forts Schuyler* and *Totten*.

(3) SANDY HOOK. *Fort Hancock* is about sixteen miles south of the Battery, on the tip of the Hook. Here, too, are located the Ordnance School and the Proving Grounds.

(4) LONG ISLAND SOUND. At the eastern entrance to Long Island Sound, the channel is protected by a line of four forts, some eighteen miles in length, from northeast to southwest. *Fort Mansfield*, the northernmost of the group, is on the mainland. *Fort H. G. Wright*, the largest of the four, is on Fisher's Island. Across the Race to the south lie *Fort Michie* on Great Gull Island, and, farther on, *Fort Terry* on Plum Island. Though over a hundred miles from New York, these forts, by guarding the entrance to the Sound, form a part of the defense system of the metropolis.

II. History of New York City

Although the claim is made that Verrazano entered New York harbor in 1524, and the Spanish explorer Estevan Gomez in 1525, authentic history begins with the discovery of the Hudson river by Henry Hudson in 1609. Hudson was an English navigator in the service of the Dutch East India Company. This was his third voyage in search of the Northwest Passage which the navigators of those days believed to exist, affording passage to the Indies. Thinking he had found the passage he ascended the river in his ship the *Half Moon* with his crew of 18 men. The Dutch thereafter claimed this territory.

Beginning with 1610, Dutch merchants despatched several vessels to engage in the fur trade with the Indians. In 1613, a ship commander, Adrian Block, whose ship the *Tiger* had been burned, erected four houses to shelter himself and crew while building a new ship, the *Unrest*. These dwellings, the first white men's habitations on Manhattan Island, formed the beginning of a trading post, and are supposed to have been situated near what is now 41 Broadway. This was the fourth settlement on the continent, St. Augustine having been founded in 1606, Santa Fé in 1605, and Jamestown, Va., in 1607. Plymouth was established in 1620. In 1615 Fort Nassau was established on a site near Albany and in 1622 it was abandoned in favor of the present site of Albany, then called Fort Orange.

In 1614, the States General of Holland chartered the United New Netherland Company of Amsterdam, granting it a three-year monopoly of the Dutch fur trade in America. This same year the company built Fort Netherland, on the

site now occupied by the Custom House. In 1621, this company was succeeded by the West India Trading Company, which received a charter from the States-General of Holland giving wide authority over this region, and soon began active colonization and trading.

This new company chose the south end of Manhattan Island for the seat of government, and for a trans-Atlantic shipping station. In 1626, Peter Minuit, Third director-general, came over with two ship loads of immigrants. He purchased the entire Island of Manhattan from the Indians in exchange for goods worth about 60 guilders (\$24.00); and he replaced Fort Manhattan by the more substantial structure known as Fort Amsterdam. At the close of the year the settlement comprised thirty bark-covered dwellings, with a population of about two hundred.

For several years the colony was maintained wholly in the interest of the company. Its inhabitants, all of them agents or employees, had no political rights, title to land or the privilege of trading with Europe on their own account. When the company attempted, in 1829, to encourage agriculture in other parts of the province, it reserved to itself the whole Island, a large portion of which was divided into six farms.

Minuit served as governor until 1633, when he was recalled. Meanwhile agricultural colonization went on rapidly. Grants of immense tracts of land along the Hudson were made under the "patroon system" to men who started colonies under certain conditions. The patroons had special privileges and feudal power. They were soon quarreling with the company and Minuit's recall was due to his inability to deal with them.

The so-called "Patroon System" was the outgrowth of the above-mentioned Charter of Privileges and Exemptions, which provided that any member of the Company might have anywhere in New Netherland outside of Manhattan Island, his choice of a tract of unoccupied land of specified extent, provided he purchased the same from the Indians, and within four years, planted upon it a colony of fifty persons, upwards of fifteen years old. The founder of such a colony was called a patroon, and the relations between him and the colonists were similar to those under the feudal system between a lord of a manor and his serfs. He was, for instance, the legal heir of any colonist who died intestate.

In those early days the city lay S. of the present Wall st. The point of land was much narrower than at present the W. shore line being at about Greenwich st. and the E. line about Pearl st. Battery point then extended as far as State st. The present site of the Custom House (p. 121) was occupied by Fort Amsterdam built 1633-5. Bowling Green (p. 121) was the village common directly back of the fort. That the sts. sprang up in a haphazard manner is clear to the traveler

in this part of town. One road ran to the shore on the E., while one running to the N. is perpetuated in lower Broadway.

The colony was two years without a governor before Wouter Van Twiller ("a child of the devil") was sent over, to be removed on charges in 1637 after having accumulated a fortune.

It was Van Twiller who granted to one of the colonists a tract of land on Manhattan which later, under the name of the Annetje Jans farm, became famous because of the protracted lawsuits between the woman's heirs and Trinity parish. It was also Van Twiller who appropriated one of the richest of the Manhattan farms to his own use, built himself a country seat, and thus formed the nucleus of the west side settlement, known to this day as Greenwich Village.

Van Twiller's successor was William Kieft (1638-47). The Company had now abandoned its monopoly of trade in New Netherlands, and had given notice that all inhabitants of the United Provinces, and of friendly countries, might trade there, subject to specified import and export duties, and certain other conditions.

This increased freedom of trade brought about dangerous relations with the Indians; and Kieft's attempt to exact tribute from the Algonquins, coupled with other indiscretions, resulted in hostilities (1641-45), during which many of the outlying settlements were devastated. Out of this warfare there arose an organized movement for a government in which the colonists should be represented. Kieft was forced (1641), to call an assembly of the heads of families, to choose a board which should decide the question of peace or war with the Indians. The assembly first chose a Board of Twelve Men, which Kieft arbitrarily dissolved, because he resented the reforms that they demanded. Later a Board of Eight Men was chosen, and after vainly protesting against his arbitrary measures, sent in to the States General a successful petition for his recall.

Under Kieft's rule the first Cattle Fair was established at Bowling Green; and in 1642 the first House of Entertainment was erected on the site of No. 73 Pearl St., which later became the first City Hall.

One result of a massacre of 120 Algonquin Indians (in 1643) was that a stockade was built across the entire breadth of the Island, from the East to the North River, on a line now marked by the present day Wall St.

In 1647 came Peter Stuyvesant, the ablest of the governors. He is famous for his wooden leg, his peppery temper and his arbitrary measures, but he worked, primarily for the good of the Company. Most of his trouble came from his interfering with the men who were exploiting the colony for their private gain. He subdued or treated with unfriendly Indians and negotiated with the New England colonies.

In March, 1664, Charles II granted New Netherland to his brother, the Duke of York, and on Sept. 8th, Richard Nicholls sailed into the harbor and took possession of the city in the name of the Duke of York. Despite Stuyvesant's protests the people accepted the English rule without fighting. For 9 years they were under the English; then for a year again under Dutch rule; then permanently under English rule. The name was changed to New York. Major Edmund Andros was the first governor under this regime. From now until the Revolution, the colonists, who had always fought their own Dutch governors, quarreled with the English ones. When Charles II. died and the Duke of York became James II. he repudiated his former policies and treated the colony unfairly. In 1688 Jacob Leisler, a German merchant, seized the government, encouraged by the revolution going on in England. His action resulted in his being hanged with his son-in-law Milburne, in 1691, on the spot where the World Building now stands.

In 1690 the first Intercolonial Congress was held in New York, including Massachusetts, Plymouth, Connecticut and Maryland. Slavery had been introduced in 1625; in 1712 and again in 1741 supposed insurrections of slaves were put down with horrible cruelty. In the first instance, twenty-one negroes were either hanged, burned, or broken on a wheel. In 1741 (on the occasion of the so-called Great Negro Plot), thirteen negroes were burned at the stake, eighteen were hanged, and seventy-one transported.

In 1693 the first printing press was set up, 1703 the first free school was established; in 1725, the first newspaper was published; in 1729 the city library was organized, in 1732 a monthly stage was started from New York to Boston, taking two weeks each way. In 1735 the freedom of the press was established through the trial of Peter Zenger, publisher of the *New York Weekly Journal*; in 1756, a three-day stage between New York and Philadelphia.

In 1765 a General Congress of the colonies met in the city to protest against the Stamp Act. New York joined the insurgents and the first bloodshed of the Revolution occurred here in 1770 (*Battle of Golden Hill*, p. 132), six weeks before the Boston Massacre.

When news of the Battle of Lexington reached New York, a Committee of Safety assumed control of the city, and Governor Tryon took refuge on board a British man-of-war. On July 8th, 1776, the Declaration of Independence was for the first time publicly read, in the Common, now City Hall Park; and the next day the equestrian statue of

George III. in Bowling Green was pulled down from its pedestal (p. 121).

The *Battle of Long Island* took place (p. 354), Aug. 27, 1776, when the Americans were defeated and retreated to Manhattan under cover of a heavy fog after losing a thousand men. Following this battle, New York City was evacuated by the Americans on Sept. 4th, and occupied the following day by the British, who held it until Nov. 25, 1783 (Evacuation Day). On Sept. 16th, 1776, occurred the *Battle of Harlem Heights* (p. 255), the only American victory in New York City. Washington then withdrew his army to White Plains and *Fort Washington* (p. 355) surrendered to General Howe Nov. 16, 1776. This was preliminary to Washington's flight through New Jersey and his subsequent brilliant victory at Trenton, the same year. New York was the British headquarters for seven years (Fort George, p. 355).

The evacuation of New York, November 25th, 1783, marked the close of the war. The final remnant of the British army sailed for home from Staten Island and Long Island on that day. On December 4th, in the Long Room at Fraunces Tavern (p. 123), Washington took leave of his officers in a touching scene, saying, "I now take leave of you. May your later days be as prosperous and happy as your former ones have been glorious," then leaving for Annapolis to resign his Commission as General.

During the years 1785-90 Congress met in New York, in the old Federal Hall, on Wall st., where the Sub-treasury Building now stands. Here, on April 30th, 1789, George Washington was inaugurated as first president.

In 1807, Robert Fulton's first steamboat, the *Clermont*, was tried out on the Hudson River, and began running regularly between New York and Albany; in 1812 a steam ferry to Long Island was established; and in 1818 a line of Sound Steamers was started. The city took part in the war of 1812. In 1825 the Erie canal was opened. Attacks of cholera devastated the city in 1832, '34 and '49. The Great Fire occurred in 1835, which destroyed the East Side below Wall st. it had the direct effect of greatly hastening the work upon the *Croton Aqueduct*, which was completed in 1842. From 1836 to 1846 the "anti-rent troubles" occurred from farmers who refused to pay rent to the descendants of the patroons. Financial panics occurred in 1837, '57 and '73.

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At the outbreak of the Civil War in 1861, Fernando Wood, then Mayor of New York, proclaimed Secession "a fixed fact," and proposed that an independent commonwealth

be formed to be known as "Tri-Insula," comprising Manhattan, Staten and Long Islands. The city, however, remained loyal to the Federal side and furnished more than its share of soldiers and bore a proportionate share of the expense. When drafting was resorted to in 1863, however, draft riots incited by the riff-raff of the city occurred, involving the loss of a thousand lives. Another riot took place in 1871 when the Orange lodges tried to parade in defiance of the Irish Catholics.

The political history of the city has been closely involved with that of the state and both have been at times discreditable. Up to 1834 the mayor was appointed. After universal men's suffrage was granted in 1834 the mayor was elected and in 1846 the judiciary became elective. The first political parties were the Democratic and the Federal, the latter succeeded by the Whigs who were in turn replaced by the Republicans. The Democratic party is frequently referred to as Tammany Hall (p. 218). This society was originally formed as a benevolent society and thus gained a hold upon the people which it has never lost. The name is a corruption of Tamenund, an Indian seer of whom Cooper wrote in "The Last of the Mohicans." The society uses an Indian ritual. Although city political parties are divided along the same general lines as national ones, they are frequently influenced by local issues and "fusion" parties are formed for the time being. The most famous of the corrupt governments was the "Tweed Ring," organized in 1863 of democrats and some republicans under the leadership of William Tweed. By 1869 every department of state and city government was in their hands. Their most infamous piece of plundering occurred in connection with the city Court House (p. 144) when a million dollars is said to have been diverted to Tweed alone. In 1871 the Ring was defeated and some of its members prosecuted. Tweed died in prison.

On May 24th, 1883, Brooklyn Bridge (p. 111), the first of the great bridges connecting New York and Brooklyn, was formally opened. In 1886, Bartholdi's *Statue of Liberty* (p. 105) was unveiled. The Reception to Admiral Dewey took place in 1899; and the Hudson-Fulton Celebration in 1909.

In 1897 a constitution uniting the five boroughs into Greater New York was signed, going into effect the following year.

The Population of New York increased slowly for the first century. In 1650 it had only 1000 inhabitants. At the time of the Revolution it had 22,000 and was smaller than Boston or

Philadelphia. It reached 100,000 in 1815. Jan. 1, 1914, by the Board of Health estimate, Greater New York had a population of 5,583,871. The inhabitants are divided among the boroughs as follows: Manhattan 2,538,606; Bronx 641,980; Brooklyn 1,916,655; Queens 387,444; Richmond 99,186. In 1910 the nativity of the population was: native white 57.5% foreign white 40.4%; negro 1.9%; Indians, Chinese, Japanese, etc., 1%. The foreign-born are in order of number, from Russia, Italy; Germany, Ireland, Austria, England, and Hungary. The death rate for 1911 was 15.2 to the 1,000. The long narrow shape of Manhattan has given rise to serious congestion problems. One-sixth of all the inhabitants of the city live below 14th st. on 1-82 of the city area. The new subway system (p. 31) is expected somewhat to relieve this evil.

III. The Public Administration of the City

The first charter for Greater New York, uniting the five boroughs, was obtained in 1898 and amended 1901 the amendment going into effect in 1902. The Mayor, the Comptroller, and the President of the Board of Aldermen are elected by a plurality vote of voters of the city. The mayor appoints the heads of all the departments except the department of finance, of which the comptroller is chief. He appoints, but cannot remove members of the Board of Education, Trustees of City College (p. 344), Trustees of Bellevue and Allied Hospitals (p. 225), Police Magistrates, Judges of the Court of Special Sessions, and some other officers.

The chief legislative body is the *Board of Aldermen*, one member from each of the 73 aldermanic districts of the city (Manhattan 37, Brooklyn 22, Bronx 7, Queens 4, Richmond 3). The ordinances or resolutions passed by this body must be signed or vetoed by the mayor within ten days. A 2-3 vote of all the members can pass an ordinance or resolution over the mayor's veto, unless it involves a question of finance in which case it takes a 4-5 vote, or unless it is the grant of a franchise in which case the mayor's veto is final. Aldermen make, amend, or repeal all police, park, fire, and building regulations and ordinances. They have the power to reduce the budget. The salary of each is \$1,000 a year. The city Clerk appointed by the board holds office for six years at \$7,000 a year.

The *Board of Estimate and Apportionment* is composed of the Mayor (with 3 votes) the Comptroller (with 3 votes) the President of the Board of Aldermen (with 3 votes) and the 5 Borough Presidents with a total of 7 votes (Manhattan and Brooklyn having 2 each). The board by the adoption of the yearly budget, determines annually the amount of money to be expended by each city department.

The five *Borough Presidents* receiving in Manhattan, Brooklyn and the Bronx \$7500 and in Queens and Richmond \$5000, have charge of street construction and the oversight of erection and alterations of all private buildings in their boroughs. Each appoints a Superintendent of Buildings to whom are submitted all building plans. The *Building Code*

fixes the percentage of the lot which may be covered by the structure, height, foundation, fire escapes, elevators, etc., etc. (See Tenement House Dept. p. xxix).

The *Finance Department*, with the Comptroller as a head, is divided into five bureaus for the control of the city's finances. The Comptroller appoints all the heads except the City Chamberlain who is the chief of the bureau that pays out the city money. He is appointed by the mayor at a salary of \$12,000.

The *Law Department*, with the Corporation Counsel at its head, attends to the city's law business and advises the mayor and board of aldermen.

The *Police Department* protects life and property. The Police Commissioner at the head has entire control over the police department. He appoints deputy commissioners. Under the charter he was allowed 6,382 members in the police force but a legislative amendment in 1904 gave him power to appoint more at need. The force now numbers 10,639 members. Appointments and promotions are according to civil service regulations. Citizens are eligible to appointment who have been resident in the state a year, have never been convicted of felony, and can read and write English. Patrolmen start at a salary of \$800 which increases to \$1,400. For the first 6 months they are on probation. A policeman is entitled to a pension after 25 years service if he has reached the age of 55, and under certain conditions, earlier. In case of his death his widow and orphans under 18 are pensioned. The fund is made up of 2% of the monthly salaries, gifts, etc. The city is divided into 89 precincts and 7 sub-precincts, 1 bridge precinct, and 2 harbor precincts.

At *Police Headquarters*, 240 Center st. is the "Rogues' Gallery" with the Bertillon measurements, photographs and descriptions of criminals, finger prints, and criminal records, under the *Bureau of Criminal Identification*. The *Traffic Squad* regulates teaming, motoring, etc. in congested districts, the *Bridge Squad* has charge of bridges and their approaches, and the *Harbor Squad* enforces law and rescues drowning persons in the city waters. The *Boiler Squad* oversees all steam boilers (not heating nor locomotive) in the city.

In 1912 the department issued 33,061 summonses and made 170,375 arrests. The department has its own detectives usually referred to as "plain-clothes men." The best known private detective agencies are the *William J. Burns International Detective Agency, Inc.*, with headquarters in the Woolworth Building (p. 138) and the *Pinkerton Detective Agency* at 92 Liberty st.

In the *Fire Department* the Fire Commissioner has under him a force of about 4,400 men with some 2,800 additional volunteer firemen in Queens and Richmond. A fireman starts at \$1,000 a year, which increases to \$1,400. After 20 years service he is entitled to a half-pay pension. He is also pensioned for injury received in performance of duty. Horses are being replaced by motors and instruction in driving motors is given as well as instruction in fire-fighting. The *High Pressure Water System* consists of separate mains, hydrants and pumping stations. (See Dept. of Water Supply p. xxvii). The *Bureau of Fire Prevention* supervises combustibles, automatic alarms, sprinkling systems, etc., and investigates the origin of fires. The apparatus is distributed thus: Manhattan and Bronx, 85 engines, 41 hook and ladder companies, 6 fire boats, 2 floating engines, 3 water towers, and 2 searchlight engines; Brooklyn and Queens, 69 engines, 29 hook and ladder companies, 2 fire boats, and 7 hose companies; Richmond, 9 engines, 5 hook and ladder companies, and 1 hose company.

The *Salvage Corps* of Greater New York are owned and maintained by the insurance companies of the city for the purpose of protecting life and property at and after fires. The organization in Manhattan is called the *New York Board of Fire Underwriters*, that in Brooklyn, the *Fire Insurance Salvage Corps of Brooklyn*. Both are equipped with fire alarms and other apparatus for co-operating with the firemen in extinguishing fire. They have a total force of 240 men.

The *Department of Water Supply, Gas and Electricity* supplies water to the city and supervises the supplying of gas and electricity by private companies. The 77,000 street lamps necessitate an annual expenditure of \$5,000,000. The department inspects the lighting of theatres and the electric street signs. The *Board of Water Supply* consists of three commissioners: the construction of the city water-works is under their jurisdiction.

Greater New York consumes each day about 500,000,000 gal. of water; about 100 gal. per person. The supply before the completion of the Catskill Aqueduct is obtained as follows: In Manhattan and the Bronx it comes from the Croton watershed (area 360 sq. m.), passing through 30 miles of masonry conduit to reservoirs in the boroughs. The Old Croton Aqueduct, completed in 1842, crosses the Harlem River at High Bridge (p. 352) and has a capacity of about 85,000,000 gal. a day. The New Croton Aqueduct, constructed 1883-1890, is an underground tunnel and drops under the Harlem river at a depth of 300 ft. It has a capacity of about 295,000,000 gal. a day, and its construction cost about \$20,000,000. The two boroughs receive also a smaller amount from the Bronx and Bryan watersheds (area 22 sq. m.) Brooklyn, Queens, and Richmond have received their water chiefly from wells by public and private pumping plants. The Croton system delivers water under a hydraulic head at low pressure. *High Pressure Fire Service System* water is available in the lower part of the city, in Brooklyn business section, and on Coney Island. Pressure is obtained from pumps. At need, salt water can be turned into the mains. This system has 108 miles of mains, 2,372 four-nozzle hydrants, and 315 telephones connected with the pumping stations, by means of which the stations can be notified to send extra pressure to the neighborhood of the fire.

The *Catskill Mountain System* now being installed receives its water from the Esopus Watershed (area 255 sq. m.). Later on the Schoharie (area 228 sq. m.) and the Catskill Creek (area 163 sq. m.) watersheds will be developed. The Ashokan Reservoir, formed by building the Olive Bridge Dam on Esopus Creek about 12 m. from Kingston, has a water surface of 12.8 sq. m., and an average depth of 50 ft. Filled, it will be capable of holding enough water to last the city 335 days at the present rate of consumption. This reservoir is for collecting or impounding the water; the Kensico is for storing the water; the Hill View in Yonkers, for equalizing and distributing, and the Silver Lake, in Staten Island, for distributing. The Catskill Aqueduct from Ashokan Reservoir to the City Line is 92 m. long; 55 m. are "cut and cover," that is, built on the surface or in open excavations, in horse-shoe shape, resting on the flat side, 17 ft. high and 17 ft. 6 in. wide. 31 m. are tunnel from 17 to 14 ft. 6 in. in diameter. 6 m. are steel pipes. The aqueduct runs on the W. side of the Hudson to Storm King, 7 m. above West Point, drops in a tunnel under the Hudson, cut through solid rock, 1,100 beneath the surface of the river, coming up at Breakneck Mountain, proceeding to Kensico Reservoir 4 m. N. of White Plains, with a capacity of 29,000,000,000 gal., 1½ mo. supply. The next reservoir is at Hill View, with a capacity of 900,000,000 gal. The tunnel under the City is circular, 15 ft. in diameter, decreasing to 11 ft., cut in solid rock from 200 to 750 ft. deep, below all subways and foundations. Every 4,000 ft. connection is made with the present distributing system, with controlling valves to equalize the pressure. No new distributing system will be necessary. The water

goes on under the East River N. of Manhattan Bridge to Brooklyn, on to Queens and under the Narrows (in cast iron pipes) to Staten Island; here, in Silver Lake Reservoir it is 225 ft. above sea level. The entire cost, including the three watersheds will be \$176,000,000.

In the *Department of Street Cleaning*, the Commissioner has charge of the cleaning of the streets and the removal of rubbish, garbage and ashes in Manhattan, the Bronx and Brooklyn. Dead animals are removed by the Department of Health. The city employs about 3,000 sweepers, popularly known as "White Wings" from their white uniforms, to clean the streets. About 1,800 drivers collect the refuse which is disposed of by contract. The garbage is turned into fertilizer and grease on Barren Island in Jamaica Bay (p. 104). The ashes and rubbish are used in filling in land, Riker's Island in Long Island Sound being the present depositing place. About 65 A. of land have been thus reclaimed.

The *Department of Bridges*, with a Commissioner at its head, has charge of those bridges which are wholly in the city, except those in parks. Those having one terminus only on city land are under the charge of the Borough Presidents.

The *Department of Parks* differs from the other departments in having four Commissioners, one of whom the mayor appoints as President. Manhattan and Richmond share a Commissioner. The other three boroughs have each their own. Public Recreation, Baths, and Comfort Stations as well as the Parks themselves are under this department. The combined park areas equal 7,223 A.; with an assessed value of \$489,989,028. The assessed value of the parkways is \$11,600,160.

The *Commissioner of the Department of Docks and Ferries* controls the waterfront belonging to the city. (Wharfage of the port described under Commerce p. xxxi). The city has acquired about 18% of the water front and has built 260 piers and between 8 and 9 miles of bulkhead. The Department is working on extensive plans for port development.

The *Department of Charities*, with a Commissioner at its head, has charge of all city charitable institutions except those under the Board of Health and Bellevue and Allied Hospitals. It gives institutional relief but no money nor home supplies. Each year the city gives in addition some four million dollars to religious and privately managed hospitals and asylums that receive the city's poor. (Application for aid for destitute children is made at the Children's Bureau, 124 E. 59th st.; for destitute adults over 16, at the Bureau of Dependent Adults at the foot of E. 26th st.) The *Children's Hospitals* and *Feeble-minded Schools* are on Randall's Island (p. 109). Hospitals for adults are the *Metropolitan and City Hospitals* on Blackwell's Island (p. 110), *King's County Hospital*, *Coney Island Hospital*, and the *Cumberland Street Hospital*.

Destitute people are housed in the *New York City Home for the Aged and Infirm* with one branch on Blackwell's Island and another in Brooklyn. The *Municipal Lodging House*, 432 E. 25th, has room for a thousand men and women. One applicant may receive bed and breakfast not oftener than three times a month. On Staten Island is the *New York City Farm Colony* in West New Brighton, for semi-able-bodied paupers. The largest private charities are the *Charity Organization Society* at 105 E. 22d st., *The Society for the Improvement of the Condition of the Poor* at 105 E. 22d st., and the *United Hebrew Charities*, 356 2d ave. Practically all the hospitals have free wards and dispensaries. (For further information regarding charitable and semi-charitable institutions see p. xxxiii.)

The *Department of Corrections*, with a Commissioner at the head, supervises the *Workhouse* and the *Penitentiary* on Blackwell's Island (p. 110), the *Tombs* (p. 147), the *Brooklyn City Prison*, and 10

District Prisons, and the *Hart's Island Reformatory*. On December 12, 1912, these institutions contained 4,565 prisoners, 725 of whom were women. The *Brooklyn Disciplinary Training School for Boys* contains about 200 juvenile delinquents between 14 and 17 years of age.

The *Department of Health* is governed by a Board made up of the Commissioner of Health, the Police Commissioner, and the Health Officer of the Port. It has headquarters at Center and Walker sts. with branch offices in the four other boroughs. The following hospitals are under its charge: *Reception Hospital*, ft. of 16th st. for temporary care of patients awaiting transfer to other dept. hospitals; the *Willard Parker Hospital*, ft. of E. 16th st. for adults and children sick with diptheria; the *Scarlet Fever Hospital*, ft. of E. 16th st., for adults and children sick with scarlet fever; the *Riverside Hospital*, North Brother Island, for advanced cases of tuberculosis; *Kingston Avenue Hospital*, Fenimore st. and Kingston ave., Brooklyn, for contagious diseases *New York City Municipal Sanatorium*, Otisville, N. Y., for tuberculosis. (For other hospitals see p. 88.)

Under the *Division of Child Hygiene* are grouped all activities relating to the health of children from birth to the age of 16, including the supervision of the practise of midwives; the care of babies and the prevention of infant mortality (55 milk stations, doctors and nurses in daily attendance); the supervision of foundlings; the sanitary supervision of day nurseries and institutions for dependent children; medical inspection and examination of school children, issuance of employment certificates and a staff of 164 medical inspectors and 263 trained nurses. As a result of these activities among infants infant mortality has decreased from 181 deaths per 1000 births, to 105 deaths, in the last 10 years. This is the lowest infant death rate ever reported in the city. Visiting nurses are assigned to those districts having the largest numbers of babies, in the proportion of one nurse to 150 babies. She visits in the homes and instructs the mothers.

Thirteen *tuberculosis clinics* have assisted in lowering the annual number of new tubercular cases to 22,752 in 1912. The department began in 1911 an extensive campaign against venereal diseases. The *Division of Food Inspection* condemns bad food for sale in the city. Three *Morgues* are maintained, the one at the foot of 26th st. receiving about three thousand bodies a year. Paupers are buried on Hart's Island (p. 108).

The *Tenement House Department*, created in 1902, under the leadership of a Commissioner, has supervision of the construction, alteration and condemnation of tenement houses. Although we employ the word "tenement" to designate the dwellings of the poor, it has in law a wider significance. Any house containing three or more families who do their cooking on the premises is classed as a tenement. The city had on April 1st, 1913, 919,269 apartments in tenements, housing about 3,750,000 people. The number of rooms varied from one to 20, the largest number (304,283) having 4 rooms. Plans for apartment houses must be approved by the dept. before being submitted to the Superintendent of Buildings in the Borough.

The *Department of Education*, under the supervision of the Board of Education, consists of 46 members appointed by the mayor for five year terms, (Manhattan, 22; Brooklyn, 14; Bronx, 4; Queens, 4; Richmond, 2). All other appointments in the department are made by the board. The *Board of Superintendents* consists of the *Superintendent of Schools* and 8 *Associate Superintendents*; they recommend to the board the appointments, promotions and transference of teachers, the courses of study, and purchase of supplies. 26 *District Superintendents*, appointed for six years, observe the work of the teachers. The *Board of Examiners*, appointed for 6 years, gives the teachers' examinations; Other six-year appointments are: *Supervisor of Free Lectures*, *Supt. of School Buildings*, *Supt. of Supplies*. The elementary schools

number 503. Manhattan contains 160; Bronx, 50; Brooklyn, 173; Queens, 86; Richmond, 34. There are 23 High Schools, 3 Training schools, 2 Vocational Schools; 3 Truant Schools. The total number in the elementary schools is 630,658; in the High Schools, 44,278. Beginning teachers are put on probation for three years; after that they can be removed only on charges. In 1911 the Equal Pay Act by which salaries were determined by grade and not by sex, was passed by the legislature. Salaries in the elementary schools start at \$720 and rise to \$1500. In 1914 the school appropriation was \$38,203,406.92. Of this, \$31,485,957.17 was for teachers' salaries. New York City was the first in this country to experiment in the education of mentally defective children, and has now 146 special classes. Special classes are held for foreign children; also "rapid progress" classes for those in advance of their grade; and "working-paper" classes for those who must have extra help to be entitled to working-papers. Many of the buildings are used for recreation centers evenings. Summer schools and playgrounds are open during the summer vacation. All schools are open to visitors. Information can be obtained from the office of the Board of Education, 500 Park ave.

The rates per 1,000 inhabitants in New York City for 1912 were: marriages, 9.99; births, 26.22; deaths, 14.11.

The number of city employees in January, 1913, was 82,015. In addition, some 15,000 men are temporarily employed during the year in snow removal, election supervision, etc.

FINANCE. The assessed value of all taxable property in Greater New York, 1915, was \$8,460,815,992. The Real Estate was valued at \$8,108,764,237, and the Personal Property at \$352,051,755, the latter being notoriously a greatly underestimated figure. The valuations were divided among the boroughs as follows: Manhattan, R. E., \$5,145,802,495; P. P., \$292,349,590; Bronx, R. E., \$677,126,644; P. P., \$6,804,800; Brooklyn, R. E., \$1,691,912,426; P. P., \$43,606,010; Queens, R. E., \$509,519,428; P. P., \$7,635,650; Richmond, R. E., \$84,403,224; P. P., \$1,655,650. The tax rate for 1915 was: Manhattan 1.87; Bronx, 1.94; Brooklyn, 1.92; Queens, 1.95; Richmond, 2.24. The gross funded debt of New York, Dec. 31st 1915, was \$1,361,483,821.28, which was greater by \$272,219,850.11 than the debt of the United States. The total budget of appropriations was \$198,989,786.52.

The revenues of New York are derived from annual taxes, assessments for improvements of property, water rates, and miscellaneous revenues from 70 to 80 different departments. In 1915 the more important revenues were as follows: Taxes, \$157,899,467; Water rates, \$12,994,316; Dock rents, \$5,156,426; Municipal ferries (to 39th st., Brooklyn, and to Staten Island), \$1,077,916; Subway rental (Interborough), \$5,156,426. The other miscellaneous revenues amounted to \$22,852,074.

IV. The Business of New York

(a) **Commerce.** Before the outbreak of the European war, New York handled somewhat less than half, or 44.73% of all the foreign commerce of the United States. In 1913, the imports were valued at \$1,048,290,629 and the exports at \$917,935,988, a total of \$1,966,326,617. The net tonnage of vessels entered was 14,464,161 and of vessels cleared 14,370,619. The number of foreign vessels arriving in New York was 4441; of domestic vessels from eastern ports 2170 and of domestic vessels from southern ports 2908. The city has most of the trade between Europe and the Great Lakes region, but very little of the South Atlantic coast, Lower Mississippi or Ohio Valley. The principal imports are: rubber, silk, fur, cotton, linen, jewelry, chemicals, coffee, cocoa, tobacco, and sugar.

The notable changes wrought by the war are, first, an increase of about 10% in New York's proportion of foreign commerce; and secondly, the enormous increase of exports (which have practically doubled), placing the city in the lead of all the ports of the world. The latest available figures before going to press are for the ten months ending April 30th, 1916. Imports for these months at the port of New York were \$933,160,398 out of a total of \$1,722,368,115, (54.16%); exports, \$1,828,247,724, out of a total of \$3,394,382,107 (53.57%).

New York owes its commercial supremacy primarily to its harbor facilities, almost entirely a natural advantage, for up to June, 1913, the federal government had spent only \$21,301,639 in improving and maintaining New York's channels and harbors. The city has a waterfront of no less than 578 mi. (Manhattan, 48.2; Richmond, 57.1; Bronx, 79.8; Queens, 196.8; Brooklyn 201.5) of which 103 mi. is already fully developed. The completion of the Panama Canal and the proposed Intercoastal Canal will increase the commerce and force the further development of the water front. A relatively small proportion of wharfage is on Manhattan, where it is most needed. Huge new piers, some still in construction, offer a partial solution. Of this type the Chelsea piers (p. 238) betw. 12th and 23d sts. are completed and others are started betw. 44th and 59th sts. (p. 238).

(b) **Manufacturing.** New York City gained its industrial lead over all other American cities as early as 1820. In 1913 it alone produced one-tenth of all the manufactured goods made in the entire United States. Its factories employ more workers

than those of Chicago and Philadelphia combined while their production is calculated to be greater in value than the combined output of Pittsburgh, Cleveland, Cincinnati, Detroit, Boston, Milwaukee, and Buffalo. One person out of every seven in the city is directly employed in manufacturing. The city's industrial supremacy is not due to large iron or steel works or textile or meat-packing interests, such as have made the prosperity of other large American cities; it is due chiefly to its immense volume of light manufacturing, in small factories, with small invested capital. This industrial greatness results from the inexhaustible supply of skilled and unskilled labor, and from its marketing, transportation and banking facilities. Furthermore these manufactures are chiefly peculiar to city life, and largely of local interest.

The first in importance of the city's industries is the wholesale manufacture of clothing. Over half the clothing worn in the entire country is made in New York City. In the census year of 1909, the value of women's clothing (factory product) was \$266,477,381; men's clothing, \$218,411,030. Printing and publishing come second, with a value of \$183,509,157. The slaughter business ranks third, amounting to \$95,862,000. Other leading industries include: the roasting and grinding of coffee and spices; malt liquors; tobacco, cigars and cigarettes; carpets; men's furnishing goods; furs; furniture, and electric apparatus.

Greater New York contained in 1913, 25,938 factories capitalized at \$1,364,353,000. The cost of materials used in one year was \$1,092,155,000; salaries and wages, \$445,772,000; Miscellaneous expenses, \$266,034,000; value of products, \$2,029,693,000; average number of wage earners employed during the year, 554,002. The number of wage-earners in all occupations is males, 1,566,242; females 586,193. Of these we find in the manufacturing and mechanical industries, 665,538 men and 207,959 women. In transportation 160,985 men and 8,849 women. In trade, 310,148 men and 50,905 women.

V. Charitable Work and Social Investigation in New York

The complex arrangement of charitable relief in New York City will be less puzzling to the visitor if he will hold in mind its division among the state, the city, privately supported institutions, and charitable organizations giving relief in the homes. These agencies work independently but divide the work in such a manner as to handle it efficiently and prevent overlapping. More detailed information than is

given here may be obtained by consulting the "New York Charities Directory" issued by the Charity Organization Society. Visitors to the various institutions should, unless a visiting day is designated, write or telephone to the superintendent for an appointment. Permission will always be given to inspect the institution.

The state of New York maintains hospitals and administers the industrial insurance and the widows' pensions. The hospitals are chiefly for the insane, feeble-minded and epileptic. The most important ones are Bloomingdale Hospital for the Insane, White Plains; Central Islip Hospital, Central Islip, L. I.; Craig Colony for Epileptics, Sonyea, Livingston Co.; Letchworth Village, Thiells, Rockland Co.; Matteawan State Hospital, Fishkill-on-Hudson; Rome State Custodial Asylum, Rome; State Custodial Asylum for Feeble-Minded Women, Newark, Wayne Co.; and Syracuse State Institution for Feeble-Minded Children, Syracuse. Information concerning Widows' Pensions may be obtained at the Bureau of Child Welfare in the basement of City Hall; concerning Industrial Insurance and other social legislation, from the New York Association for Labor Legislation, 1 Madison Avenue.

New York City maintains a large number of hospitals, grouped under the name of Bellevue and Allied Hospitals. Bellevue is at 26th Street and First Avenue. Most of the other hospitals are in the neighborhood or on Blackwell's Island. Application for admission of patients is made either in person at Bellevue, through a physician, or through the Department of Public Charities. Treatment is free. Most of the hospitals have dispensaries. In case of serious accident an ambulance can be obtained by a policeman's telephoning to the nearest police station. The Board of Health maintains visiting nurses.

The City Almshouses on Blackwell's Island; the City's Custodial Asylum for Feeble-Minded Children on Randall's Island, and the Municipal Lodging House at 432 East 25th st., are under the supervision of the Department of Charities, with its office in the Municipal Building.

The Children's Court in its beautiful new building at 137 East 22nd st., is under the Department of Corrections. The Domestic Relations Court, where non-support and desertion cases are tried, is at 151 E. 57th st.

Asylums and Homes for dependent children supported by voluntary contributions and endowments are numerous. The city assists in the support of some of the larger ones, paying a per capita amount for each child it sends to them. Babies are sent to the Foundling Asylum at 175 East 68th st.

Older dependent or incorrigible children, if Catholic, are sent to the Catholic Protectory, Westchester, New York City. Protestant children go to one of the various Protestant institutions. The New York Juvenile Asylum, city office, Terminal Bldg., Park ave. and 41st st., is one of the largest of these. Its Children's Village is near Dobbs Ferry. The Orphan Asylum Society in the City of New York has an especially fine orphanage on the cottage system at Hastings-on-Hudson. The Hebrew Children are sent to Hebrew institutions. The Hebrew Sheltering Guardian Society, with buildings at 150th st. and Broadway and at 507 W. 155th st. in the city, has at Pleasantville, New York, a Republic which is a model institution. Visitors interested in children's institutions should arrange to inspect this one. Institutions somewhat out of the ordinary are the Newsboys' Lodging House, 14 New Chambers st., and the Home for Seamen's Children on Staten Island.

The plan of placing out children in private families is becoming yearly more approved. This work is done by the Board of Health, by bureaus in connection with many of the children's institutions, by the State Charities Aid Association, and the Children's Aid Society.

Various relief organizations exist which differ from the foregoing in several ways. They receive no support from state or city but subsist on voluntary contributions and endowments. They have few hospitals and asylums of their own, but utilize those already in existence. Their chief work is in distributing charity in the homes. State and city give no money, food, or clothes to needy people. Applicants must enter institutions to be cared for. These private societies supplement the institutional work with relief in the homes. The largest of these are: The Charity Organization Society and the Association for Relieving the Condition of the Poor, at 22nd st. and Fourth ave. and the United Hebrew Charities at 356 Second ave. Each of these has several district offices.

Other important organizations are the Society for the Prevention of Cruelty to Children, 23rd st. and Fourth ave., which investigates and prosecutes cases of improper guardianship of children under sixteen; the State Charities Aid, 22nd st. and Fourth ave., which inspects hospitals and secures improvements; and the Russell Sage Foundation, 22nd st. and Lexington ave., which gives no relief, but studies the causes of poverty. Among the smaller organizations in which the sociological student will be interested are the Day Nurseries with head office at 105 E. 22nd st.; the Association of Housekeeping Centres with model apartments at 226 Henry

st., 62 Washington st., and 101 Thompson st.; the New York Diet Kitchen Association with babies' milk stations scattered over the city and a central office at 1 West 34th st.; the People's Institute at 50 Madison ave., which provides lecture courses and develops neighborhood centres in public school buildings; the Educational Alliance at East Broadway and Jefferson st., a Jewish organization offering wide variety of classes and recreation for immigrants; the Manhattan Trade School for girls at 209 E. 23rd st.; the Baron de Hirsch Trade School for Jewish boys at 222 East 64th st.; the Vacation Playgrounds for mothers, babies, and children in summer and the evening roof gardens, under the direction of the Board of Education; the New York Association for the Blind at 118 E. 22d st.; Women's Trade Union League, 43 East 22d st.; the Big Brother Movement, the Big Sisters, and the Boy Scouts of America, all at 200 Fifth ave.; the Camp Fire Girls at 401 Fourth ave. Of the Working Girls' Homes, Varick House at 11 Dominick st., is the newest and most attractive.

Social Settlements are located in all sections of the city. Their object is to learn the conditions and needs of their neighborhoods in schools, politics, industry, recreation, education, and hygiene. These needs they themselves supply to some extent in classes, clubs, and general recreation work, but they also endeavor to secure the co-operation of the public agencies. Through their efforts public libraries, public baths, school gymnasiums, recreation centers, kindergartens, playgrounds, etc., have been introduced into many districts. The information supplied by them is of value in promoting social legislation concerning housing, dance-hall licensing, minimum wage, widows' pensions, etc. Educated men and women live in the settlement houses but they endeavor to utilize in the settlement work the people living in the district. Some settlements are attached to churches while others are sociological rather than religious.

Henry Street Settlement, 265 Henry st., is the headquarters of the Visiting Nurse System. The story of the house is told in Lillian D. Wald's "The House on Henry Street." The University Settlement, 184 Eldridge street, possesses a large building with rooms for the meetings of labor unions and local organizations. The College Settlement, with its main house at 95 Rivington street, supported by the women's colleges, was the pioneer settlement. The Music School Settlement, 53-55 East 3d street, provides musical education for those who would not otherwise be able to obtain it. Greenwich House, 26 Jones street, is extremely successful

in its Festivals and community activities. The Union Settlement Association, 237 East 104th street, is in close but unofficial relation with the Union Theological Seminary. Among other well-known settlements are: Hartley House, 413 West 46th street; Hudson Guild, 436 West 27th street; Warren Goddard House, 246 East 34th street; Richmond Hill House, 28 Macdougall street; Christodora House, 147 Avenue B; Corning Clark House, 283 Rivington street; Jacob Riis Settlement, 48 Henry street. In Brooklyn are: Lincoln Settlement, 105 Fleet street, working among negroes; the United Neighborhood Guild, formerly Asacog House, 176 Nassau street; and Greenpoint Neighborhood House, 85 Jaca street, Greenpoint. Among those more distinctly missions are: the Bowery Mission, 227 The Bowery, where from Thanksgiving to Easter a breadline is maintained at one o'clock at night; the Florence Crittenton League, 427 W. 21st street, to aid and encourage destitute and depraved women who wish to reform; the Chinatown and Bowery Settlement, 10 Mott street, for work among white girls living in Chinatown; the McAuley Water Street Mission, 316 Water street, for the most degraded and profligate criminals and drunkards.

VI. Miscellaneous Information for the Prospective Visitor in New York

a. Passports. Customs. Time. Climate.

PASSPORTS. The foreign traveler will find passports not required. They are, however, of occasional convenience in securing identification at banks and post-offices, and may prevent some unexpected misunderstanding.

CUSTOMS. All baggage brought into the United States from other countries is examined at the port of entry. The ship officers will give the traveler arriving from a foreign port information concerning dutiable goods. A list with prices of all goods purchased outside the country must be submitted to the customs official. This is called "declaring." An official will inspect all trunks, hand bags, and boxes. This inspection is facilitated if the traveler packs the dutiable articles all in one trunk in an accessible manner. One hundred dollars worth of personal effects may be brought in free of duty by residents of the country. Special arrangements are made for foreign travelers and settlers. A resident leaving the country should take the precaution of registering with the customs officials

valuable furs or jewels which he takes with him lest he be charged duty on them upon his return. The customs inspection will proceed rapidly if the traveler co-operates with the officials.

TIME. New York time is 5 hours earlier in the day than London time. It is 12 m. in New York when it is 5 p. m. in London. In accordance with the *Standard Time System* adopted in 1883, the United States is divided into 4 sections of 15 degrees longitude each. The time is uniform in each section, differing betw. each two adjacent sections by one hour. Thus when it is 12 m. in New York (Eastern Time), it is 11 a. m. in Chicago (Central Time), 10 a. m. in Denver (Mountain Time), and 9 a. m. in San Francisco (Pacific Time).

CLIMATE. Judged on a basis of mean monthly or yearly averages, the climate of New York City does not offer on the surface any very striking contrasts to that of the other principal metropolises. The temperature, for instance, gives a mean average of 30° and 74° Fahr., respectively, for the months of January and July, and a mean annual average of about 50°, which coincides pretty closely with London: 50.8°; Paris, 50°; Berlin, 48.2°; Vienna, 48.6°. It is its extremes and its sudden capricious variations that makes the New York climate so trying to strangers. The recorded maximum and minimum temperatures are 6° and 100°, a range of 106 degrees. A sudden drop of 15 or 20 degrees in a few hours is not a rare phenomenon; and these extremes and sudden changes are further aggravated by the comparatively high annual rainfall of 44.6 in. (which New York shares with the other Atlantic Coast cities, and which is nearly double that of European cities; compare, on the one hand: Boston, 43.4 in.; Philadelphia, 41.2 in.; Washington, 43.5 in.; Charleston, 52.1 in.; Savannah, 50.3 in.; and on the other: London, 25 in.; Paris, 22 in.; Berlin, 23 in.; Vienna, 25 in.). Furthermore, the changes of seasons vary greatly from year to year; a "green Christmas" is not unusual; a blizzard has been known in the middle of March, and a cold week may suddenly occur at the end of August.

All things considered, the visitor who can choose his own time for coming to New York would be wise to give autumn the preference. After the late September rains are over, he may usually count upon a prolonged period of fairly settled weather and clear skies, becoming gradually more hazy during the days of the late and mellow "Indian summer." This period also coincides with the opening of the social season, so that the stranger not only has good weather for out-door sight-seeing, but can include the opening nights of the opera and the important plays of the season.

The second choice of time is the late spring, May and part of June. This is the best time for seeing the environs of New York: Coney Island (p. 446) and the numerous other famous summer playgrounds are opening; the excursion steamboats up the Hudson and elsewhere have begun their daily trips; and many delightful trolley rides are available. On the other hand, there is much that the visitor misses in the life of the city itself; the opera is over, the principal theatres are closing; social New York is leaving for the summer; and while the surge and glitter of the night life on Broadway never slackens, it loses something of its characteristic zest.

July, with its scorching heat, and August, with the heavy humidity of the "dog days," are decidedly to be avoided, especially as some of the museums and other places of interest are apt to be closed. Nevertheless, the proportion of strangers in the city during the summer months is annually increasing, a considerable percentage being Southerners and Spanish-Americans.

b. Money. Expenses.

MONEY. For the benefit of the foreign traveler it should be mentioned that the money of the United States is on the decimal basis, the *dollar* of 100 cents being the unit. Coins between the dollar and the cent are the *Half Dollar* or *Half* (50 cents), the *Quarter Dollar* or *Quarter* (25 cents), the *Dime* (10 cents), the *Nickel* or *Five-cent Piece* (5 cents). The word *Penny* is a synonym for cent. Three-cent and two-cent pieces were formerly in circulation, but are no longer coined. The dollar, the half, the quarter, and the dime are silver. The nickel is nickel. The cent is copper. Gold pieces (little circulated in the eastern part of the country) are minted at \$2½, \$5, \$10 and \$20 pieces. Paper money (\$1, \$2, \$5, \$10, \$20, \$50, \$100, \$500, \$1,000) in the form of *Gold Notes*, *Silver Certificates* and *National Bank Bills*.

Foreign Money can be exchanged at the American Express Co., at the large hotels, at banks and at many of the steamship agencies. An English Pound is normally equal to \$4.86 6-10; 1 franc (French, Swiss, Belgium coins), 19.3 cents; 1 lira (Italian), 19.3 cents; 1 mark (Germany), 23.8 cents; 1 crown (Austrian), 20.3 cents; 1 crown (Norwegian or Swedish), 26.8 cents; 1 peseta (Spanish), 19.3 cents; 1 escudo (Portuguese), \$1.05; 1 florin (Dutch), 40.2 cents; 1 ruble (Russian), 51.4 cents; 1 dollar (Canadian), \$1; 1 dollar (Mexican), 49 cents.

EXPENSES. There is probably no other city in the world where the possible range of a tourist's average daily expenses touches such wide extremes, according to his means and personal tastes. It he requires a suite of rooms at one of the leading hotels, orders his meals *à la carte* at high-priced restaurants, goes to the theatre or opera, and ends the evening

at some midnight *cabaret*, he will find no difficulty in spending from \$25 to \$50 a day. On the other hand, the traveler with a modest credit and simple habits, who is willing to accept some minor discomforts for the sake of prolonging his visit, can easily find accommodations in the less fashionable neighborhoods, at a cost of \$8 a week and upward. For instance, in the vicinity of Washington Square or Gramercy Park (semi-Bohemian sections, corresponding roughly to the *Quartier Latin* in Paris and the Russell Square district in London), it is possible to procure a large double room and private bath for \$8 per week and upwards; single room, \$3 per week and upwards. The boarding houses in these districts are less satisfactory; either the charges are disproportionately high or the table is poor. The most economical way in which to see New York is to take lodgings and go out for meals (especially in the case of a comparatively brief stay); owing to the long, narrow formation of Manhattan, the distances to the various points of interest become a serious factor in cost both of time and cab or trolley fares, and doubly so to the traveler who must return to his boarding-house for each meal. Besides, the restaurants are in themselves an important feature of New York life; and the visitor should plan his sight-seeing so as to be in the neighborhood of those he wishes to patronize, at the luncheon or dinner hour.

c Some General Notes on the Life and Customs of New York

The first characteristic of New York which impresses the stranger from abroad, and in a less degree from other American cities, is its atmosphere of breathless haste, its pervading sense of life keyed to an abnormal tension. The acute discomfort of the morning and evening rush hour, when streets are gorged with tramping thousands of toilers, and every car is jammed with close packed human freight, is only one manifestation of the city's ruling passion. Everywhere and all the time the surge and roar of traffic goes on, varying only in degree; everywhere is the same feverish energy, the same impatience over a minute's loss. The New Yorker makes equally hard work of his business and his pleasures. In the chief centres of wealth, the gorgeous shops of Fifth Avenue, the theatres and restaurants of Broadway, the one element that is missing is repose. It seems as though the whole brilliant crowd that frequents these pleasure

palaces feared if they paused to rest they might fall out of step in the ceaseless "rag-time" of metropolitan life.

One direct consequence of this unending hurry, which the visitor is quick to feel, is a certain brusqueness and lack of civility as compared with other cities. Not that the great, motley, democratic middle class is deliberately rude to strangers; it simply lacks time for the little courtesies of life, and grudges two words where one can be made to answer. A New York crowd is habitually good-natured, accepting without protest much crowding and jostling; but in the hourly rush for admission to cars and elevators, women must take their chances along with the men and expect no special favor, while the man who rises and offers a woman his seat is distinctly an exception to the general rule. Considering the size and mixed character of the crowds they have to handle, the guards and conductors on the various city lines are probably as civil as could reasonably be expected; yet their lack of deference towards the general public is well summed up in their favorite curt injunction to "step lively." *En passant*, and regardless of convention, gentlemen remove their hats in hotel elevators when ladies are present but not usually in elevators in business buildings.

A tourist bent upon seeing the city's sights with minimum loss of time must ask many and frequent questions. But he will find it to his advantage to appeal as far as possible to uniformed officials, policemen, railway porters, hotel clerks, etc., part of whose business it is to impart information. The casual stranger met in the street, however willing to answer questions, is quite likely not to have the required knowledge (in fact, in a surprising number of cases, he will be found unable to understand English); for New Yorkers are curiously ill informed about their own city, and especially those features of it most likely to interest the outsider.

Another characteristic of New York, and one that applies to all grades of society, is the lavish and conspicuous mode of dress adopted by New York women on the public streets. The styles for street wear change more rapidly and more radically than other costumes; and no sooner has a new mode found favor on Fifth avenue than cheap imitations of it make their appearance on Fourteenth street and the lower East Side. It is no exaggeration to say that to-day the fashionable women of New York venture upon the streets clad in garments which in brilliancy of hue and scantiness of neck and sleeves would have been considered ten years ago as appropriate only for afternoon or evening receptions. The responsibility for this change undoubtedly rests upon the

dancing fad. Women went for luncheon to restaurants where they expected to dance; they passed on to some *thé dansant*, and later had dinner where they would dance again; and naturally in coming and going they wore in the street a costume primarily designed for dancing. The custom adds much to the picturesqueness of the passing crowd; but it naturally is viewed with some degree of surprise by strangers accustomed to more sedate street apparel.

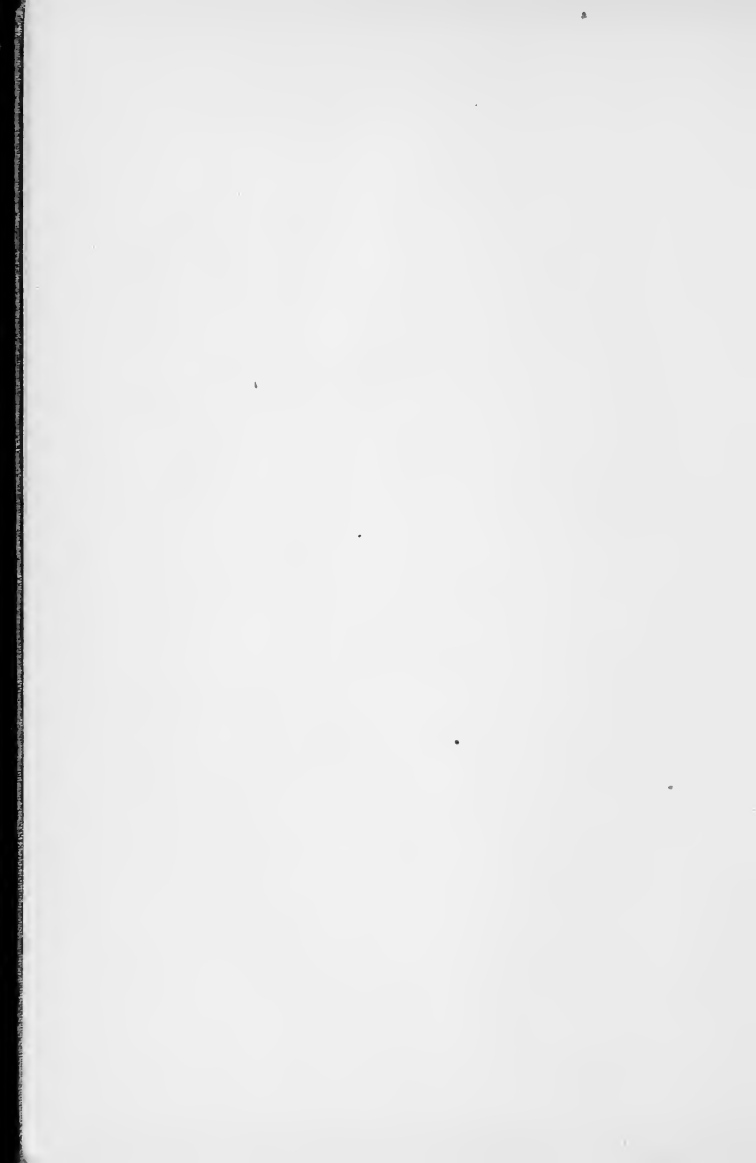
Like other large cities, New York has its own conventions as regards smoking in public. Men cannot smoke on any cars of the various surface, subway and elevated roads, excepting on the four rear seats of the open (summer) surface and Third avenue elevated cars. The same rule pertains to the rear outside seats of the Fifth ave. busses. Furthermore, to smoke *or carry* a lighted cigar in any of the subway stations renders the smoker liable to arrest. On the other hand, smoking is freely permitted in practically all first-class hotel and other restaurants; also in the balconies of many vaudeville and moving-picture houses. It should be added that a certain number of New York restaurants, especially of the semi-bohemian sort, now permit women to smoke; and while the practice is by no means common, and is not allowed in the best restaurants, tourists should understand that the presence of women smoking does not imply that the restaurant in question lacks respectability.

Sunday Observance. While in theory New York is to a large extent a closed-up town on Sundays, yet because of its cosmopolitan character and immense foreign population, the administration of the city has taken the curious attitude that it is impracticable to enforce the laws strictly. Consequently, so far as public entertainment is concerned, Sunday differs from other days in kind rather than degree. It is an especially busy day for the hotels and other restaurants. The regular theatres are closed; but most of the vaudeville and moving-picture houses are open, doing a large business at advanced prices. The front entrances of all saloons are strictly closed; but there is almost always a "side door" accessible to anyone known to the house. Among stores and shops, the following are open all day: drug stores (excepting for the sale of stationery and other side lines); cigar stores; small stationers and newspaper dealers; some candy stores and ice-cream parlors; some florists. Delicatessen shops are allowed to remain open until 10.30 a. m., and again from 4.30 until 7 p. m. Other stores are required by law to be closed. The New Yorker, however, who knows his

city, can in case of emergency buy very nearly anything that he needs in one or the other of the foreign quarters. For instance, in the Italian section around Bleecker st., markets, groceries, hardware shops and various other small shops are open all day long.

Rider's
NEW YORK CITY

A Guide-Book for Travelers



PRELIMINARY INFORMATION

I. Arrival in New York

(a) At the Railroad Station

All the larger railroad stations (and ferry houses) contain *Information Desks* where time-tables, information concerning routes, connections, and so forth, may be obtained free of charge. Hand luggage and parcels may be left in the *Parcel Room* at a small charge (usually 10c. a day). The stations contain every convenience for the traveler. The *Pay Lavatories* are especially useful to those who wish to change their costume or freshen their appearance after a journey. *Uniformed porters* are at hand to carry hand luggage and give all kinds of assistance. A porter will accompany a traveler to the street car and see him safely started in the right direction. A fee of from 10 cents upward according to the service is expected. The *Traveler's Aid Society* (office at 238 E. 48th st., telephone 323 Murray Hill) keeps women agents wearing badges in attendance at the Grand Central Terminal and at the Pennsylvania Terminal. They also meet in-coming transatlantic steamers. Their duty is to assist traveling women and children. All their service is rendered without charge or gratuities. Over 1500 travelers are helped each month.

Railroad tickets should be purchased at the regular ticket office, as any offered at reduced rates by unofficial agents called "scalpers" may be counterfeit or sold under illegal conditions. Children under five accompanied by an adult travel free. Children between five and twelve are charged half fare. Tickets purchased in advance of the day of departure should be stamped with the date of departure. Through tickets to all parts of the country, including transportation of luggage across cities, can be purchased at any large station. Unused tickets will be redeemed by the railroad under certain conditions. If stop-over privileges are desired, the fact should be mentioned to the ticket agent when the ticket is purchased. If a passenger has a disagreement with the conductor concerning ticket or fare, the passenger must pay what the conductor requires, take a receipt and refer the matter to the General Passenger Agent of the road. Pullman parlor or sleeping car reservations may be made ahead of time on most roads, but payment must be made 24 hours in advance.

Nearly all the railroads have City Ticket Offices (p. 40) where tickets may be bought and reservations made.

Deliver articles found or report losses at the *Lost and Found Department* of the station or notify the General Passenger Agent of the road. *Baggage* should always be clearly marked and tagged with its destination. It is a wise precaution to note the number of one's baggage check. Transfer checks across cities en route should be purchased with the ticket. A ticket must be shown when the baggage is checked, and, since 1915, an annoying statement of value is required if the journey be an *interstate* one. Baggage checked a few hours in advance of train time in a large city, stands a better chance of accompanying the traveler.

Out-going baggage can be checked from the hotel or dwelling house if the ticket has been purchased (and baggage transfers when necessary). Strangers entering city would best employ the local express company officially recognized in the station (usually *Westcott Express*), rather than an unknown company or expressman. A uniformed official of this company passes through the principal trains, collecting checks, just outside the city. Small trunks can be carried with one in a cab or taxicab, but in a large city where the distances are great, by far the cheaper method is to send baggage between the station and the house by express and travel oneself by subway, elevated, or surface cars. If incoming baggage is left in the station unclaimed for more than 24 hours a storage charge of 25c. the first day and 10c. a day thereafter is usually made. The companies do not recognize liability of over \$100 for baggage unless the owner has declared a higher value and paid excess charges when checking. One hundred and fifty pounds is transported free with each full fare and fifty pounds with each half fare. Dogs on the chain will, under most circumstances be transported in the baggage car upon payment of the regular charges to the baggage-master. On most roads a small animal in a basket can be taken into the passenger coach, although the conductor will banish it to the baggage car if it is at all conspicuous or offensive.

(b) Division of Material in this Guide Book. Maps

To aid the traveler in the use of this guide, Manhattan has been divided into the following sections: *Downtown*, from the Battery to 14th st., occupied in different parts by factories, warehouses, offices, and banking concerns, and on the E. side the most congested tenement district in the world. *Midtown* from 14th st. to 59th st., containing on the E. side tenement houses, along 4th ave. modern loft buildings, along 5th ave. wonderful shops, along Broadway the

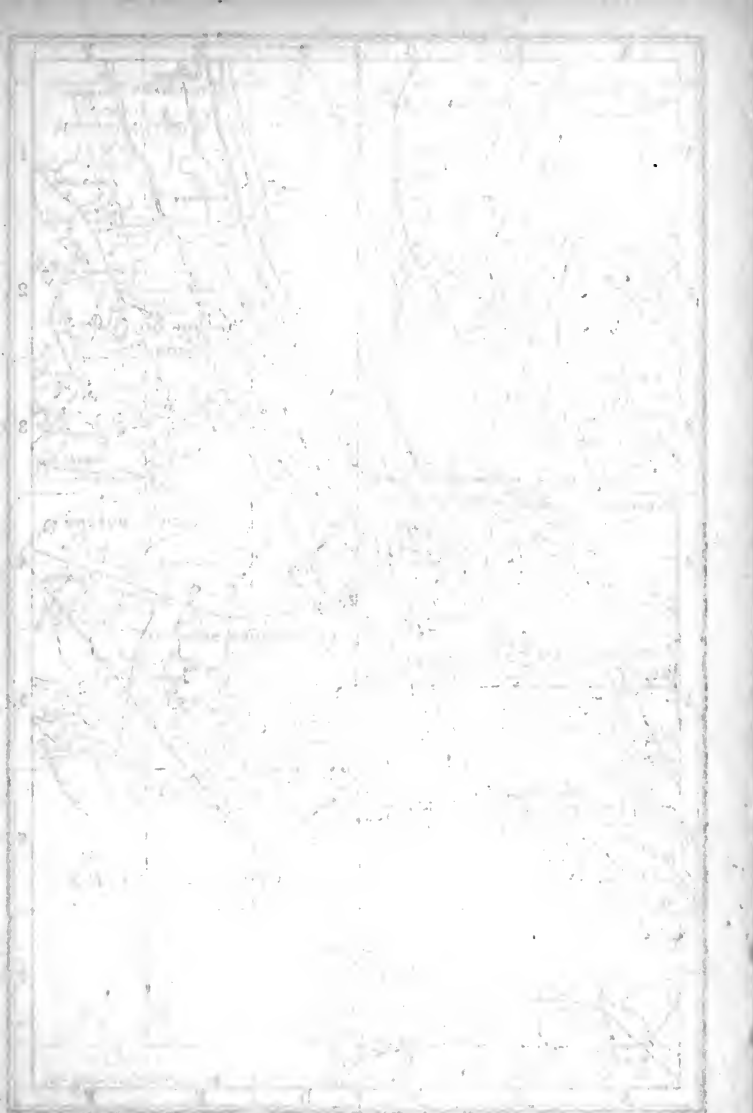


PLATE 4
Geological map of the region bounded by the 100th meridian and the 37th parallel north, showing the principal features of the terrain and the distribution of the various geological formations.



Plate A. **NEW YORK CITY AND VICINITY**
 Showing areas covered by the various detailed maps in this guide book

majority of playhouses and famous restaurants. *Uptown* (including all Manhattan north of 59th st. to the Harlem river) on the East side, containing more tenements joining the Bronx, and 5th ave., here lined with magnificent residences. Upper West side, the chief residential district, built up with thousands of apartment houses.

The streets run in a general direction of north and south, east and west. In the lower part of the city they are laid out with little regularity. The "New York Street Directory" (10c. at newsstands) lists house numbers at intersecting streets. The chief streets running N. and S. are:

Broadway from the Battery northeasterly to E. 10th st., then northerly, crossing Fifth ave. at 23rd st., Sixth ave. at 34th st., Seventh ave. at 43rd st., Eighth ave. at 59th st., Columbus ave. at 65th st., Amsterdam ave. at 72d st., and West End ave. at 106th st.

Fifth ave. runs from Washington sq., a block south of 8th st., through the middle of the island to the Harlem River at 142d st.

The avenues from First to Thirteenth run north and south. Avenues A, B, C and D, are short north and south streets east of First ave. Lexington ave. is between Third and Fourth aves., north of 21st st. Madison ave. lies between Fourth and Fifth aves., north of 23d st. North of 34th st., Fourth ave. is called Park ave.; north of 59th st., Ninth ave. is called Columbus ave., Tenth ave. is called Amsterdam ave., and Eleventh ave. is called West End ave. as far as 107th st., where it ends at Broadway. Sixth ave. is called Lenox ave. above 110th st. First st. lies about a mile N. of City Hall. Parallel streets are numbered up to 220th st. in Manhattan and 262d st. in the Bronx. Up to 142d st. the streets are called East and West according to their position with regard to Fifth ave., and the buildings are numbered from that avenue toward the Hudson River on the west and the East River on the east (excepting on the west side from 59th to 109th st. inclusive, where the numbering of the cross streets begins at Central Park West).

Maps. The index map on the opposite page shows in outline the various boroughs of New York City and the immediately contiguous suburbs. Also—in brown—the area covered by each of the different maps in this guide book, to which further reference may be made.

(c) **The Motorist in New York. Garage Facilities, etc.**
Traffic Regulations

The traveler arriving in New York by automobile will find that the leading hotels either have garages of their own

or (more usually) have connection with some first-class garage conveniently near. The usual charge in New York garages is \$1.00 per day for storage, and \$1.00 extra for cleaning and polishing. In some garages, only 50 cents is charged for daytime storage. The following is a brief list of some of the better known garages:

Gotham Garage, 102 W. 46th st.; Joscelyn Garage, 112 W. 52d st.; Belnord Garage, 252 W. 87th st.; Ansonia Garage, 207 W. 75th st.; Bretton Hall Garage, 150 W. 83d st.; Circle Garage, 40 W. 60th st.; Hudson Garage, 220 W. 41st st.; Murray Hill Garage, 27 E. 40th st.; Mineola Garage, Park ave. and 59th st.; Packard Acme Garage, 124 W. 50th st.; St. Regis Garage, 481 Park ave.; Vanderbilt Garage, 155 E. 35th st.

Automobiles may be hired by the hour, day or for longer periods, the average charges being from \$2.50 per hour upwards, according to the make and size of the car (from \$15.00 upwards per day), the price including services of a chauffeur. A number of the renting agencies may be found in the neighborhood of Times Square (for comprehensive list, see Telephone Red Book).

Packard Acme Rental Co., 124 W. 50th st.; Packard Motor Renting Co., Broadway and 62d st.; Times Square Renting Co., 210 W. 43d st.; Waldorf-Astoria Auto Renting Co., 55 Prospect Pl., Brown's Packard Renting Co., 146 W. 44th St.; Bryant Auto Renting Co., 1926 Broadway; Columbia Auto Renting Co., 305 Fifth ave.; Lauterbach Renting Co., 204 W. 43d st.

Out of town drivers in New York City should be familiar with local "traffic regulations," which, on account of congestion, are very strictly enforced. The most significant of these Regulations are reprinted below. Complete copies may be obtained gratis at any police station and, generally, from any one of the "traffic policemen" at street crossings:

"The following regulations for vehicles shall be observed by the drivers thereof, who shall also comply at all times with any direction by voice, hand or whistle from any member of the Police Force as to starting, stopping, slowing, approaching or departing from any place, the manner of taking up or setting down passengers, and the loading or unloading of anything.

"Police Officers may temporarily divert traffic to avoid congestion.

ARTICLE I. PASSING, TURNING, KEEPING TO THE RIGHT, BACKING AND FOLLOWING.

"SECTION 1. A vehicle meeting another shall pass to the right.

"SEC. 2. A vehicle overtaking another shall pass to the left and not pull over to the right until entirely clear of it; except in passing a street car when it shall keep to the right if distance between car and curb permits.

"SEC. 3. A vehicle turning into a street to the right shall turn the corner as near the right-hand curb as practicable.

"SEC. 4. A vehicle turning into a street to the left shall pass around the point of intersection of the two streets.

"SEC. 5. A vehicle turning from one side to the other of a street shall reverse its direction.

"SEC. 6. A vehicle shall keep as near as practicable to the right-

hand curb so as to leave the center of the street clear for overtaking traffic—the slower the speed the nearer the curb.

"SEC. 7. A vehicle on a street divided longitudinally by a parkway, walk, sunkenway, viaduct, isle of safety, or cab stand, shall keep to the right of such division.

"SEC. 8. A vehicle passing around a circle shall keep to the right from entrance to exit.

"SEC. 9. A vehicle shall not back to make a turn if it obstructs traffic but shall go around the block or to a street wide and clear enough for the purpose.

ARTICLE II. STOPPING, STANDING, WAITING AND PARKING.

"SECTION 1. A vehicle shall not stop with its left side to the curb except on a 'one-way traffic' street.

"SEC. 4. A vehicle shall not be parked or otherwise stopped so as to prevent the free passage of other vehicles in both directions at the same time or in one direction in a 'one-way traffic' street.

"SEC. 5. A vehicle, unless parked, shall not stand backed up at any angle to a curb, except while actually loading or unloading, and if horse-drawn and with four wheels the horses shall stand parallel with the curb, faced in the direction of traffic.

"SEC. 6. A vehicle, unless a street car, shall not stop in any street except near the curb and then so as not to obstruct a crossing or crosswalk except to allow another vehicle or pedestrian to cross its path.

ARTICLE III. OVERTAKING STREET CARS.

"A vehicle in overtaking or meeting a street passenger car which has been stopped for the purpose of receiving or discharging a passenger or passengers, shall not pass or approach within eight (8) feet of such car so long as such car is so stopped.

ARTICLE IV. RIGHT OF WAY.

"SECTION 1. When in the performance of duty, the following vehicles shall have the right of way: U. S. Mail, Police, Fire, Fire Patrol, Bureau of Buildings, Emergency, Repair of Public Service Corporations, Ambulances; also the Military.

"SEC. 2. Conditions warranting, North and South traffic shall have the right of way.

"SEC. 3. A vehicle in front of a street car shall immediately turn out upon signal.

"SEC. 5. A vehicle, on the approach of fire apparatus, shall immediately draw parallel and near to the curb and stop.

ARTICLE V. SIGNALS.

"SECTION 1. A vehicle's driver when slowing or stopping shall give timely signal by hand or whip, or in some other unmistakable manner.

"SEC. 2. A vehicle's driver when about to turn either from a standstill or while in motion, shall give timely signal by hand or whip or in some other unmistakable manner to indicate the direction of the turn. *This is especially important when turning to the left.*

"SEC. 3. A vehicle before backing shall give ample warning.

"SEC. 4. Police whistle signals shall indicate:

One blast—N. and S. traffic stops and E. and W. proceeds.

Two blasts—E. and W. traffic stops and N. and S. proceeds.

Three or more blasts—The approach of fire apparatus or other danger.

"SEC. 6. Sound signals are prohibited except for necessary warning.

ARTICLE VII. RESTRICTIONS IN REGARD TO VEHICLES.

"SEC. 7. Coasting is prohibited when dangerous.

"SEC. 8. The use of a motor muffler cut-out is prohibited.

"SEC. 9. Dense smoke from motors is prohibited."

II. Hotels and Boarding Houses

(a) General Information

The visitor to new New York usually takes a room by the day or week in a hotel selected in reference to its location, rates and characteristics, and eats his meals wherever he chooses. The "European plan" is the reckoning of the board-rate by the number of meals eaten, either à la carte or table d'hôte, while the "American plan" is a flat weekly rate including room and three meals a day, no reduction being made for absences. The "American plan" hotel, once universal in New York as elsewhere in the United States, is now practically unknown here. Special rates are given to conventions.

The room-rent in a hotel includes light, heat, usually soap, care of the room, and the privilege of bathing in the house bathrooms. The European custom of including shoe-cleaning does not obtain in most houses. The large houses have valets and maids whose service may be utilized, laundry can be done overnight, suits pressed, etc. Meals will be served in rooms and charged as in the dining-room, except that an additional fee of 25c. is usual.

The hotel attendants are paid low wages and expect to supplement them by gratuities. If one is staying at a large hotel fees must be counted as a part of the daily expenses. The general rule may be followed of paying for any extra personal service rendered by an attendant. The gratuity for a *bellboy* is 5 to 25c. according to the service rendered; for a waiter 10% of the cost of the meal, but not less than 10c. (In restaurants of the Childs type 5c. "tips" per person are usual.) Upon the good humor of these two attendants depends much of the visitor's comfort. *The prices quoted are the lowest prices for the different classes of rooms.* The traveler can always obtain more desirable rooms at higher prices, and must if the lower priced rooms are fully occupied. Some hotels have an annoying custom of having but very few rooms at the minimum figure, which are practically never available.

Strangers arriving in New York should know the address of the hotel to which they direct a cabman, as some names of reputable hotels are either duplicated or nearly imitated by less desirable houses. There are in the city many of the "Raines Law" hotels, which are merely saloons which have added a sufficient number of sleeping rooms to avail themselves of the hotel liquor law and escape Sunday closing. Some of these houses receive men only and are entirely reputable. Others are houses of assignation.

The large fashionable hotels are among the sights of the city, and guests staying at more modest ones should still visit

some of the noted houses. Guides will be furnished upon request at the desk. The guide will expect a fee for showing the house. Afternoon tea in the tea room or roof garden is an enjoyable event. Among the largest houses are: the Biltmore (p. 212), the newest building; the Knickerbocker (p. 168); the St. Regis (p. 204); the Ritz-Carlton (p. 214); the Astor (p. 171); the Plaza (p. 205); the Waldorf-Astoria (p. 182); the McAlpin (p. 166); and the Vanderbilt (p. 216).

This most modern and most sumptuous type of hotel has introduced a new element into the social life of big cities. It is not merely a hotel, but in a certain sense a public resort, frequented daily by a vast floating population comprised, not only of casual strangers, but of resident New Yorkers, who take an unlicensed, yet undisputed advantage of a large proportion of the accommodations and privileges intended for the guests of the house. Any well-dressed stranger can enter unchallenged, use the parlors and sitting-rooms as meeting-places for social or business purposes, finish a day's correspondence on the hotel stationery, and in various ways make the modern caravansary serve the purpose of a private club, to which he pays neither fees nor dues. Women patronize these hotels more and more for afternoon tea, having found that they pay less and receive more accessories than at the fashionable little tea rooms in the lower thirties; and men find it more comfortable to lounge at ease in big cushioned chairs, spending an hour over cocktails, that have cost no more than if hastily tossed off at the bar of a corner saloon.

(b) Large and Expensive Hotels of the Very First Rank

The hotels named below have a world wide reputation for sumptuous excellence.

** **St. Regis.** (Pl. I—B₃) 5th ave. and 55th st. (350 R.) One of the most beautiful of the large hotels, much patronized by wealthy foreigners and nobility. (R. Single \$3. With B. \$5. Double \$5. With B. \$6. Suites \$10.) (See restaurants, p. 21.)

** **Ritz-Carlton.** (Pl. IV—E₂) Madison ave. and 46th st. (425 R. 425 B.) For description see p. 26. (Rates given upon request.) (See restaurants, p. 21.)

** **Vanderbilt.** (Pl. III—E₂) Madison ave. and 34th st. (600 R. 600 B.) For description see p. 216. (R. Single with B. \$3. Double with B. \$5. Suite \$12.) (See restaurants, p. 20.)

** **Waldorf-Astoria.** (Pl. III—D₂) 5th ave. and 34th st. (1100 R. 900 B.) For description see p. 182. (R. Single \$3. With B. \$4. Double \$4. With B. \$5. Suite \$10.) (See restaurants, p. 20.)

** **Biltmore.** (Pl. IV—E3) 43d st. and Vanderbilt ave. (1000 R. 950 B.) Close by Grand Central Terminal, subway entrance to station. For description see p. 212. (R. Single \$2.50. With B. \$3.50. Double \$4. With B. \$5. Suites \$10.) (See restaurants, p. 21.)

** **Plaza.** (Pl. V—C6) 5th ave. and 59th st. (750 R.) For description see p. 205. (R. Single with B. \$4. Rates upon application.) (See restaurants, p. 21.)

* **Hotel Astor.** (Pl. IV—B3) Broadway and 44th st. For description see p. 171. (R. Single \$2.50. With B. \$3.50. Double \$3.50. With B. \$4.50. Suites \$10.) (See restaurants, p. 21.)

(c) Downtown Hotels—the Battery to 14th Street

The hotels in New York are following the general migratory movement toward the upper part of Manhattan. Practically none are left in the extreme *Downtown* section below Canal street, and those of the upper section between Canal st. and 14th st. are either unpretentious, somewhat old-fashioned houses or else family hotels. They offer quieter surroundings and lower rates than the *Midtown* and *Uptown* houses.

Earle. 103 Waverley Place. (110 R. 110 B.) Quiet moderate prices. (R. Single with B. \$1.50. Double with B. \$2.50. Weekly rates on application American plan rates on application.)

Judson. 53 Washington Square. Small family hotel, permanent and transient. (R. Single \$1. With B. \$1.50. Suites, rates on application. American plan, \$2.50. Weekly rates on application.)

Holley. Washington Square West. Recently enlarged. Small family hotel, permanent and transient. (R. Single with B. \$1.50. Suite \$3. Weekly rates on application. American plan, rates on application.)

Brevoort. 5th ave. and 8th st. (100 R.) French. Formerly fashionable; now one of the most liked small hotels in the city. Much patronized by foreigners, artists, and journalists of distinction. Quiet, unostentatious, satisfactory. Good food. (R. Single \$1.50. With B. \$2.50. Double \$3.00. With B. \$3.50.)

Hotel Albert. University Place and 11th st. (386 R.) Small commercial hotel, much patronized by traveling men. (R. Single \$1. With B. \$1.50. Double \$2. With B. \$3.)

Van Rensselaer. 17 E. 11th st. (250 R. 200 B.) Small family hotel. (R. Single \$1. With B. \$1.50. Double \$1.50. With B. \$2.50. American rates on application.)

St. Denis. Broadway and 11th st. (230 R. 40 B.) A long-established house. Popular with small conventions. Good food. (R. Single \$1. With B. \$1.50. Double \$2. With B. \$3.)

(d) Midtown Hotels—14th Street to 59th Street

The greatest number of hotels are on or directly north of 42d st. between Madison ave. and Broadway. They are convenient to the Pennsylvania station and the Grand Central Terminal, the theatrical district, and the new shopping section. They vary in price and character from the modest side-street houses to huge, high-priced hostelries. The houses here

given further downtown have the advantage of being somewhat more economical.

Hotel Irving. 26 Gramercy Park. (180 R.) Family hotel, permanent and transient. (R. Single \$1. With B. \$1.50. Double \$1.50. With B. \$2.50. American rates \$3 a day.)

Chelsea. 224 W. 23rd st. (525 R. 250 B.) Old hotel, somewhat off the main travel road. (R. Single \$1.50. With B. \$2. Double \$2.50. With B. \$3.)

* **Prince George.** (Pl. III—E4) 14 E. 28th. (800 R. 800 B.) An extremely comfortable and popular hotel with average prices. One of the largest of the "side-street" hotels. (R. Single with B. \$2. Double with B. \$4.) (See restaurants, p. 20.)

Latham. (Pl. III—D4) 4 E. 28th st. (250 R. 200 B.) Quiet family hotel. (R. Single \$1.50. With B. \$2. Double \$2.50. With B. \$3.)

Seville. (Pl. III—E4) Madison ave. and 20th st. (400 R. 300 B.) Pleasant hotel with average rates. (R. Single \$1.50. With B. \$2.50. Double \$2.50. With B. \$3.)

* **Breslin.** (Pl. III—D4) Broadway and 29th st. An excellent medium-sized hotel, much patronized by people who come regularly to the city. (R. Single \$1.50. With B. \$2.50. Double \$3. With B. \$4. Suite \$8.) (See restaurants p. 20.)

* **Holland House.** (Pl. III—D3) 5th ave. and 30th st. An old and established house, recently renovated. (R. Single \$2. With B. \$3. Double \$3. With B. \$4. Suite \$7.)

Grand Hotel. (Pl. III—D3) Broadway and 31st st. (400 R. 200 B.) Much patronized by traveling men. Prices low. (R. Single \$1. With B. \$1.50. Double \$2. With B. \$3.)

La Marquise. (Pl. III—E3) 12 E. 31st st. Apartment hotel with a few single rooms. (R. Single \$1.50. With B. \$2.50. Suites: winter rate \$5, summer rate \$3. American rates upon application.)

Wolcott. (Pl. III—D3) 31st st. betw. 5th ave. and Broadway. (260 R. 120 B.) Specializes in personal service and attentions. (R. Single \$2. With B. \$2.50. Double with B. \$5. Suite \$6.)

Park Avenue. (Pl. III—E3) 4th ave. and 32nd st. (450 R.) Quiet old-fashioned, delightful palm court. Much patronized by women traveling alone. (R. Single \$1.50. With B. \$3. Double \$2.50. With B. \$4. Suite \$7.) (See restaurants, p. 20.)

Stratford. 11 E. 32nd st. Small, quiet, unpretentious, comfortable. (R. Single with B. \$2.50. R. Double with B. \$3.50. Two connecting with B. \$4. Suites \$5. American plan \$2.50 extra per day.) No charge for service of breakfast in rooms.

Aberdeen. (Pl. III—D3) 17 W. 32d st. Small, catering to the traveler of moderate means, especially women traveling alone. (R. Single with B. \$2. Suites \$4.)

Pierpont. 43 W. 32nd st., near Broadway. Small, moderate prices. (R. Single with running water \$1. Double with B. \$2. Suites \$2.50.)

Imperial. (Pl. III—D3) Broadway and 32nd st. Medium-sized hotel. (R. Single \$1.50. With B. \$2. Double \$3. With B. \$4. Additional person in room \$1. Suite \$5.) (See restaurants, p. 20.)

* **Martinique.** (Pl. III—C3) Broadway and 33rd st. Large hotel, special department for facilitating railway and steamship travel, representative will meet steamers and attend to baggage, and rooms will be

reserved, upon request by telegram or wireless from steamer. (R. Single \$2. With B. \$2.50. Double \$2.50. With B. \$3.50.) (See restaurants, p. 20.)

** **McAlpin.** (Pl. III—C₂) Broadway and 34th st. (1500 R. all outside.) For description see p. 166. (R. Single with running water \$1.50. With B. \$2. Double \$3. With B. \$3.50. Suites \$5.) (See restaurants, p. 20.) Excellent 40c. club breakfast.

Herald Square. (Pl. III—C₂) 34th st., near Broadway. Small, moderate prices. (R. Single \$1.50. With B. \$2. Double \$2.50. With B. \$3.) Combination breakfasts, 25c., 35c., 45c., 50c., 60c. Meals served in rooms, 25c. extra for each person.

Collingwood. (Pl. III—D₂) 45 W. 35th st., betw. Broadway and 5th ave. Small, unpretentious, moderate prices. (R. Single \$1.50. With B. \$2.50. Double \$2. With B. \$3.)

Gregorian. (Pl. III—D₂) 35 W. 35th st. betw. 5th ave. and Broadway. (160 R. 160 B.) Quiet, family hotel, prices moderate. (R. Single with B. \$2. Double with B. \$3.)

Marlborough. (Pl. III—C₂) Broadway and 36th st., entrance on 36th st. (300 R.) Frequented by traveling men, business men and family parties. (R. Single \$1. With B. \$1.50. Suites \$3.) (See restaurants, p. 20.)

York. (Pl. III—B₂) 36th st. and 7th ave. (300 R. 150 B.) Near Pennsylvania Railroad Terminal. (R. Single. With B. \$2. Double \$2.50. With B. \$3.)

Mills. (Pl. III—B₂) 36th st. and 7th ave. (1875 R.) One of the "Mills Hotels" for men of small means. No women admitted to Hotel. Women admitted to restaurant. (R. 30c. and 40c.)

Navarre. (Pl. III—B₁) 38th st. and 7th ave. (350 R. 200 B.) (R. with B. \$1.50. Large R. with B. \$2. \$1 extra for each additional person in R.) (See restaurants, p. 20.)

Normandie. (Pl. III—C₁) Broadway and 38th st. Small, low-priced. (R. Single \$1. With B. \$1.50. Double \$2. With B. \$3.)

Murray Hill. (Pl. IV—E₄) Park ave. and 41st st. A large, old-fashioned, quiet hotel in a quiet neighborhood near the Grand Central. Prices reasonable. Very comfortable. (R. Single \$2. With B. \$3. Double \$3. With B. \$4.)

** **Belmont.** (Pl. IV—E₃) Park ave. and 42nd st. (1000 R.) Directly opposite the Grand Central Terminal, subway entrance to station and subway. For description see p. 212. (R. Single \$2.50. With B. \$3.50. Double \$4. With B. \$5. Suites \$10.) (See restaurants, p. 21.)

* **Manhattan.** (Pl. IV—E₃) 42nd st. and Madison ave. Directly opposite Grand Central Terminal, subway entrance to station and subways. For description see p. 212. (R. Single \$2.50. With B. \$3.50. Double \$4. With B. \$4. Suites \$10.) (See restaurants, p. 21.)

** **Knickerbocker.** (Pl. IV—C₃) 42nd st. and Broadway. (600 R. 400 B.) For description see p. 168. (R. Single \$2.50. With B. \$3.50. Double \$4. With B. \$5. Suites \$10.) (See restaurants, p. 21.)

Lorraine. (Pl. IV—F₄) 4th ave. and 45th st. (250 R. 250 B.) Family hotel. (R. Single \$2. With B. \$3. Double with B. \$5.)

New Weston. (Pl. IV—F₂) Madison ave. and 49th st. (260 R. 260 B.) (R. Single with B. \$2. Double with B. \$3.)

Buckingham. (Pl. IV—D₁) 5th ave. and 50th st. An old-fashioned hotel with large rooms and grate fires. Patronized especially by families and women visiting the city alone. (R. Single \$1.50. With bath \$3. Suites \$6.)

Woodstock. (Pl. IV—C₃) 127 W. 43rd st. betw. 6th ave. and Broadway. Small, quiet, moderate prices. (R. Single \$2. With B. \$2.50. Double \$3. With B. \$3.50.)

Wallick's formerly Cadillac. (Pl. IV—C₃) 43rd st. and Broadway. Moderate prices. (R. Single \$1. With B. \$1.50. Double \$2. With B. \$2.50. Suites \$4.)

Iroquois. (Pl. IV—D₃) 49 W. 44th st. (148 R. 148 B.) Family hotel, moderate prices. (R. Single with B. \$2. Double with B. \$3.)

Algonquin. (Pl. IV—D₃) 59 W. 44th st. (225 R. 225 B.) Family hotel, moderate prices. (R. Single with B. \$2.50. Double with B. \$3.50.)

Gerard. (Pl. IV—C₃) 123 W. 44th st. (300 R. 200 B.) Family hotel, moderate prices. (R. Single \$1. With B. \$2.50. Double \$2. With B. \$4. American rates upon application.) (See restaurants, p. 21.)

***Claridge.** (Pl. IV—C₃) Broadway and 44th st. (250 R. 250 B.) The building formerly occupied by Rector's, now remodeled. An extremely comfortable hotel modeled upon the European ideal, yet distinctly American in its fittings and service. No cabaret. Good cooking. (R. Single with B. \$3. Double with B. \$5. Suites \$6.) (See restaurants, p. 21.)

Seymour. (Pl. IV—D₃) 44 W. 45th st. (300 R. 160 B.) Family hotel. (R. Single \$2. With B. \$3.50.)

Richmond. 70 W. 46th st. (150 R. 150 B.) Patronized by high-class theatrical people. (R. Single with B. \$2.)

Remington. 129 W. 46th st. (100 R. 32 B.) In the theatrical district. (R. Single \$1. With B. \$1.50. Double with B. \$2.50.)

***Gotham.** (IV—G₂) 5th ave. and 55th st. (400 R. 400 B.) Specializes in permanent guests. 25 to 50 % reduction in summer rates. (R. Single with shower B. \$2.50. With B. \$3.50. Double with B. \$4. Suites \$12.)

Felix-Portland. (Pl. IV—C₂) 132 W. 47th st. (100 R.) Patronized by Porto Ricans. (R. Single \$1.)

King Edward. 145 W. 47th st. (350 R. 250 B.) (R. Single \$1.50. With B. \$2. Suites \$4.)

Somerset. (Pl. IV—C₂) 150 W. 47th st. (250 R.) (R. Single \$1.50. With B. \$2. Double \$3. With B. \$3.50.)

Longacre. (Pl. IV—B₂) Broadway and 47th st. (250 R. 150 B.) Bachelors only. (R. Single with lavatory \$1. With B. \$1.50. Double with B. \$3.) Ladies admitted to dining room. Club breakfast.

Bristol. (Pl. IV—C₂) 122 W. 49th st. betw. 6th and 7th aves. Family hotel. (187 R. 187 B.) (R. Single with running water \$1.50. With B. \$2. Double with running water \$2. With B. \$2.50. American plan. 1 person R. with meals \$2; R. with B. and meals \$2.50; 2 persons R. with meals \$5; R. with B. and meals \$6.) Club breakfast 25c. to 50c. Td'h luncheon 50c.; Td'h dinner 75c.

Cumberland. Broadway and 54th st. (250 R. 250 B.) Caters especially to college students, fraternities, and summer visitors. Screens throughout. (R. Single with B. \$2.50. Double with B. \$3.)

Southern. 54th st. near Broadway. (180 R. 180 B.) (R. Single with B. \$1.50. Double with B. \$2.50.)

Woodward. Broadway and 55th st. (220 R. 115 B.) Quiet, family hotel. (R. Single \$1.50. With B. \$2. Double \$2.50. With B. \$3.)

Greenoble. 56th st. and 7th ave., opposite Carnegie Hall. Small family and transient hotel. (R. Single \$1. With B. \$2. Suites \$3.)

St. Hubert. 120 W. 57th st. (140 R. 100 B.) (R. Single with B. \$2. Double with B. \$4.)

Great Northern. 118 W. 57th st. (400 R. 400 B.) Quiet hotel; patronized by women traveling alone. (R. Single with B. \$2. Double with B. \$3. Suites \$4.)

Netherland. 5th ave. and 59th st. (350 R.) Faces Central Park. High-class. (R. Single \$2. With B. \$3. Double with B. \$5. Suites \$7.)

* **Savoy.** 5th ave. and 59th st. (400 R. 250 B.) Faces Central Park. High-ceiled rooms. High-class house. (R. Single \$2. With B. \$3. Double \$3. With B. \$4. Suites \$6.) (See restaurants, p. 21.)

(e) Uptown Hotels—Above 59th Street

The hotels follow Broadway and Park ave. mainly northward, tending to become, as they leave the business and theatrical district, apartment hotels, accommodating both permanent family groups and transient guests.

St. Paul. Columbus ave. and 60th st. (250 R.) (R. Single \$1. with B. \$1.50. Suites \$2.50. Special rates by the week.)

Empire. (Pl. V—B6) Broadway and 63rd st. (300 R. 300 B.) Moderate prices. (R. Single \$1. With B. \$1.50. Double \$1.50. With B. \$2. Suite \$2.)

* **Marie Antoinette.** (Pl. V—B5) Broadway and 66th st. (500 R. 300 B.) A large and elaborate family hotel. (R. Single \$3. Double \$4.)

Walton. Columbus ave. and 70th st. (110 R.) (R. Single \$2. With B. \$3. Double with B. \$4.)

Sherman Square. Broadway and 71st st. (400 R.) (R. Single \$1. With B. \$1.50. Double \$2.50. With B. \$3.)

Belleclair. Broadway and 77th st. (336 R. 310 B.) Rates on application.

Lucerne. Amsterdam ave. and 79th st. (300 R. 300 B.) Apartments and rooms by week or transient. (Winter rates: R. Single with B. \$2. Suite for 1 or 2, \$3. Summer rates: Single R. with B. \$1.50. Suite for 1 or 2, \$2.) Table d'hôte and club breakfasts.

Endicott. Columbus ave. and 81st st. (500 R. 300 B.) Quiet family hotel. R. Single \$1. With B. \$1.50. Double \$2.)

* **Bretton Hall.** Broadway and 86th st. (600 R. 600 B.) Extremely good family hotel. (R. Single with B. \$2.50. Double with B. \$3.)

Bonta Narragansett. Broadway and 94th st. (250 R. 250 B.) (R. Single with B. \$2. Double with B. \$3.)

Clendening. 202 W. 103d st. (215 R. 80 B.) (R. all suites, \$2.)

Marseilles. Broadway and 103d st. (300 R. 150 B.) (R. Single \$1.50. With B. \$2.)

Majestic. (Pl. V—B5) Central Park West and 72nd st. (700 R.) Faces Central Park. Family hotel. (R. Single \$1.50. With B. \$2.50. Double \$2. With B. \$3.)

Hargrave. 112 W. 72nd st. (300 R.) Near Central Park and Riverside Drive. Some of the single rooms with baths are furnished with davenport beds so that the room can be used as a parlor. (R. Single with B. \$2. Suites \$3.)

***Ansonia.** (Pl. V—A5) Broadway and 73d st. (1400 R.) A huge family hotel; physician, drug store, bank, tailor, wine and cigar store, florist, dentist, barber, manicuring, notary public, etc. Facilities for private dinners and entertainments. Special facilities for families visiting the city. (R. Single \$2. With B. \$2.50. Double \$2.50. With B. \$3. Suites \$8.) (See restaurants, p. 22.)

San Remo. Central Park West and 74th st. Family hotel. (R. Single \$1.50. With B. \$2.50. Double \$2. With B. \$3.50.) Also American prices upon application.

Willard. 252 W. 76th st. (120 R.) "Special attention to ladies traveling alone." No bar. (Winter rates: R. Single with B. \$2. Suite for 1 or 2, \$3. Summer rates: R. Single with B. \$1.50. Suite for 1 or 2, \$2. Apartments rented also on a weekly rate. American rates on application.)

Roland. (IV—G1) 56 E. 59th st. (157 R. 157 B.) (R. Single with B. \$1.50. Double with B. \$2. Special weekly rates.)

Number 14, East Sixtieth Street. (IV—H2) 14 E. 60th st. (300 R. 300 B.) A luxurious apartment hotel. (R. Single with B. \$4 R. and alcove with B. \$5. 2 R. with B. \$6.)

Leonori. (IV—13) Madison ave. and 63d st. (200 R. 120 B. Chiefly apartments. (A few single R. with B. \$3.)

(f) Hotel Accommodations for Women

All of the large hotels in the vicinity of the Grand Central Terminal state that women arriving unescorted in the evening are received without parley. In general it may be stated that the old bugaboo of women being refused admittance to hotels on this score no longer obtains in large hotels in New York City. In some of the smaller ones the naive supposition still lingers that a woman who comes to a hotel at night without a man can hardly be respectable. By telephoning from the station one can avoid the possibility of this annoyance and also ascertain whether or not a suitable room is obtainable. The Martha Washington is open all night. The McAlpin has a special floor reserved for women. Hotels which advertise especially for women guests are mentioned in the lists. Curiously enough, many of the philanthropic hotels for women are extremely stiff about evening arrivals. If you lose the last train to the suburb or are locked out of your boarding house, go to a big hotel and spare yourself the annoyance of insults. Guests without baggage pay in advance.

In the matter of restaurants, all the hotel restaurants excepting some grills and cafés, are open to women in the evening. The ordinary restaurants and foreign table d'hôte places consider a woman's money as good as a man's. On the other hand, the large cabarets, where profit comes largely from

extravagant food and wine orders, frequently bar out women unaccompanied by men. Some of them reserve a less desirable room away from the dancing and entertainment where they segregate unescorted women and allow them to give their modest orders. Some of these places also run special noon luncheons for ladies, when they welcome them in the large and empty dancing rooms. Two women can go about New York City in the evening with exactly the same freedom as can a man and a woman, if they conduct themselves with dignity and assurance, expect proper service, and pay the usual tips. The Claridge (p. 11) offers an "official hostess," who will accompany ladies to the theatre, arrange visits to places of interest, give aid in shopping, etc., *without charge*.

Women's Hotels. Many hotels advertise special attention paid to women traveling alone, as indicated in the preceding lists. A few are run exclusively for women.

* **Martha Washington.** (Pl. III—D4) 29 E. 29th st. (450 R.) For women; men admitted to restaurant and tea room, otherwise like any other well-conducted hotel. (R. with hot water \$1.50. With B. \$3. Double with hot water \$2.50. With B. \$4. Weekly rates.)

Margaret Louisa Home. 14 E. 16th st. A temporary home for the accommodation of Protestant self-supporting women. Applicants for admission are required to fill out a blank giving name, address, occupation, church denomination, the name and address of a relative or friend who could be communicated with in case of illness or other emergency, and the name and address of a reliable person, *not* a relative, as reference. In making application sufficient time should be allowed for a reply in regard to rooms, and should be accompanied by particulars showing that the applicant is eligible. (R. Single 85c. and 90c. Double \$1.20 and \$1.70.) Luncheon 25c. Dinner 40c.

Rutledge, 163 Lexington ave.

Young Women's Christian Association. 7 E. 15th st. The following branches have boarding accommodations for women. Application should be made in advance of arrival at the Central Branch in 7 E. 15th st. Margaret Louisa Home, 14 E. 16th st. , French Branch, 124 W. 16th st. International Institute for Young Women, 113 E. 34th st. Central Club for Nurses, 132 E. 45th st. West Side Branch, 460 W. 44th st. Studio Club of New York City, 35 E. 62nd st. Natl. Board Training School, 135 E. 52nd st. Harlem Branch, 72 W. 124th st.

Young Women's Hebrew Association. 31 W. 110th st. Accommodates 150 women.

(g) Furnished Rooms

Furnished rooms are advertised in the evening papers and by signs in windows. The prices vary from \$3 weekly for a small airshaft or skylight room to \$10 for a suite. The usual price is \$5 to \$6. The understanding should be distinct as to whether or not light, heat, and service are included. Sometimes arrangement can be made for breakfast to be

served in the room. Extreme care should be used by women in choosing them. The Young Women's Christian Association, 7 E. 15th st. (office hours, 9-6; 7-9), has a list of places of guaranteed respectability.

Much, however, depends upon the locality. The cross-town blocks from 40th to 50th st., between 6th and 8th aves. abound in lodging houses, largely frequented by the theatrical profession, and many of them of sordid and unkempt appearance. The less central districts, such as the blocks adjacent to lower Fifth ave., or the neighborhood around Gramercy Park, are a much safer choice, being not only more respectable, but decidedly cheaper (see section on Expenses, p. 38). There are, of course, furnished rooms to be had in the neighborhood of upper Fifth ave., and in the cross-streets adjacent to Riverside Drive. In these neighborhoods, however, signs are rarely displayed, and a stranger in the city can find them only by watching the newspapers.

For the benefit of strangers of other nationalities, the following suggestions are made: on the cross streets west of 7th ave., between 23d and 40th sts. are many French rooming houses and a few boarding houses. North of 14th st., in vicinity of Irving Place, there are many very unpretentious German houses, where rooms can be had quite economically, either with or without board. On W. 14th st. beyond 7th ave., are several houses of the family hotel type, catering exclusively to Spaniards. In the case of Italians the problem is less simple. Down in the eastside Italian quarter, there are numerous respectable Italian hotels and boarding houses; but they are frequented, mainly, by the lower middle class, on their way to permanent homes in America. The upper class Italians of limited means, will generally find large and comfortable rooms, at surprisingly low rates in the houses occupied by the Italian table d'hôte restaurants, especially in the Greenwich neighborhood.

(h) Suites and Furnished Apartments

Visitors expecting to make a somewhat extended stay in the city, may find it advantageous to take a furnished apartment. There are many apartments to be had at any season of the year, by the week or month, completely furnished, including household linen and kitchen and table service, at an average cost of from forty to fifty per cent. advance over the cost of the unfurnished apartment. In some cases they are run by the owner of the building, in other cases by a tenant, who rents several apartments and sublets them, furnished, at his own risk. The majority of these are in the less central districts, and especially in the neighborhood of Columbia University and 125th st. They may best be found by watching for advertisements in the newspapers.

The New York *Herald* (morning) and particularly the *Telegram* (evening) carry by far the largest amount of advertising of this class. The *Times* (morning) carries less, but of a somewhat higher grade.

In addition to these, it is possible at almost any time to find apartments which tenants, leaving the city temporarily, wish to sublet. During the New York season such an arrangement would seldom work to the advantage of the transient tourist, the great majority of sublet apartments being offered for the balance of the year's lease, (i. e., until the following October). During the summer, however, many families are glad to secure tenants for two or three months, at a fraction of their own rental; and sumptuous apartments can often be obtained at low rates. Advertisements appear in the newspapers and some real estate agents make a specialty of this branch. Apartment hotels have many suites vacant in summer which they rent at a lower rate. Some of these are indicated in the hotel lists. In many other cases one can make satisfactory arrangements by inquiring at the hotel. More and more, Southern families are coming to New York for the summer months and many are availing themselves of these opportunities.

Among the more reliable real estate agents to whom application may be made are the following: The J. Romaine Brown Company, 299 Madison ave.; Pease and Elliman, 340 Madison ave.; Douglas Robinson, Charles S. Brown Company, 10 East 45th st.; Horace S. Ely and Company, 480 5th ave.; F. R. Wood, W. H. Dolson Company, main office Broadway and 80th st. (82 branches); Mark Rafalsky and Company, 527 5th ave.

(i) Boarding Houses, Pensions

Good board can be obtained in New York from \$10 to \$20 a week. List of boarding houses (*pensions*) may be obtained from the Young Women's Christian Association, and from the evening papers, particularly the *Telegram*. In general lower Lexington ave. neighborhood boarding houses should not be chosen without previous knowledge, nor those on the west side from about 42d st. to 50th (see p. 15). A clear understanding should be arrived at before engaging board as to what is included. Light, heat, and service and the use of the bath, are usually given.

III. Baths, Barber Shops, etc.

The hotels of New York are equipped more liberally with private bath rooms than those of any other metropolitan city, in fact the present tendency in the newer hotels is to supply a private bath room with every bed room.

Baths. Hot and cold baths may be obtained at all the hotels (25-75c. usual additional charge for private bathroom. No charge is usually made for the use of hotel public baths). Turkish baths (50c.-\$1.50) may be obtained at the following: *Lafayette Baths*, 405 Lafayette st.; *Everard*, 26 W. 28th st.; *Produce Exchange*, 6 Broadway; *Mayer*, 46 W. 124th st.; *Murray Hill Baths*, 164 W. 79th st.; *Fleischman Baths*, 113 W. 42d st.; *Hollender's Baths*, 158 W. 125th st.; *Meffert*, Woolworth Building. The Everard and Fleischman baths are among those which have special hours for ladies. There is not a wide variation in the charges. At the Everard Baths, for example, they are: Plain Bath, 50c.; Turkish or Russian Bath, \$1.25; Nauheim, Carlsbad or Vichy Bath, \$3.00. Practically all the Turkish bath houses have plunges or swimming pools. These offer the casual tourist about the only facilities New York has for swimming in winter, there being no extensive natatoriums.

Salt Water Swimming Baths, at the Battery (25 cents; warm, 30 cents). There are also several *Free Public Baths*, both on the Hudson and the East River, visited annually by 5-6 million bathers (June-September). The *People's Baths*, 9 Centre Market Place, are also free (separate rooms, 5 cents).

There are also Interior Free Baths for men and women open the entire year from 6 a. m. to 9 p. m.; 326 Rivington st.; 133 Allen st.; 538 E. 11th st.; 23d st. and Ave. A; 347 W. 41st st.; 342 E. 54th st.; 232 W. 60th st.; 532 E. 76th st.; 243 E. 109th st.; 83-85 Carmine st., cor. Oliver and Cherry sts. None of these free baths are recommended to the tourist.

Barber Shops. Good barber shops are to be found in all the leading hotels, in the Grand Central, Pennsylvania and Hudson Terminals, and in many of the principal office buildings, such as the Whitehall Building, the Singer Building, the Flatiron Building, the Times Building, etc. The customary charges are: hair-cut, 25-35 cents; shampoo, 25 cents; shave 15-25 cents.

LADIES' HAIR-DRESSERS: *A. Simonson*, 506 5th Ave.; *Herman J. Bosch*, Biltmore Hotel; *Frances O. Harvey*, 1 W. 34th St.; *Mme. Fried*, 15 W. 34th St.; *Phillipe*, Hotel Imperial; *Considine*, 20 E. 46th St.; *Ogilvie Sisters*, 509 5th Ave.

MANICURES. There are manicures to be had in most of the leading hotels, barber shops and hair-dressing establishments; also in many of the department stores. The following is a partial list of manicure parlors in the central Fifth ave. district.

Astoria Manicure Parlor, 366 5th ave.; *Criterion Manicure Parlor*, 16 W. 33d st.; *Ideal Manicure Parlor*; 45 W. 34th st.; *Bristol Manicure Parlor*, 500 5th ave.

IV. Restaurants and Tea Rooms

The restaurant life in New York is of great interest to visitors. The eating places vary from the world famous Delmonico's on 5th ave. to almost unknown foreign houses on the side streets, and each has its own peculiar personality. The restaurants of the larger hotels are so distinctly independent of the houses that they are here listed as separate enterprises. They usually offer music, dancing and cabaret entertainment like that of the large show restaurants. Tables may be reserved by telephone. Service is usually à la carte and prices in the cabarets often range high. One order of meat and of vegetables is often enough for two persons and two orders enough for three persons. Sometimes an extra charge is made for serving one order to two. Where table d'hôte is also served the price is given in following lists. The foreign restaurants usually specialize on table d'hôte dinners, often having no à la carte; the food is usually fair and the prices low.

Although the distinction is properly made between American and foreign restaurants in New York, in point of fact the city practically has no strictly American restaurants, with food cooked in the native manner and served in the simple home style. The few exceptions are some of the oyster houses, dairy lunch rooms and an occasional tea room that specializes in southern dishes prepared by a negro cook. But in general, the whole New York restaurant service rests on a basis of Continental cooking. In the leading houses the chef is French; in a considerable proportion of the others, he is German, Viennese or Italian. The waiters are almost uniformly foreign. In fact, the main distinction between the American and the foreign restaurant is that the former professes to cater to the American taste, while the latter tends to exaggerate its foreign features and make the most of their advertising value.

HOURS FOR MEALS. In the leading hotels and restaurants, some of the dining rooms at least, are open from early morning until late at night. As most business offices open at 9 o'clock, the usual hour for breakfast is from 8 o'clock onward. Where a table d'hôte luncheon is served the customary hours are from 12 to 2.30; table d'hôte dinners are served from 6 to 8.30 p. m. The average hour at which fashionable New York dines is between 7 and 7.30 p. m., this hour being in a measure dictated by the fact that at the leading theatres and other places of entertainment, the evening performance

begins between 8.15 and 8.30. The fashionable tea rooms are open throughout the afternoon, but are most frequented between 4.30 and 5. Most restaurants and lunch rooms in the downtown business section are closed evenings, Sundays and holidays.

WINE, BEER, ETC. In practically all first class hotels and restaurants, ales, wines and liquors may be ordered with meals, even on Sundays; also in the great majority of the less pretentious houses. In most of the table d'hôte restaurants, under French or Italian management, wine or beer is included in the price of the meal, the wine being usually an inferior grade of California claret. The charges for imported wines of the finer grades are distinctly high; indeed, to the foreigner, accustomed to the moderate prices in vogue upon the continent, they appear little less than extortionate. On the other hand, the better grade of California wines may be had at much more reasonable cost, and their quality, year by year, is improving. Ale and porter are little in demand. Beer, on the contrary, is consumed in enormous quantities, there being between thirty and forty large breweries within the limits of Greater New York. Imported German beers (Pilsner, Münchener and Kulmbacher, etc.), may be had on draught, usually at double the prices of native beer, at the principal German restaurants and beer-gardens.

It may be said in general, that while the use of wine or beer with meals is far commoner in New York than in other American cities—owing to its cosmopolitan character—it is far from being a customary habit; and at a majority of the restaurants the casual visitor is likely to see a much larger proportion of tables where drinks are not served than where they are.

Within the last few years, a new feature in restaurant life, the *Cabaret*, has assumed such elaborate proportions as, in some cases, to rival the regular vaudeville shows. In the following lists, the restaurants offering music, dancing, and cabaret performances are specifically mentioned, not only for the benefit of guests who like such features, but also in order that they may be avoided by diners who prefer to take their meals in quiet.

a. Downtown Restaurants

A great majority of restaurants in the downtown business and financial sections are exclusively* for men, are open during business hours only, and a considerable proportion of them

are of the "quick lunch" order. There are, however, a few that are justly famous.

Delmonico's**, 56 Beaver st., the old established down-town branch of the most famous restaurant in New York. A la carte. *Savarin Restaurant and Café**, 120 Broadway (Equitable Building); named after *Brillat Savarin*, the noted French gastronomist, and famous for its cuisine. A la carte. ***Fraunces' Tavern** (Pl. II—C5), a restaurant on the lower floor of the famous old colonial building at 109 Broad st. Attendants in colonial costume. (For description see p. 123.) ***Whyte's Restaurant**, 145 Fulton st. **S. M. Robins**, 54 Broad st.

Kalil's, 26-30 Park Place. Venetian Garden. A la carte. **Haan**, 13 Park Row. ***Garret**, 140 Cedar st. Open-air, a la carte, music, dancing 8 a. m.—8 p. m. **Physical Culture**, 656 Broadway, near Bleecker. Also 85 Bleecker. Vegetarian, à la carte. **Broadway Central Hotel**, Broadway and 3d st. A la carte and table d'hôte. Sunday shore dinner \$1. **St. Denis Hotel**, Broadway and 11th st. (See p. 8.) A la carte. Lunch (11-3) in the grill 35c. Dinner (6-8:30) 75c. **Fleischmann's**, Broadway and 11th st. A la carte. Specially bread, rolls, pastries. **Halloran's**, 213 6th ave., near 11th st. A la carte.

b. Middletown Restaurants

Note: Most of the after-theatre and cabaret restaurants are in this section.

Hotel Prince George. (Pl. III—E4) 14 E. 28th st. (See p. 9). DINING ROOM; GRILL; TEA ROOM. A la carte. Special teas in dimly lighted tea room, 50c. and 75c. **Hotel Breslin**. (Pl. III—D4) Broadway and 29th st. (See p. 9.) Employs an East Indian chef who specializes in curries. RESTAURANT; GRILL. A la carte. **Hotel Imperial**. (Pl. III—D3) Broadway and 31st st. (See p. 9.) RESTAURANT; CAFE; PALM GARDEN. A la carte. **Hotel Martinique**. (Pl. III—C3) Broadway and 32d st. (See p. 9.) MAIN RESTAURANT, music during lunch and dinner; Tea room, vocal concert in afternoon; CAMEO ROOM off the main lobby, morning sun for breakfast; DUTCH ROOM GRILL, complete vaudeville show during dinner and after theatre. A la carte. **Park Avenue Hotel** (Pl. III—E3) 4th ave. and 33rd st. MAIN RESTAURANT; PALM COURT, out-of-doors, fountain, quiet, delightful; prices reasonable. A la carte. ***Hotel Vanderbilt**. (Pl. III—E2) Madison ave. and 34th st. (See p. 7.) PALM GARDEN RESTAURANT to left of lobby, sculptured frieze; DELLA ROBBIA RESTAURANT in blue and white, gallery, vaulted roof, frescoed walls; ROOF GARDEN; CHINESE BUFFET, 34th st. side; THE CRYPT, gentlemen's café and bar, 33d st. side. A la carte. ****Waldorf-Astoria**. (Pl. III—D2) 5th ave. and 34th st. (See p. 7.) WALDORF RESTAURANT, 33rd st. corner, notice brass work and paneling; ASTORIA RESTAURANT, 34th st. corner, murals made by Turner; WALDORF PALM GARDEN with revolving dome; ASTORIA PALM GARDEN, medallions near ceiling; GENTLEMEN'S CAFE, 34th st. and Astor Court. A la carte. ***Hotel McAlpin**. (Pl. III—C3) Broadway and 34th st. (See p. 10.) LOUIS XVI RESTAURANT, music by Nahan Franko's orchestra; GRILL in style of Spanish Renaissance, walls and ceilings of tiles with remarkably beautiful tile paneling; MEN'S CAFE and Bar on Broadway; daily Thés Dansants in the ballroom on the 24th floor, music by Franko; LADIES' CAFE; ROOF GARDEN. A la carte. **Hotel Marlborough**. Broadway and 26th st. (See p. 10.) A la carte; Luncheon 50c. Dinner \$1 or \$1.25. ***Maxim's**, 110 W. 38th st. A famous "smart" restaurant. A la carte. Music, dancing, cabaret from 6:30 to close. High prices. Special ladies' luncheon at noon; 6 courses 60c. **Lorber's**, 1420 Broadway near 39th st. Formerly on Grand st. A la carte, music, dancing. **Hotel Navarre**. (Pl. III—B1) 7th ave. and 38th

st. (See p. 10.) RESTAURANT; ROOF GARDEN. *A la carte.* **Café des Beaux Arts.** 6th ave. and 40th st. *A la carte.* Popular after-theatre place. **Bustanoby's.** 6th ave. and 40th st. Also Broadway and 60th st. *A la carte;* music, dancing, cabaret. Lunch 50c. Dinner 6-9 \$1.50. **Hotel Belmont.** (Pl. IV—E3) Park ave. and 42nd st., opposite Grand Central Terminal. (See p. 10.) MAIN DINING ROOM; GARDEN DINING ROOM; GRILL. ROOF GARDEN. *A la carte.* **Hotel Manhattan** (Pl. IV—E3). 42d st. and Madison ave., near Grand Central Terminal. (See p. 10.) NORTH RESTAURANT; SOUTH RESTAURANT, PALM COURT or TEA ROOM; CAFE; BAR. *A la carte.* ****Hotel Knickerbocker.** (Pl. IV—C3) Broadway and 42nd st. (See p. 10) MAIN RESTAURANT, left of 42nd st. entrance, electric fountains, tapestries, rugs; FLOWER ROOM, adjoining, painting "Pantomime of Flora," by James Wall Finn, tinted marble panel of Aphrodite by John Flanagan; CAFE in white and gold, opening off the ground-floor lobby; GRILL, finished in English oak, Flemish ceiling, paintings, canvas by Remington, "Trophies of the Chase"; MAIN BAR, at rear of 1st floor Lobby, paneled in English oak, painting, "Old King Cole," by Maxfield Parrish; wines from cellars of Buckingham Palace and Windsor. *A la carte.* **Murray's.** 228 W. 42nd st. near Broadway. Roof garden, music, dancing. *A la carte.* Luncheon 60c. Dinner \$1.25. ***Hotel Biltmore.** (Pl. IV—E3) Madison ave. and 43d st. (See p. 8.) RESTAURANT, marble walls and exquisite hangings; CAFE finished in smoked oak with raftered ceiling; GRILL ROOM for luncheon and informal dinners; PALM COURT for coffee and smoking; FORMAL GARDEN with out-of-door service for afternoon tea. *A la carte.* **Shanley's.** (Pl. IV—B3) Broadway and 43rd st. Music, dancing, cabaret from 7 p. m. to 1 a. m. *A la carte.* 6 course luncheon at noon 75c. ****Sherry's.** (Pl. IV—D3) 5th ave. and 44th st. Shares with Delmonico's the reputation of being the most fashionable restaurant. *A la carte.* Music, dancing. ****Delmonico's.** (Pl. IV—D3) 5th ave. and 44th st. The most famous restaurant in the city. *A la carte.* Music, dancing. **Hotel Gerard.** (Pl. IV—C3) 44th st. betw Broadway and 6th ave. (See p. 11.) Small and quiet. *A la carte.* Lunch 50c. Dinner (5.30 to 8:30) 75c. ***Hotel Claridge.** (Pl. IV—C3) Broadway and 44th st. (See p. 11.) Specialties, oysters, fowl, and cream. *A la carte,* no cabaret, quiet, good service, music. ****Hotel Astor.** (Pl. IV—B3) Broadway and 44th st. (See p. 8.) MAIN DINING ROOM; ORANGERY, especially pleasant for afternoon tea; INDIAN HALL (for description see p. 171); ROOF GARDEN. *A la carte.* ****Hotel Ritz-Carlton.** (Pl. IV—E2) Madison ave. and 46th st. (See p. 7.) MAIN RESTAURANT, entered from PALM ROOM by short flight of stairs, a charming room in white and robin's egg green, with Girandole mirrors, reproduced from the eighteenth century, Adams' originals, Georgian windows, evening lighting from the cornice; PALL MALL ROOM, used for overflow from main restaurant; GRILL, paneled in oak; TEA ROOM; PALM ROOM, where tea is also served. *A la carte.* **Rector's.** (Pl. IV—B2) 1600 Broadway, near 48th st. Moved from 44th st. The smartest after-theatre restaurant. *A la carte.* Music, cabaret, dancing till 3:30 a. m. Prices high. **Churchill's.** (Pl. IV—B2) Broadway and 49th st. After-theatre restaurant, not quite up to Rector's. *A la carte.* Prices cheaper. ***St. Regis Hotel.** 5th ave. and 55th st. (See p. 7.) MAIN RESTAURANT; OAK ROOM. *A la carte.* **The Parisian.** 8th ave. and 56th st. Music, dancing, cabaret, *a la carte,* special dinner \$1. **Reisenweber's.** 8 ave. at Columbus Circle Music, dancing, cabaret, *a la carte.* Dinner (6 to 9) \$1. Special dinner in Grill \$1.25. **Hotel Savoy.** 5th ave. and 59th st. (See p. 12.) RESTAURANT facing 5th ave.; PALM GARDEN RESTAURANT; GENTLEMEN'S CAFE (td'h dinner, \$1); BAR; BALCONY OUT-OF-DOOR RESTAURANT overlooking the Plaza. *A la carte.* ***Hotel Plaza.** 5th ave. and 59th st. (See p. 8.) RESTAURANT; GRILL; TEA-

ROOM. A la carte. **Healy's**. Broadway and 66th st. Music, dancing. Large ballroom. A la carte. **Hotel Ansonia**. (Pl. V—B5) Broadway and 73d st. (See p. 13.) MAIN DINING ROOM, S. W. corner of 73d st. side, six panels by Harry Stoner; CAFE, Hungarian string orchestra, electric fountain. A la carte. **Riggs**. 36 W. 20th st. Also 43 W. 33d st. Low prices. A la carte. **Dorlon's**. 6 E. 23d st., Madison Square. Long established. A la carte. Specialties oysters and fish. **Fifth Avenue Restaurant**. Fifth Avenue Building corner 5th ave. and 23d st. A la carte. Dinner \$1.50. **Cavanagh's**. 258-260 W. 23d st. "Courtesies to ladies unattended." A la carte. Specialties, shell fish, oysters, chops, steaks. **Castle Cave**. 271 7th ave., near 26th st. A la carte. Grill. Specialty, meats broiled over hickory embers. **Strand Roof**. Broadway and 47th st. Music and cabaret. Lunch 50c. Dinner \$1.00. **176 Madison Avenue Restaurant**. Near 34th st. Low prices. A la carte. Dinner 50c. **Mills Hotel** (Pl. III—B2) 36th st. and 7th ave. Lunch 11:30-2, 25c. Dinner 5:30-8, 30c. **Hotel Athens**. 42d st. opposite Grand Central Station. A la carte. Good food. Quick service. Low prices. **Jack's**. 761 6th ave., near 43rd st. Formerly the only restaurant with an all-night license. A la carte. **Alps**. 58th st. and 6th ave. A la carte. Dinner \$1.

c. Uptown Restaurants

Carlton Terrace. Broadway and 100th st. Music, dancing. A la carte. **Colonial**. 8th ave. and 125th st. Music, dancing. Lunch with wine, 40c. Dinner with wine, 75c. **Claremont**. Broadway near Grant's tomb. (See p. 254.) A la carte. **Archambault**, 2678 Broadway, a la carte. **Gossler's Campus**, 900 Columbus ave. Specialties, sea-food. **Fay's Oyster and Chop House**, 239 W. 125th st. **Hotel Bonta**, Broadway and 94th st. Music and dancing. Dinner, 65c. **St. George**, Broadway and 102d st. ***Marseille**, Broadway and 103d st. **Sunset Inn**, 4198 Broadway. ***Arrowhead Inn**, Haven ave. and 177th st. ***Abbey Inn**, Ft. Wash. ave. and 198th st.

d. English Chop Houses

Farrish's Chop House. John and William sts. A la carte and table d'hôte. Shore lunch 12 to 7:30 p. m., 50c. **Ye Olde Chop House**. 118 Cedar st., near Broadway. "The Cheshire Cheese of New York." A la carte. **Keen's Chop House**. 70 W. 36th st. Also 107 W. 44th st. English. A la carte. Specialties, chops, steaks, rarebits, game, etc. **Engel's Chop House**. 61 W. 36th st. A la carte. **Browne's Chop House**. 1424 Broadway, near 40th st. A la carte. **Ye Olde English Chop House**. 23 W. 43rd st. A la carte. Breakfast 50c. Luncheon 60c. Afternoon tea. Dinner 90c.

e. French Restaurants

Café Lafayette. University Place and 9th st. A small hotel, famous for its cuisine. The café in the evening is most interesting. A la carte. **Hotel Brevoort Restaurant**, (same management as preceding), 5th ave. and 8th st.; à la carte; table d'hôte dinner, \$1.50. **Mouquin's**. 148 Fulton st. A la carte. Popular with business men for luncheon. **Mouquin's**. 455 6th ave., near 28th st. A la carte. The uptown building has recently been renovated; popular for luncheon and dinner; somewhat patronized for after theatre suppers. Good food; average prices. Cards, chess and other games permitted in café betw. 2:30 and 5 p.m. **La Parisienne Rotisserie**. 650 8th ave., near 40th st. Palm Garden. Delicious roast meats cooked before a grill. A la carte. **Maison Jeanne**.

222 W. 58th st. "The Little French Restaurant." Dinner 75c. **Maison Arthur**, 5 E. 45th st.; dinner, \$1.25. **Jules Peck**, 140 Fulton st.; dinner w. wine, 11 a.m. to 8 p.m., 65c. **Laloy**, 228-232 W. 30th st.; lunch, w. wine, 50c.; dinner w. wine, 65c. **Charles**, 110-114 W. 45th st.; lunch w. wine, 50c.; dinner w. wine, 65c. **J. B. G.**, 158-160 W. 45th st.; lunch w. wine, 50c.; dinner w. wine, 75c. **Maison Mollat**, 118-120 W. 49th st.; lunch w. wine, 45c.; dinner w. wine, 65c., Sun., 75c. **Café Bonnot**, 150-162 W. 44th st.; lunch w. wine, 40c.; dinner w. wine, 60c., Sun., 75c. **Gaston**, 54 W. 26th st.; lunch w. wine, 45c.; dinner w. wine, 50c., Sun., 60c. **Café Bousquet**, 157-159 W. 44th st.; lunch w. wine, 50c.; dinner w. wine, 65c. **La Petite Bretonne**, 319 W. 55th st.; lunch w. wine, 35c. and 50c.; dinner w. wine, 65c., Sun., 75c. **Lion d'Or**, 50-61 W. 24th st.; lunch w. wine, 50c.; dinner w. wine, 65c., Sat. and Sun., 75c. **Lecuyer**, 105-107 W. 25th st.; lunch w. wine, 50c.; dinner w. wine, 65c. **Marceline**, 230 W. 38th st.; lunch w. wine, 40c.; dinner w. wine, 60c. **Chevalier**, 133 W. 45th st.; lunch w. wine, 50c.; dinner w. wine, 65c., Sat., Sun. and Hol., 75c. **Eugenie Granier**, 112-114 W. 48th St. **Aristide Fumey**, 10 Stone St. **Berger**, 117 W. 43d st. **La Bohème**, 120 W. 44th st.; lunch, 30c. and 40c.; dinner, 50c.

f. German Restaurants

Lüchow's, 14th st. near 4th ave. A la carte. Well-known. **Allaire's**, 190 3d ave. Entrance also on 17th st. Large Gothic hall. Table d'hôte, 50c. Beer excellent. **Hofbrau Haus**. Broadway and 30th st. Elaborate and high priced. Grill. Ladies unescorted by men not allowed in main dining room in the evening. A la carte. Special ladies' luncheon at noon. **Kaiserhof**. Broadway and 30th st. A la carte and table d'hôte. Sunday dinner, \$1. **Unter den Linden**. Broadway and 97th st. Out-of-doors. A la carte. **Wurzbürger Hofbrauhaus**. Broadway and 83rd st. Elaborate German restaurant. Music, dancing, cabaret. Luncheon, 40c. Dinner, 75c. **Pabst**, 8th ave. and 58th st. A la carte. Popular with after theatre crowds. **Pabst's**. Popular in Harlem. 226 W. 125th st. A la carte; table d'hôte dinner, \$1.00; cabaret. **Faust's**. Columbus Circle. An elaborate German restaurant, à la carte. **Alt Heidelberg**, 3d ave., adjoining N. W. cor. of 14th st.; lunch, 40c.; dinner, 50c. **Ebling's Casino**. St. Ann's ave. and 156th st. (reached by 3d Ave. Elevated), a large German establishment in the Bronx, adjoining Ebling's brewery, and comprising a restaurant, a quaint ratskeller, private rooms for banquets, balls, etc.; lunch, 40c.; dinner, 50c.

g. Italian Restaurants

(1) Central District: **Roversi**, 29 W. 27th St., an old established house; à la carte; also td'h. dinner, 70c. (wine extra). **Roma**, 6th ave., near 50th st.; lunch w. w., 50c.; dinner w. w., 80c., Sat., Sun. and Hol., \$1.00. **Colaizzi**, 37-39 W. 24th st.; lunch w. w., 50c.; dinner w. w., 65c., S. S. and H., 75c. **Moretti**, 51-55 W. 35th st.; lunch w. wine, 35c.; dinner w. wine, 75c., in Café, 50c. **Guffanti**, 270-74 7th ave.; lunch w. wine, 50c.; dinner, 75c. (wine extra). **Semprini**, 154-6 W. 50th st.; lunch w. wine, 40c.; dinner w. wine, 60c. **Giolito**, 108 W. 49th st., with summer garden; lunch w. wine, 40c.; dinner w. wine, 60c., S. S. and H., 65c. **Guffanti**, 161 W. 40th st.; lunch w. wine, 40c.; dinner w. wine, 60c. **Marsullo**, 131-35 W. 49th st.; lunch, 50c.; dinner w. spec. wine, \$1.00. **Missi**, 244 W. 48th st.; lunch w. wine, 40c.; dinner w. wine, 50c. **Giolito**, 236 W. 46th st.; lunch w. wine, 40c.; dinner w. wine, 60c., Sun. and Hol., 65c. **Lucca**, 110 W. 44th st.; lunch w. wine, 30c. and 40c.; dinner w. wine, 75c. **Schiavetti**,

46 W. 44th st.; à la carte. **Florida**, 141 W. 43rd st.; lunch w. wine, 60c.; dinner w. wine, 60c. **Monza**, 104 W. 43d st.; lunch w. wine, 50c.; dinner w. wine, 65c. (in café, 50c.); Sun., w. spec. wine, 75c. **Murin**, 315 W. 42d st.; lunch w/out wine, 40c.; dinner w/out wine, 55c.; **Maggi**, 103 W. 38th st.; lunch w. wine, 45c.; dinner w. wine, 60c., Sun. and Hol., 65c. **Hugo's**, 107-9 W. 38th st.; lunch w. wine, 30c. and 60c.; dinner w. wine, 50c. and 65c. **Café Guffanti**, 227 W. 36th st.; lunch w. wine, 30c.; dinner w. wine, 50c. **Secchia** ("F. & I. T. d'H."), 76 7th ave.; lunch w. wine, 35c.; dinner w. wine, 40c. **Carlos**, 25 W. 24th st.; lunch w. wine, 50c.; dinner w. wine, 75c. **Original Maria's**, 128-130 W. 21st st.; lunch w. wine, 40c.; dinner, 60c. (wine extra).

(2) Greenwich Village District: **Enrico and Paglieri**, 66 W. 11th st.; lunch w. wine, 40c.; dinner w. wine, 60c., Sun. and Hol., 75c. **Peter's** 64 W. 10th st.; lunch w. wine, 45c.; dinner w. wine, 60c. **Paul's**, 62 W. 9th st.; lunch w. wine, 40c.; dinner w. wine, 50c. These last three named have ornamental winter gardens. **Donfarone**, S. E. cor. 8th and Macdougall sts., one of the oldest houses and most patronized by downtown Italians; lunch w. wine, 50c.; dinner w. wine, 65c., Sat., Sun. and Hol., 75c. **Le Chat Noir** (formerly Mazzini's), E. side of West Broadway, near Bleecker st.; à la carte.

(3) Business District: **Angelo's**, 165 Pearl st.; t.d'h. dinner, 55c. **Little Roma**, 44 Beaver st. **Barranca**, S. William st., cor. Broad.

All the above are Italian restaurants conducted for American trade, but in the crowded Italian quarters along Mott and Elizabeth sts. are many eating places patronized exclusively by foreigners. The majority are none too clean; but a few of the better class afford opportunity to experiment in genuine Italian cooking unmodified to suit American taste, e. g., **Ristorante Napolitana**, S. E. cor. Mott and Kenmare sts.

h. Spanish Restaurants

Hermida & Palos, "Las dos Americas," 100 Pearl st.; à la carte; specialties, Spanish and Mexican dishes. **Chorrera**, 164 Pearl st., à la carte. **Spanish Restaurant**, 56th st. and 7th ave.; "exclusive Spanish cooking"; lunch, 40c.; dinner, 60c.; also à la carte.

i. Chinese Restaurants

(1) Uptown Section: **The Tokio**, 141 W. 45th st.; an elaborate, show restaurant. **The Pekin**, Broadway and 47th st. An elaborate Chinese show restaurant; cabaret, music, dancing. A la carte. Dinner w. wine, \$1.00. **Far East Tea Garden**, 10 Columbus Circle. **The Shanghai**, 1841 Broadway, near 66th st. **Garden of Cathay**, 313 W. 25th st.

(2) Chinese Quarter (3d Ave. Elevated to Chatham sq., or Interborough Subway to Worth st.): **Port Arthur**, 9 Mott st. **Oriental**, Pell st. **Chinese Delmonico**, 24 Pell st. **Tuxedo Restaurant**, 2 Doyers st. **Suey Jan Low**, 16 Mott st. (less pretentious, but good). **King Hong Lau**, 18 Mott st. In all these restaurants meals are served both à la carte and table d'hôte, the prices for the latter ranging from 50c. to \$5.00 in the more expensive places, and to \$2.50 in the more modest. In ordering à la carte, it should be remembered that one order does not necessarily mean an individual portion or a double portion, as is the common practice elsewhere. There are, for instance, a dozen different kinds of *Chop Suey*, at prices ranging from 15c. to \$1.00 or more per order; as the quality improves, the size of the portion increases, so that by choosing the more expensive dishes, a party of four or five dine quite economically on food of the finer quality.

j. Other Foreign Restaurants

Hungarian. **Little Hungary.** 263 E. Houston st. Known also as Cafe Liberty. Figures largely in stories of New York "bohemian life." Is patronized by sightseers and a certain sporting class. A la carte. Dinner w. cocktail and 3 wines, \$1.50. **Barth's.** 32 W. 28th st. Lunch, 50c. Dinner, 50c.

Turkish. **The Constantinople.** 17 E. 24th st. A la carte.

Armenian. **Balkan,** 88 Lexington ave.; dinner, 35c. **Cilicia,** 80 Lexington ave.

Hindoo. **East India Café and Tea Parlor,** 672 8th ave., near 43d st.; specialties, Singalese Curries.

Japanese. **Asaki,** 48 W. 39th st.

k. Department Store Restaurants

Many of the Department stores have restaurants which are open during store hours. The service is à la carte, sometimes with table-d'hôte lunches and afternoon teas.

***Wanamaker's.** Broadway and 10th st. Excellent restaurant in "new building." A la carte. Lunch 50c. **Greenhut Company.** 6th ave. and 18th st. Formerly Siegel Cooper's. A la carte. **Gimbel's.** (Pl. III—C3) 6th ave. and 34th st. A la carte. Was when it opened excellent. **McCreery's.** (Pl. III—D2) 34th st., betw. 5th and 6th aves. Tea-room. A la carte. **Macy's.** (Pl. III—C2) 6th ave. and 35th st. Cheap and crowded. Loggia in summer. A la carte or table d'hôte. Luncheon 34c. or 44c. ***Lord & Taylor.** (Pl. III—D1) 5th ave. and 39th st. Pleasant restaurant and charming tea-room, decorated in good taste. A la carte. Tea, 50c. **Bloomingdale's.** 59th st. and 3d ave. A la carte.

l. Dairy Lunch Rooms, etc.

Dairy Lunch Rooms varying somewhat in quality and price, but for the most part clean and economical, abound in all the business and shopping districts. By far the best known and deservedly the most widely patronized are the *Childs Restaurants*, which have set a standard in the way of sanitary service and excellence of quality at very moderate prices. A complete list is here given:

3 Beaver; 47 Broadway, W. side, near Exchange Pl.; 96 Wall; 194 Broadway, E. side, near Fulton st.; 23 Park Row; 104 Park Row; 31 Cortlandt; 176 Fulton; 285 Broadway, W. side, near Reade st.; 148 Chambers; 351 Broadway, W. side, near Leonard st.; 440 Broadway, E. side, near Grand st.; 142 Bowery, near Broome st.; 753 Broadway, W. side, near 8th st.; 815 Broadway, W. side, near 12th st.; 42 E. 14th; 221 6th ave., near 15th st.; 270 6th ave., near 17th st.; 10 W. 18th; 12 E. 23d; 118 W. 23d; 388 6th ave., near 23d st.; 184 5th ave., W. side, near 23d st.; 403 6th ave., near 25th st.; 222 5th ave., W. side near 26th st.; 472 6th ave., near 29th st.; 527 6th ave., near 31st st.; 1233 Broadway, W. side near 31st st.; 425 7th ave., near 33rd st.; 36 W. 34th; 108 W. 34th; 602 6th ave., near 36th st.; 1437 Broadway, W. side, near 40th st.; 1485½ Broadway W. side, near Times Square, 1 E. 42d; 47 E. 42d; 109 W. 42d; 1546 Broadway, E. side, near 46th; 1551 Broadway, W. side near 46th; 300 W. 59th st.; 1953 Broadway, W. side, near 65th; 272 W. 125th; 111 E. 125th.

Other popular chains of lunch rooms are the *Exchange Buffet*, 5 West 35th st. and 24 other branches; the *Hanover*

Lunch, Inc., 215 West 42d st., and 12 other branches; *Hartford Lunch Co.*, 22 East 42d st., and 15 other branches; *Capitol Lunch, Inc.*, 833 Broadway, and 6 other branches.

The *Automat* restaurants are a recently established series, run on the "Nickel-in-a-slot" system. The purchaser makes his choice, deposits the specified amount and automatically receives the food or beverage. The most elaborate of the *Automat* restaurants is on Broadway just below 47th st.

m. Tea Rooms

During the past few years tea rooms have sprung up all over the city, usually low in price with service à la carte (sometimes table-d'hôte also). The food is almost invariably good, but the portions are likely to be small.

Waffle Lunch and Tea. 27 William st. **Rest-a-While.** 83 Beaver st. **Ivy.** 33 Murray st. ***Roof Tree Inn.** 28th st., near 5th ave. This tea room is on the second floor of a quaint building set back in a courtyard. The yard, first floor and tea room itself are filled with interesting collections of antique furniture, brasses, embroideries, etc., for sale. Excellent food, low prices, table d'hôte or à la carte. **Cosey.** 19 E. 33d st. **Fernery.** 22 E. 33d st. One of the oldest tea rooms. Attractive; good cooking; à la carte or Breakfast, 35c.-50c. Luncheon, 65c. Tea with waffles, 30c. Club dinner, 50c.-\$1. **Chimney Corner.** 2 E. 33rd st. **Colonia.** 2 W. 33rd st. **At the Sign of the Green Tea Pot.** 31 W. 33rd st. ***Tally-Ho** 20 E. 34th st. A stable belonging to an old mansion made over into a tea room, keeping the stable form. Tables in stalls, doorboy in jockey costume, etc. Prices high. **Bertha-Claire.** 14 E. 37th st. **Vanity Fair.** 4 W. 40th st. Excellent home cooking. Quaint interior. Dinner \$1. A la carte lunch. ***Mary Elizabeth.** 392 5th ave. This is most attractive and has also delicious cakes, ices, sandwiches, etc. The Mary Elizabeth candy is for sale, beautiful dyed baskets, cakes, etc. **Mrs. Warner's.** 35th st. opposite Altman's. "Real food." Eat out of doors in summer. ***Maillard's.** 5th ave and 35th st. Long established. Fashionable. High priced. **Maillard's** candy sold here. **Peg Woffington.** 11 E. 44th st. Beautifully furnished in Old English fashion. Prices moderate. Special arrangements for entertaining. **Tiny.** 360 Madison ave. **Scotch.** 31 W. 46th st. **Blue Bird.** 64 W. 26th st. **Fifth Ave.** 53 W. 45th st. **Studio.** 130 W. 57th st. **Copper Kettle.** Amsterdam ave., betw. 118th and 119th sts., opposite Columbia University. Good food, low prices, much patronized by university students.

"Soda Water Fountains." Among the minor American usages which impress the visitor from Great Britain or the Continent, is the ubiquitous "ice-cream soda." It is therefore appropriate that some special notice should be given to it in connection with the city of its origin. So-called "soda water," consisting of charged carbonic water mixed with fruit or other syrups, either plain or with cream, is a long-established American institution. The innovation of adding ice-cream was a later development, dating from about 1878. It is said to have been first served in the original Huyler's candy store, on Broadway, above 17th st. The soda water "fountain" is now a unique national institution. The original ice-cream soda has meanwhile undergone many embellishments. In place of the original unflavored ice-cream, the larger "fountains" now offer an assortment of flavors, affording a wide choice of odd combinations.

A still later development, which almost rivals the popularity of "ice-cream soda," is the "ice-cream *Sundae*" (locally known in

New England as the "College Ice"). It may be briefly described as an ice-cream soda with the soda water left out. The ice-cream, of whatever desired flavor, is served in a cuplike dish, and over it is poured fruit syrups, fresh crushed fruit, chopped nuts, marshmallows, hot chocolate or any other flavoring or combination of flavorings which individual taste and more or less perverted gustatorial ingenuity can invent.

For the benefit of the foreign traveler desiring to try a "soda"—and in their not too-complicated forms they are a very refreshing summer drink—it should be stated that in New York City the best sodas are to be had at all the leading confectioners and drug stores; in fact, some of these so-called "drug stores" are mainly soda fountains. In most of these places a light luncheon also may be obtained; for, in addition to serving hot chocolate or coffee, they will usually have beef, clam or chicken bouillon, a wide assortment of sandwiches and different kinds of cakes and biscuits.

Confectioners. MAILLARD'S (see Tea Rooms). MARY ELIZABETH (see Tea Rooms). HUYLER, 10 Wall st.; Hudson Terminal Building; 152 Broadway, W. side, near Liberty st.; 469 Broadway, W. side, near Grand st.; 793 Broadway, W. side, near 10th st.; 863 Broadway, W. side, near 17th st.; 1145 Broadway, W. side, near 26th st.; 60 E. 34th st.; 43 W. 34th st.; 61 W. 42d st.; 133 W. 42d st.; 508 5th ave., W. side, near 43d st.; 1597 Broadway, W. side, near 48th st.; 28 E. 59th st.; 2149 Broadway, W. side, near 76th st.; 2393 Broadway, W. side, near 88th st.; 2723 Broadway, W. Side, near 105th st.; 150 W. 125th st.; 3429 Broadway, W. side, near 165th st.; 663 W. 181st st. ALLEGRETTI, chocolates and sodas, 927 Broadway, W. side, near 21st st. PAGE AND SHAW, 71 Broadway, W. side, near Wall st.; Vanderbilt Hotel, 34th st. and Madison ave.; 362 5th ave., W. side, near 35th st.; 553 5th ave., E. side, near 46th st. LOFT, good candy at moderate prices; also sodas, 29 Cortlandt st.; 206 Broadway, E. side, near Fulton st.; 54 Barclay st.; 41 Park Row; Broome and Centre st.; 38 E. 23d st.; 23 W. 34th st.; 266 W. 125th st. MIRROR, Fulton and Nassau st.; 17 Cortlandt st.; Broadway and Chambers st.; 346 6th ave., E. side, near 21st st.; 48 E. 23d st.; 1 W. 34th st.; 450 5th ave., W. side, near 40th st.; Madison ave. and 42nd st.; 36 E. 42nd st.; 1 W. 42nd st.; 155 W. 42nd st.; 536 5th ave., W. side, near 45th st. Low-priced candies ranking high in purity and excellence; also sodas. SCHRAFFT, 35 Nassau st.; 11 W. 34th st.; 383 5th ave., E. side, near 36th st.; 1377 Broadway, W. side, near 37th st.; MARTHA WASHINGTON CANDY SHOP, 9 and 23 Church st.; 32 E. 23d st., near 42d st. and Broadway; 105 W. 125th st. HETHERINGTON'S drug store, Vanderbilt ave. and 42d st., N. W. corner, opposite Grand Central Station; known to Harvard students as serving the best ice-cream soda in New York; established 30 years. Park & Tilford's candies (see below) are excellent.

Cake Shops. DEAN, 628 5th ave., W. side, near 50th st. No cake served in shop. Steamer baskets a speciality. Long established. THE CAKE SHOP, 362 Madison ave., W. side, near 45th st. No cake served in shop. Delicious "home-made" cake of all kinds.

Fancy Groceries and Canned Goods. CHARLES, 44 E. 43rd st., corner Madison ave., close by Grand Central Terminal. PARK AND TILFORD: 5th ave. and 26th st.; Broadway and 41st st.; 784 5th ave., W. side, near 59th st.; 248 Columbus ave, near 72nd st.; Broadway and 87th st.; Broadway and 101st st.; Broadway and 112th st.; Lenox ave. and 126th st.; Broadway and 146th st. MACY'S DEPARTMENT STORE, Broadway and 34th st.

Fruit. HICKS, 557 Fifth ave. PARK AND TILFORD (see groceries).

Wines, Liquors, etc. MOUQUIN, s. e. cor. 7th ave. and 38th st. PARK AND TILFORD (see groceries; see also p. 79).

V. Urban Travel—Conveyances. Cabs, Motor Busses, etc.

Carriages and Motor Cabs. Public vehicles of all kinds are in waiting at the stations, large hotels, and public cab stands scattered through the city. They can be ordered by telephone from any point. The two largest taxicab companies are the *Yellow Taxicab Co.* (telephone number for all stations Columbus 1000) and the *Mason-Seaman Transportation Co.* (telephone for all stations Columbus 7400). At the stations and at the hotels the cabs are under the direction of a "starter" who may be consulted concerning the amount of fare. Vehicles may be hired by the distance or by the hour. If the vehicle is not a taximeter cab, a bargain should be made before starting. A table of rates is posted in each taxicab and the fare can be roughly computed beforehand by reckoning 20 blocks to the mile, N. and S. and from 6 to 8 E. and W. The long distances in the city make cab fares high. Indeed, to the foreign traveler, used to the moderate rates of the Continent, they seem extortionate. Cabs are for this reason used with nothing like the freedom in New York that they are abroad. In case of serious disagreement between the passenger and the driver recourse may be had to the nearest police station. When a vehicle is retained for shopping or is to return for a passenger after the theatre, the door porter at the carriage entrance gives the driver and the customer cards bearing duplicate numbers. To summon the cab again, the customer hands his card to the door porter, who flashes the number on an electric sign visible to the waiting driver.

CAB RATES. *Cabs*, for the first mile or any fraction thereof, 50 c.; for each add. half m. or fraction thereof, 20 c. *Coaches*, for the first mile or any fraction thereof, 70 c.; for each add. half m. or fraction thereof, 30 c. Hourly rates: for the first hour or any fraction thereof, \$1.50; for each add. half hr. or fraction thereof, 50 c. *Motor vehicles*, for not more than 2 passengers: for the first half m. or any fraction thereof, 30 c.; for each add. quarter m. or fraction, 10 c. For 3 or more passengers: for the first half m. or any fraction thereof, 40 c.; for each add. one-sixth m. or fraction, 10 c. Hourly rates: same as for cabs and coaches. Waiting time for all vehicles at rate of \$1.50 per hour. For each piece of luggage carried outside, 20 c., but no charge is made for handbags or suitcases. Ferriage and tolls to be paid by party using the vehicle.

Motor Omnibuses ("Stages") run from 8 a. m. to midnight at intervals of 4 to 10 minutes. Fare 10c. *Fifth and*

Seventh Ave. Lines—Leave Washington sq. at Fifth Ave., through Fifth ave. to 90th st. Leave Washington sq. at Fifth ave., through Fifth ave. to W. 110th st., to Seventh ave., to 145th st. *Riverside Drive Lines*—Leave Penn. Station at Seventh ave. and 32nd st., through W. 32nd st. to Fifth ave., to W. 57th st., to Broadway, to W. 72nd st., to Riverside Drive, to W. 135th st., to Broadway. Leave Penn. Station, through 32nd st. to Fifth ave., to 110th st., to Riverside Drive, to W. 135th st., to Broadway. Leave Washington sq. at Fifth ave., through Fifth ave. to W. 57th st., to Broadway, to W. 72nd st., to Riverside Drive, to W. 135th st., to Broadway. (Betw. 8 a. m. and 3.45 p. m. does not run N. of 96th st., but transfers with Penn. Station Line.) All lines transfer at Fifth ave. and 32nd st. to and from Penn. Station. All return by route they follow in going. A ride on the top of one of these stages affords visitors a good opportunity to view the sections of the city through which they pass.

The *Seeing New York Automobiles*, starting from Herald sq. at Broadway and 34th st., with waiting room and ticket office in Macy's store, offer an Uptown Trip (starting 10 a. m., 11 a. m., 2 p. m., and 3 p. m. Fare \$1) which includes 5th ave., Central Park, Cathedral Heights, Riverside Drive, with a stop at Grant's Tomb; a Downtown Trip (starting 10 a. m. and 2 p. m. Fare \$1) which includes the business and financial section, the Battery, Lower Broadway, and a stop at the Aquarium; and an evening trip through Chinatown and the Bowery (fare, including all expenses, \$2), which includes the "Great White Way," Chinatown, the East Side, with stops at Chinese restaurants, dancehalls, etc. Another starting point is the Flat Iron Building at Broadway and 23rd st. In winter the trips are made at 10 and 2 only. Sight-Seeing Automobiles for Coney Island run in the summer time, starting from Herald sq., the Flat Iron Building and Borough Hall, Brooklyn.

The City History Club, 105 W. 40th st., conducts Saturday Afternoon Excursions (fee, 50 cents), for the study of local history, when there is sufficient call, and furnishes Historical Guides at a fee from \$3 to \$5.

VI. Urban Travel—Railroads. Street Railroads (Tram Lines). Elevated and Subway

The street railroads of New York City, including subways, elevated lines, and surface cars, have 1,666 miles of single track. The total capitalization is about seven hundred million dollars. The passengers carried during the year ending

June 30, 1912, numbered 1,680,914,025. The fares amounted to over 83 million dollars. All fares are 5 cents except on local bridge trains. The three systems are operated separately and transfers are not given from one system to another except at a few points noted below.

The present **Subway**, controlled by the city and operated by the Interborough Rapid Transit Co., carries more than a million passengers a day. It was built 1901-4 and the Brooklyn extension was opened in 1908. A two-track line runs from the Battery to City Hall Park; from there a four-track line extends to 96th st.; at this point the road divides into the Broadway line (three tracks to 137th st. and two tracks beyond) to Van Cortlandt Park and the Lenox ave. line (two tracks) to Bronx Park. The subway reaches Brooklyn from the Battery through a tunnel consisting of two tubes, 6,784 ft. long, with an inside diameter of 15 ft. 6 in., and in Brooklyn extends to Atlantic ave. The entire length of road is 25.63 m. and it contains over 81 m. of single track. The four-track portions are 54 ft. 8½ in. wide and 16 ft. 7 in. high. The construction is concrete and steel. Service on the subway is divided into *Express Trains* and *Local Trains*. Express Trains run from South Ferry to 96th st. in 20½ min.; from Bowling Green to Atlantic ave., Brooklyn, in 7½ min. "Rush hours" are from about 6 to 10 a. m. when the down-town trains are crowded and from about 4 to 7 p. m. when the up-town trains are crowded. Express trains stop at all stations south of Brooklyn Bridge and north of 96th st., although if the traffic is extremely heavy an occasional station may be omitted, the "guard" announcing the omission. Between Brooklyn Bridge and 96th st. the express trains stop at Brooklyn Bridge, 14th st., 42d st., 72d st., and 96th st., only. For streets betw. these stations one must change to local trains. All West Farms express trains run to and from Brooklyn. Broadway express trains run to and from Brooklyn during "rush hours," at other hours, to and from South Ferry. During "rush hours" South Ferry service is by shuttle trains, to and from Bowling Green. All fares are 5 cents. Children under five may ride free. Tickets are bought at booths near the entrances and dropped in the glass box of the ticket "chopper" in the gateway. The destination of each train is posted in the windows beside the end entrances. The guards call the stations as the train approaches them. All stations are clearly marked by many signs bearing their names.

Brooklyn Subway Stations (in order from Manhattan, eastward through Brooklyn) are Borough Hall, Joralemon st., betw. Court and Fulton sts.; Hoyt and Fulton sts.; Nevins and Fulton sts.; Atlantic and Flatbush aves.

Manhattan Subway Stations betw. South Ferry and 96th st. (express stations indicated by an asterisk [*]); Bowling Green and Broadway, Wall st. and Broadway; *Fulton st. and Broadway; City Hall Loop; Brooklyn Bridge; Worth and Lafayette sts.; Canal and Lafayette sts.; Spring and Lafayette sts.; Bleecker and Lafayette sts.; Astor pl. and 4th ave.; *14th st. and 4th ave.; 18th st. and 4th ave.; 23d st. and 4th ave.; 28th st. and 4th ave.; 33d st. and 4th ave.; *42d st. and Park ave., or Grand Central Terminal; Times Square, or 42d st. and Broadway; 50th st. and Broadway; 59th st. and Broadway; 66th st. and Broadway; *72d st. and Broadway; 79th st. and Broadway; 86th st. and Broadway; 91st st. and Broadway; *96th st. and Broadway.

Broadway Line Subway Stations (96th st. to Van Cortlandt Park) are 103d st. and Broadway; 110th st. and Broadway; 116th st. and Broadway; Manhattan st. and Broadway (Fort Lee ferry nearby); 137th st. and Broadway; 145th st. and Broadway; 157th st. and Broadway; 168th st. and St. Nicholas ave.; 181st st. and St. Nicholas ave.; 191st st. and St. Nicholas ave. (by tunnel to Broadway, two blocks distant); Dyckman st. and Nagle ave.; 207th st. and Amsterdam ave.; 215th st. and Amsterdam ave.; 225th st. and Broadway; 231st st. and Broadway; 238th st. and Broadway; 242d st. and Broadway; Van Cortlandt Park.

Lenox ave. and West Farms Line Subway Stations (96th st. to Bronx Park) are: 110th st. and Lenox ave.; 116th st. and Lenox ave.; 125th st. and Lenox ave.; 135th st. and Lenox ave.; 145th st. and Lenox ave.; Mott ave. and 149th st.; 149th st. and 3d ave. (free transfer here to elevated line in same direction); Jackson and Westchester aves.; Prospect and Westchester aves.; Intervale and Westchester aves.; Simpson st. and Westchester ave.; Freeman st. and Southern Blvd.; 174th st. and Boston Road; 177th st. and Boston Road; 181st st. and Boston Road.

The *new subways* under construction are called the "Dual System" because they will be operated by two companies, the Interborough Rapid Transit Co. and the Brooklyn Rapid Transit Co. (New York Municipal Railway Corporation). Contracts have been drawn for 44 miles of additional subway, 53 miles of additional elevated road, beside additional tracks on existing elevated roads. The new system will cost about \$347,000,000. The city will provide \$150,000,000 of this, operating companies furnishing the remainder. At the expiration of the franchises the ownership of the roads will revert to the city. The Dual System is expected to be opened in 1917.

Among the lines under construction are the extension of the subway from 42d st. and Broadway down 7th ave., through lower Manhattan and via a new tunnel connection with Brooklyn, past its present terminal at Flatbush and Atlantic aves., out Eastern Parkway to New Lots Road, with a branch down Nostrand ave. to Flatbush ave.; the extension of the Lexington ave. branch to Pelham Bay Park and from Bronx Park to 241st st., the construction of a new subway from the Queensborough Bridge through 60th st., down 7th ave. to a connection with a proposed tunnel under the East River to Montague st., Brooklyn; the extension of the 4th ave. subway, Brooklyn, to Fort Hamilton; and the construction of a new subway from 14th st., Manhattan, via East River tunnel and Eastern District to Cypress Hills, Brooklyn.

The sections already completed and in operation are the Centre Street Loop Line; the Fourth Avenue Subway Line

(Brooklyn), and the Steinway Tunnel Line, to Long Island City.

The *Centre St. Loop* is a four-track subway, a mile and a half long, extending from Chambers st. to Delancey st., and connecting Brooklyn, Manhattan and Williamsburg Bridges. The *stations* are: Chambers st.; Canal st.; Bowery.

Fourth Avenue (Brooklyn) Stations: (Manhattan) Chambers st. (under Municipal Building); (Brooklyn) Gold st.; De Kalb ave.; Pacific st.; Union st.; 9th st.; Prospect ave.; 25th st.; 36th st.; 45th st.; 53d st.; 59th st.; Bay Ridge ave.; 77th st.; 86th st.

Steinway Tunnel Stations. This line, which forms the quickest means of communication between the center of uptown New York and the Borough of Queens, is now running between 42d st. (Manhattan) and Queensboro Plaza, Long Island City (Queens). The stations on this line, as approved by the Public Service Commission, will eventually be: (Manhattan) Times Sq.; 5th ave.; Grand Central; (Queens) Vernon-Jackson ave.; Hunter's Point and 11th st.; Queensboro Plaza. At present the Manhattan Terminal Station is on 42d st. near Lexington ave.

The **Elevated Roads** have 223 miles of single track. In Manhattan and the Bronx they are operated by the Interborough Rapid Transit Co., and in Brooklyn by the Brooklyn Rapid Transit Co. All fares 5 cents. Children under five free. Passengers may transfer from one elevated to another whenever this is possible without descending to the ground. By the payment of 3 cents additional when the ticket is bought transfers may be obtained to some surface cars (the Ogden ave. line at 155th st. and 8th ave.; the University ave. line at 181st st. and St. Nicholas ave., the Bronx and Van Cortlandt Park line at E. 177th st. and Boston Road, and the Crosstown line at 181st st. and St. Nicholas ave.). Stairways to the stations are marked "Uptown" and "Downtown" when the stations are not connected. As in the subway, tickets are purchased at the ticket window and dropped into the glass box of the ticket "chopper." Turnstile gates are sometimes substituted.

Trains pass every few minutes. The four elevated lines all start from a single station at South Ferry, and all run in a general northerly direction. The lines are named Second, Third, Sixth and Ninth ave. Elevateds, from the avenues on which they travel the greatest distances, but passengers should remember that they swing into other streets. Travelers can transfer to any train at South Ferry, 2d and 3rd ave. lines are connected (by an overhead bridge) at Chatham Square (spur line running to City Hall), at 34th st. (by a shuttle train running from 3rd ave. to 34th st. ferry), and at 129th st. (where the 2nd ave. line stops). A shuttle train runs from 3rd ave. to the Grand Central Terminal on 42d st. 6th

A

B

C

D

NEW YORK CITY

BATTERY TO 110TH ST

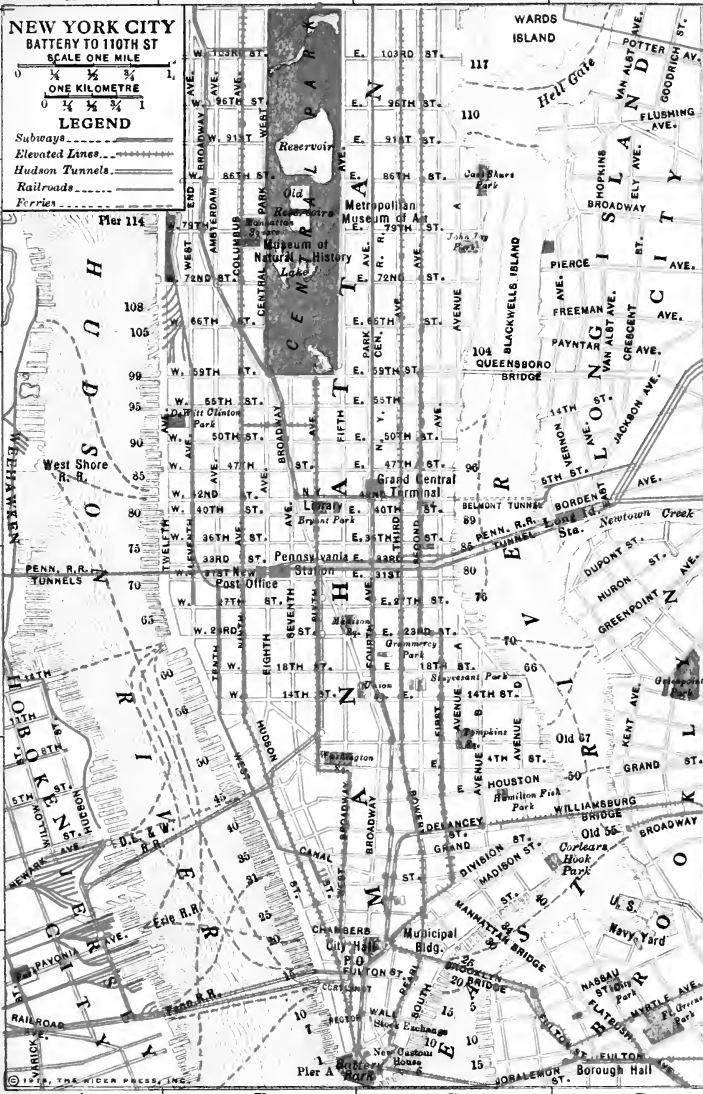
SCALE ONE MILE

ONE KILOMETRE

LEGEND

- Subways
- Elevated Lines
- Hudson Tunnels
- Railroads
- Ferries

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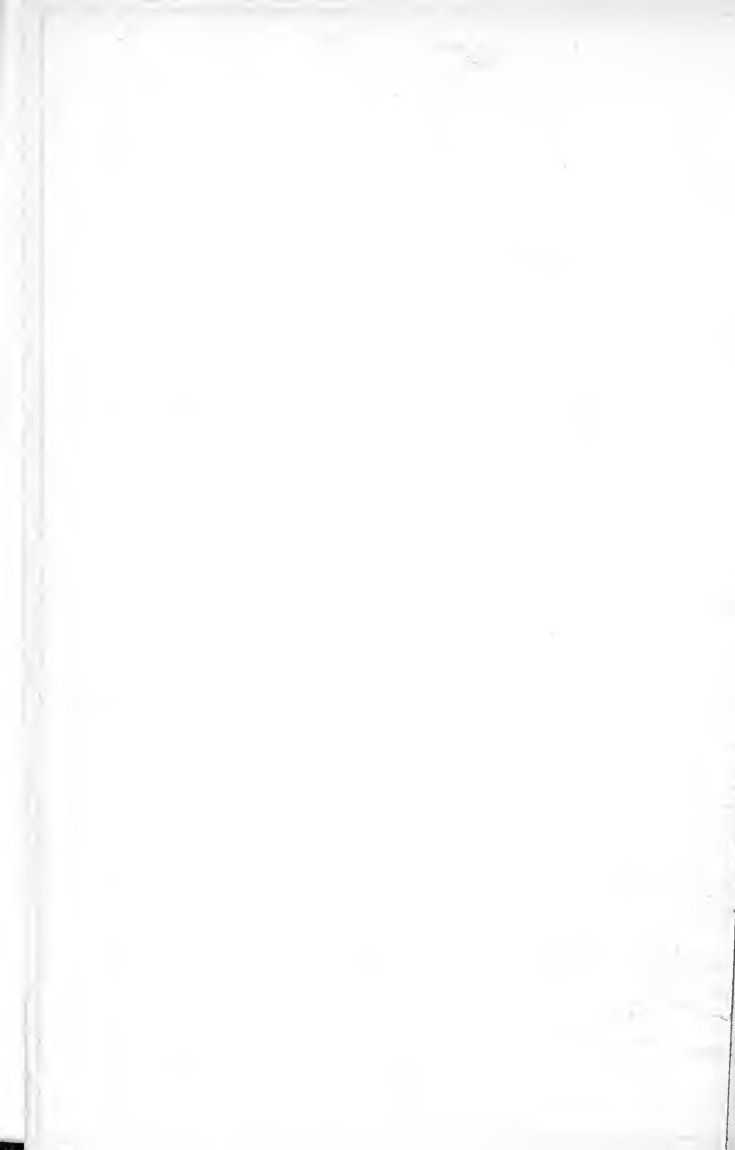
A

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Plate I



ave. and 9th ave. lines are adjacent at Rector st. and run over the same lines above 53d st. A shuttle train runs north on 6th ave., from 53rd st. and 6th ave. where the tracks turn west to join the 9th ave. tracks, to 58th st. and 6th ave. The destination of each train is marked by a placard on the front platform and also by signs in the windows nearest the entrances. The guard announces the name of each station as the train approaches and of the next station as the train starts on. The name of each station is on a large sign at each end of the platform. Travelers using the 6th or 9th ave. elevated should make sure that they board the train which they wish. Morning and evening express trains are marked.

Second Avenue Elevated Stations are: South Ferry; Hanover Square; Fulton and Pearl sts.; Franklin Square; Chatham Square; Canal and Allen sts.; Grand and Allen sts.; Rivington and Allen sts.; 1st st. and 1st ave.; 8th st. and 1st ave.; 14th st. and 1st ave.; 19th st. and 1st ave.; 23d st., between 1st and 2d aves.; 34th st. and 2d ave. (shuttle trains to 3d ave. and to E. 34th st. ferry); 42d st. and 2d ave.; 50th st. and 2d ave.; 57th st. and 2d ave.; 65th st. and 2d ave.; 72d st. and 2d ave.; 80th st. and 2d ave.; 86th st. and 2d ave.; 92d st. and 2d ave.; 99th st. and 2d ave.; 105th st. and 2d ave.; 111th st. and 2d ave.; 117th st. and 2d ave.; 121st st. and 2d ave.; 125th st. and 2d ave.; 129th st. The line connects here with the 3d ave. line.

Third Avenue Elevated Stations are: South Ferry; Hanover Square; Fulton and Pearl sts.; Franklin Square; City Hall; Chatham Square; Canal st. and Bowery; Grand st. and Bowery; Houston st. and Bowery; 9th st. and 3d ave.; 14th st. and 3d ave.; 18th st. and 3d ave.; 23d st. and 3d ave.; 28th st. and 3d ave.; 34th st. and 3d ave.; (Shuttle train to 2d ave. and E. 34th st. ferry); 42d st. and 3d ave.; (Shuttle train to Grand Central Terminal); 47th st. and 3d ave.; 53d st. and 3d ave.; 59th st. and 3d ave.; 67th st. and 3d ave.; 76th st. and 3d ave.; 84th st. and 3d ave.; 89th st. and 3d ave.; 99th st. and 3d ave.; 106th st. and 3d ave.; 116th st. and 3d ave.; 125th st. and 3d ave.; 129th st. and 3d ave.; 133d st., betw. Willis and Alexander aves.; 138th st., betw. Willis and Alexander aves.; 143d st., betw. Willis and Alexander aves.; 149th st. and 3d ave.; 156th st. and 3d ave.; 161st st. and 3d ave.; 166th st. and 3d ave.; 169th st. and 3d ave.; Wendover and 3d aves.; 174th st. and 3d ave.; 177th st. and 3d ave.; 180th st. and 3d ave.; 183d st. and 3d ave.; Pelham ave., near Botanical Gardens, Bronx Park, and close to Fordham Station of the Harlem Division of the N. Y. C. and H. R. R.

The 3d ave. line is joined by the 2d ave. line at 129th st., and a shuttle train runs to the Harlem River Station of the N. Y., N. H. and H. R. R., and of the N. Y., Westchester and Boston R. R.

Sixth Avenue Elevated Stations are: South Ferry; Battery Place; Rector and Church sts. (bridge to 9th ave. line); Cortlandt and Church sts.; Park Place and Church st.; Chambers st. and West Broadway; Franklin st. and West Broadway; Grand st. and West Broadway; Bleecker st. and West Broadway; 8th st. and 6th ave.; 14th st. and 6th ave.; 18th st. and 6th ave.; 23d st. and 6th ave.; 28th st. and 6th ave.; 33d st. and 6th ave. (moving stairway); 38th st. and 6th ave.; 42d st. and 6th ave.; 50th st. and 6th ave.; (shuttle train to 58th st. and 6th ave., except during rush hours, when a few through trains are run to 58th st.); 53d st. and 8th ave.; 59th st. and 9th ave. (from here on the same tracks and stations as the 9th ave. elevated); 66th st. and

Columbus ave.; 72d st. and Columbus ave.; 81st and Columbus ave.; 86th st. and Columbus ave.; 93d st. and Columbus ave.; 99th st. and Columbus ave.; 104th st. and Columbus ave. (the line swings two blocks to the east and continues up 8th ave. Passengers should remember that 110th st. to 123d st., Morningside Park lies on the west, with steep stairways which must be ascended on foot); 110th st., near Columbus ave. (elevators); 116th st. and 8th ave.; 125th st. and 8th ave.; 130th st. and 8th ave.; 135th st. and 8th ave.; 140th st. and 8th ave.; 145th st. and 8th ave.; 155th st. and 8th ave. Connects with the Putnam Division of the N. Y. Central & H. R. R. R.

Ninth Avenue Elevated Stations are: South Ferry; Battery Place; Rector and Greenwich sts.; Cortlandt and Greenwich sts.; Barclay and Greenwich sts.; Warren and Greenwich sts.; Franklin and Greenwich sts.; Desbrosses and Greenwich sts.; Houston and Greenwich sts.; Christopher and Greenwich sts.; 14th st. and 9th ave.; 23d st. and 9th ave.; 30th st. and 9th ave.; 34th st. and 9th ave.; 42d st. and 9th ave.; 50th st. and 9th ave.; 59th st. and 9th ave.; from here the trains run over the same tracks as the 6th ave. trains, and stop at the stations already mentioned—at 66th, 72d, 81st, 86th, 93d, 99th, 104th, 110th, 116th, 125th, 130th, 135th, 140th, 145th, and 155th sts.

The 2d, 3d and 9th Ave. Elevated lines have recently completed the instalment of a third-track system, with express stations at the following points:

Second Avenue: City Hall; Chatham Sq.; 14th st.; 42d st.; 86th st.; 125th st.

Third Avenue: City Hall; Chatham Sq.; Canal st.; Grand st.; Houston st.; 9th st.; 23d st.; 42d st.; 106th st.; 125th st.; (Bronx) 133d st.; 138th st.; 143d st.; 149th st.

Ninth Avenue: Cortlandt st.; Warren st.; Desbrosses st.; Christopher st.; 14th st.; 34th st.; 66th st.; 116th st.; 125th st.; 145th st.; 155th st.

Surface Cars (Tramways). Nearly all the avenues running N. and S. and most of the important cross-streets are traversed by *Surface Cars (Tramways, Street Cars)*, practically all operated by electricity ("underground trolley system" used almost exclusively in Manhattan, an exception being the crosstown line on 135th st. and one or two lines operated by storage batteries. In the other boroughs the overhead system is regularly adopted). Uniform fare for any distance, 5c. About 500 million passengers are carried annually, and overcrowding is nearly constant. Transfer tickets are usually furnished without extra charge for the cross-lines (42nd St. Crosstown Line transfers only to 10th ave., red Broadway, and 3d ave. lines). The cars stop at the lower crossings going up and at the upper crossings going down town. All lines run every few minutes, and most of them run all night. The important lines are the following: Broadway, Third, Fourth, Madison, Sixth, and Eighth Avenues; West Side Belt Line (Tenth

Ave.), passing all the N. River ferries; East Side Belt Line (First Ave.), passing all the E. River ferries; and the Cross-town lines on 14th, 23rd, 34th, and 42nd sts. Several car lines run on Broadway: the *Broadway Line* runs up Broadway to 45th st., to 7th Ave. to 59th st.; the *Columbus Ave. Line* follows the same route to 7th Ave. and 53rd St., then over to Columbus Ave. and north; the *Broadway and Amsterdam Ave. Line* follows the route of the *Columbus Ave. Line* to where Columbus Ave. and Broadway intersect, then continues north on Broadway and Amsterdam Aves.; the *Lexington Ave. Line* runs on Broadway to 23rd St., then north on Lexington Ave. Passengers board the cars at the rear or center doorway and pay as they enter. A blue light indicates cars between Brooklyn Bridge and 135th st., a yellow light those between Canal or Broome st. and 116th st., a green light those between Astor Place and 86th st. A red light signifies that the car is not carrying passengers. The new *Loop Subway*, connecting the Manhattan ends of Brooklyn, Manhattan, and Williamsburg bridges, is traversed by electric cars, greatly facilitating intercourse with Long Island points (p. 32).

The **Hudson Tunnels** of the Hudson and Manhattan R. R. Co., 30 Church st., connect Manhattan with New Jersey by two sets of tunnels or "tubes." The lower New York terminus is the *Hudson Terminal Building* (see p. 136). Entrances on Cortlandt, Dey, and Fulton sts., west of Church st. (1½ blocks W. of Fulton st. Subway Station). Trains from there run to Penn. R. R. Station at Exchange pl., Jersey City (3 min.), Erie R. R. Station foot of Pavonia ave., Jersey City (6 min.), Grove and Henderson sts., Summit ave. (8 min.), and Hoboken at the D. L. and W. R. R. Station (9 min.). The Uptown New York Stations are on Sixth ave. at 33rd st. (one block E. of Penn. Station), 28th st., 23rd st., 19th st., 14th st., and 9th st., and on Christopher st. betw. Hudson and Greenwich sts. Trains run from Christopher st. to Erie R. R. Station, Jersey City, in 6 min.: part proceed to stations West, but passengers may change downtown or for Penn. R. R. Station. Fare betw. Hudson Terminal and stations in Jersey City and Hoboken, 5c. Fare betw. Uptown N. Y. stations and Jersey City and Hoboken, 7c. Local fare betw. Uptown N. Y. stations and local fare betw. stations in Jersey City and Hoboken, 5c. There is also tunnel service betw. N. Y. City and Newark, N. J., via Jersey City. Fare 17c. Time from Hudson Terminal, 20 min. Passengers from uptown N. Y. stations for Newark should change at Grove and Henderson sts. stations.

The *Pennsylvania Railroad Tunnels*, used by the trains of the Long Island R. R., passing from the New York Penn. Station under 33d st. and the East River to Long Island City, and the *Steinway (Belmont) Tunnel* passing under the East River from E. 42d st. to Long Island City, connect Manhattan with Long Island.

VII. Urban Travel—Ferries. Water Services

Ferries (see Plan). To *Brooklyn*, from Fulton st., Whitehall st. (South Ferry). To *South Brooklyn*, from Whitehall st. (South Ferry) (5 c.) To *Williamsburg* or *East Brooklyn*, from Roosevelt st., E. Houston st., E. 23d st. To *Greenpoint*, from E. 10th st. and E. 23d st. To *Hunter's Point, Long Island City*, from E. 34th st. To *Astoria, Long Island City*, from E. 92d st. To *Jersey City*: from Desbrosses st. and from Cortlandt st. to Pennsylvania Railway Station; from W. 23d st. and Liberty st. to Central of New Jersey Railway Station (Communipaw; fare 3c.); from Chambers st. and from W. 23d st. to Pavonia ave. and Erie Railroad (comp. also p. 37). To *Hoboken*, from Barclay, Christopher, and W. 23d sts. To *Weehawken* (West Shore R. R.), from W. 42d st. and Cortlandt st. To *Edgewater*, for *Fort Lee* and *Palisade Park*, from W. 130th st. (5 c.). To *Staten Island*, from Whitehall st. (South Ferry; 5 c.). To *College Point* (Queen's Borough), from E. 99th st. and from E. 134th st. (10 c.). To *Blackwell's Island* from E. 26th, E. 53d, and E. 70th st., (pass required; no charge; p. 110). To *Ward's Island*, from E. 116th st. (pass; 5 c.). To *Randall's Island*, from E. 26th, E. 120th, and E. 125th sts. (pass; no charge, p. 108). To *Hart's Island*, from E. 26th st. (pass). To *Riker's Island*, from E. 26th st. (pass; no charge). To *Liberty Island* (see p. 105), to *Governor's Island* (hourly; pass; p. 105), and to *Ellis Island* (free; p. 106), from the Battery. The ferries ply at frequent intervals, the more important running every few minutes in the business hours. Fares generally 3 or 5 c. The various "railroad ferries" are free to persons holding railroad tickets, the ferriage being part of the ticket.

The *Sight-seeing Yachts* leave Battery Park Pier, near South Ferry (reached by subway or any elevated line) at 10.30 a. m. and 2.30 p. m. To circumnavigate Manhattan Island (2½ hr. \$1). A yacht leaves the same pier at 1.30 p. m. to see the forts, bay, and Sandy Hook, returning at 5 p. m. (\$1.)

With the exception of the ferry boats, New York has no local steamboat service, either in the North or the East River, analogous to the passenger steamboats on the Thames in London, or the bateaux-omnibus on the Seine in Paris. Most of the Hudson River Steamboat lines (p. 43) stop at 120th st., both going and returning; so that, morning and evening, it is possible to take this pleasant trip, covering about eight miles of the city's western water-front.

VIII. Railroad Stations, Ticket Offices, etc.

a. Railroad Stations.

a. **Grand Central Station** (Pl. IV—E3) Park ave. and 42d st. (See p. 114): The terminal for the *New York Central & Hudson River R. R.* (for Albany, New York State in general, Buffalo, Chicago and the West); the *Harlem Division* of the *New York Central & Hudson River R. R.* (for Mount Vernon, White Plains and other points north of New York City); and the *New York, New Haven & Hartford R. R.* (for all points in New England).

b. **Pennsylvania Terminal** (Pl. III—B3) 7th to 8th avenues, 31st to 33d streets. (See p. 116): The terminal for the *Pennsylvania R. R.* (for Philadelphia, Baltimore, Washington, Pittsburgh and the South and West in general) and the *Long Island R. R.* (for all points on Long Island).

c. **Erie Terminal Station.** Pavonia avenue, Jersey City. Reached by ferries from Chambers st. and W. 23d st., New York City. The terminal for the *Erie R. R.* (for points in southern New York state, northern New Jersey, Buffalo and the West) the *New York Susquehanna & Western R. R.* (for suburban points in northern New Jersey), the *New Jersey & New York R. R.* (for suburban points in northern New Jersey) and the *Northern R. R. of New Jersey* (for suburban points in northern New Jersey along the Hudson River and Rockland County, N. Y.)

d. **Lackawanna Terminal.** Hoboken. Reached by ferries from Barclay st., Christopher st. and W. 23d st., New York City. The terminal of the *Delaware, Lackawanna & Western R. R.* (for suburban points in northern New Jersey, southern New York state, northern Pennsylvania, Buffalo and the West).

e. **West Shore Terminal Station.** Weehawken, N. J. (about opposite 50 st., New York City). Reached by ferries from Cortlandt st. and W. 42d st., New York City. The terminal of the *West Shore R. R.* (for points on the west bank of the Hudson River, New York State and the West) and the *New York, Ontario & Western R. R.* (for points in central New York State).

f. **Pennsylvania Jersey City Terminal.** Reached by ferries from W. 23d st., Desbrosses st., Cortlandt st. and also from Fulton st., Brooklyn. This was the main terminal station of the *Pennsylvania R. R.* before the erection of the new terminal station on Manhattan Island, and still offers an alternative method of taking Pennsylvania trains. Prac-

tically, however, it is now little used, as few trains depart from it and travelers from downtown New York can make better connections by taking Hudson Tunnel trains (*See p. 35*) for *Manhattan Transfer*, a station out on the Newark marshes, where connection is made with the Pennsylvania R. R. main line from the Manhattan main terminal station.

g. Central Railroad of New Jersey Terminal. In Jersey City south of the Pennsylvania Terminal, in the *Communipaw* section. Reached by ferries from W. 23d st. and Liberty st.: The terminal for the *Central Railroad of New Jersey* (Reading system) (for Bayonne, suburban points in central and southern New Jersey, the New Jersey coast resorts—Long Branch, Atlantic Highlands, Asbury Park, etc.—and for Philadelphia, the South and West); and the *Lehigh Valley R. R.* (for points in Pennsylvania and the West.

h. 125th St. Station. Many trains on the *New York, New Haven & Hartford R. R.* and practically all on the *New York Central & Hudson River Railroad* stop at a station at 125th st and Park ave., Manhattan. This station is often convenient to travelers stopping uptown, as it saves the fifteen minute ride down to 42d st. Stops are made by *New York Central & Hudson River* trains and *Harlem Division* trains at 138th st. (Pl. XI—C7), High Bridge (Pl. XI—B5), Kingsbridge (Pl. XI—B2), and other points in the Bronx.

i. 155th St. Station. At the terminus of the 9th Avenue Elevated line, at Eighth ave. and 155th st., Manhattan, on the Harlem River, is the terminal of the *Putnam* division of the *New York Central & Hudson River R. R.* (for suburban points in the Bronx and Westchester county north of the Bronx). The tourist will have little use for this line.

j. The New York, Westchester & Boston R. R., a splendidly built, electrically operated four-track commuting railroad, and the *Harlem division* of the *New York, New Haven & Hartford R. R.* (not to be confused with the *Harlem division of the New York Central & Hudson River R. R.*) have their terminals at Mott Haven, reached by a shuttle train from the 3d Avenue Elevated R. R. at 129th st. and the Harlem River. The former is the key to a still rather undeveloped suburban territory in the Bronx and Westchester county and offers an alternative route to White Plains with a branch line to Pelham and New Rochelle. The latter runs through the northeastern section of the Bronx to New Rochelle (*see p. 388*).

k. Long Island City Terminal. The *Long Island R. R.* still maintains a terminal station at Long Island City (reached by ferry from E. 34th st.) Like the Pennsylvania station in Jersey City, however, it is practically little used since the opening of the Pennsylvania Terminal on Manhattan with its connecting tunnels.

l. Atlantic Avenue Terminal. At the intersection of Flatbush and Atlantic aves. in Brooklyn the *Long Island R. R.* maintains its main western terminal (see p. 419). It is conveniently reached by the Subway from downtown Manhattan, and is generally used by the latter section in preference to the 33d st. terminal.

m. 30th Street Station: On the south side of 30th st. between 10th and 11th avenues is the southerly terminal of the *Spuyten Duyvil branch* of the *New York Central & Hudson River R. R.*, which runs south along the Hudson River from Spuyten Duyvil to 59th st. and then down 11th avenue to 30th st. Most born and bred New Yorkers do not know of the existence of this station, and it has slight interest to the tourist.

n. It should be recalled that every station of the **Hudson Tunnels** (see p. 35) is in one sense a terminal of the New Jersey railroads with which it directly connects, *viz.*: the Erie, Delaware, Lackawanna & Western, Pennsylvania, etc. It should also be mentioned that each of the great ferry houses at W. 42d st., E. 34th st., W. 23d st., Desbrosses st., Chambers st., Cortlandt st., Liberty st., etc., is a terminal of its respective railroad, where tickets may be bought, baggage checked, etc.

b. Railroad City Ticket Offices.

RAILROADS WITH TERMINAL AT NEW YORK CITY.

New York Central & Hudson River R. R.: 149 Broadway; 233 Broadway; 2094 Seventh ave.; 225 Fifth ave.; 1216 Broadway.

Pennsylvania R. R.: 170 Broadway; 461 Broadway; 487 Fifth ave.; 30 Church st.; 153 W. 125th st.

Erie R. R.: 399 Broadway; 1278 Broadway; Concourse, Hudson Terminal Bldg., 30 Church st.; 24 Court st., Brooklyn; 122 River st., Hoboken.

West Shore R. R.: (same as New York Central & Hudson R. R.)

Delaware, Lackawanna & Western R. R.: Wall st. and Broadway; 429 Broadway; 1183 Broadway; 1465 Broadway; 2293 Broadway; 251 W. 125th st. Also 505 Fulton st.; 726 Fulton st.; and 954 Broadway, E. D. Brooklyn.

New York, New Haven & Hartford R. R.: 171 Broadway. Also, as agents, Thos. Cook & Son at 245 Broadway, 561 Fifth ave. and 2081 Broadway; Raymond & Whitcomb Co. at 225 Fifth ave.; Westcott Express Co. at 316 Amsterdam ave. and 1 W. 125th st.; and New York Transfer Co. at 1354 Broadway, 2174 Broadway and 4 W. 125th st.

Long Island R. R.: 170 Broadway; 200 Fifth ave.

New York, Ontario & Western R. R.: 387 Broadway.

RAILROADS NOT TOUCHING NEW YORK CITY.

Atchison, Topeka & Santa Fe: 377 Broadway.

Atlantic Coast Line: 1198 Broadway.

Baltimore & Ohio R. R.: 379 Broadway; 1276 Broadway; 7 Cortlandt st.

Burlington Route: 1184 Broadway.

Canadian Pacific Rwy. Co.: 485 Broadway; 281 Fifth ave.; 1231 Broadway.

Central of Ga. Rwy. Co.: 291 Broadway; 501 Fifth ave.

Central Vermont Rwy.: 385 Broadway.

Chesapeake & Ohio Rwy. Co.: 299 Broadway; 1238 Broadway.

Chicago, Milwaukee & St. Paul: 1200 Broadway.

Chicago, Rock Island & Pacific R. R.: 1238 Broadway.

Chicago, St. Paul, Minneapolis & Omaha R. R.: 1282 Broadway.

Chicago & Eastern Illinois R. R.: 385 Broadway.

Chicago & Northwestern R. R.: 1282 Broadway; 233 Broadway.

Cleveland, Cincinnati, Chicago & St. Louis R. R. (Big Four route): Grand Central Terminal.

Colorado & Southern Lines: 1184 Broadway.

Delaware & Hudson Co.: 1354 Broadway.

Denver & Rio Grande R. R.: 291 Broadway; 1246 Broadway.

Florida East Coast Rwy. Co.: 243 Fifth ave.; 26 Broadway.

Frisco Lines: 385 Broadway.

Grand Trunk Rwy. System: 290 Broadway.

Great Northern Rwy. Co.: 1184 Broadway.

Illinois Central R. R.: 501 Fifth ave.

Intercolonial Rwy. of Canada: 1246 Broadway.

Kansas City, Mexico, Orient R. R.: 290 Broadway.

Lehigh Valley R. R.: 398 Broadway; 94 Broadway; 1460 Broadway; 1236 Broadway.

Louisville & Nashville R. R.: 1182 Broadway.

Minneapolis, St. Paul & Sault Ste Marie Rwy. ("Soo" line): 1270 Broadway.

Minneapolis & St. Louis R. R.: 299 Broadway.

Missouri, Kansas & Texas Rwy. Co.: 290 Broadway.

Missouri Pacific Rwy.: 1246 Broadway.

- New York, Chicago & St. Louis R. R.* ("Nickel Plate" route):
 385 Broadway.
Norfolk & Western Rwy.: 1245 Broadway.
Northern Pacific Rwy.: 219 Broadway; 1244 Broadway.
Oregon Short Line R. R.: 236 Broadway.
Pere Marquette R. R.: 290 Broadway.
St. Louis, Southwestern Rwy.: 290 Broadway.
St. Louis & San Francisco R. R.: 385 Broadway.
Seaboard Air Line Rwy.: 1184 Broadway.
Southern Pacific Co.: 39 Broadway; 1158 Broadway.
Texas & Pacific Rwy.: 1246 Broadway.
Toledo, St. Louis & Western R. R.: 299 Broadway.
Union Pacific R. R.: 236 Broadway.
Wabash R. R.: 387 Broadway.
Western Maryland Rwy.: 71 Broadway; 290 Broadway.
Western Pacific Rwy.: 291 Broadway; 1246 Broadway.

FOREIGN RAILROADS.

- French State Railways Bureau:* 2 Rector st.
Great Eastern Rwy. of England: 261 Broadway.
Great Western Rwy. of England: 501 Fifth ave.
International Sleeping Car Co.: 281 Fifth ave.
London & North Western Rwy.: 287 Fifth ave.
London & Southwestern Rwy.: 281 Fifth ave.
Netherland State Rwy.: 334 Fifth ave.
Paris-Lyon-Mediterranée Rwy.: 281 Fifth ave.
Trans-Siberian Rwy.: 281 Fifth ave.

c. Tourist and Freight Agents

Tourist Agents. *V. V. Beard* 311 Fifth ave.; *H. P. Bender*, 1328 Broadway; *Bermuda Tourist Bureau*, 1180 Broadway; *Bretton Woods Hotel Booking Office*, 243 Fifth ave.; *Clark's Tours*, Times Bldg.; *Thomas Cook and Son*, 245 Broadway, Broadway and 72d st., 264 Fifth ave., and 561 Fifth ave.; *O. A. Dickinson*, Broadway and 23d st.; *European Tours De Luxe, Inc.*, 1 Madison ave.; *European Travelers' Bureau*, 73 West st.; *Frank Tourist Co.*, 398 Broadway; *Gillespie, Kinports & Beard*, 511 Fifth ave.; *Keewaydin Camps Co.*, 150 Nassau st.; *H. A. Kinports*, 311 Fifth ave.; *McCann's Tours*, 1328 Broadway; *McGrane's Catholic Tours*, 505 Fifth ave.; *G. E. Marsters*, 1246 Broadway; *Raymond and Whitcomb Co.*, 225 Fifth ave.; *Royal Tours*, 1328 Broadway; *Scandinavian Travel Bureau*, 18 Broadway; *Anning J. Smith*, 149 Broadway; *Spur Travel Bureau*, 389 Fifth ave.

Freight Agents. *American European Forwarding Co.*, 1 Broadway; *J. J. Archbold, Inc.*, 403 West st.; *Interocean Transport Co.*, 90 West st.; *Italian American Forwarding Co.*, 24 State st.; *Latin-American Express Co.*, 68 Broad st.; *Thomas Meadows & Co.*, 10 Bridge st.; *Merchants Despatch*, 65 Broadway; *Miller Packing Co.*, 8 W. 13th st.; *National Despatch Fast Freight Line*, 82 Wall st.; *New York & New Jersey Trans. Co.*, 1 Broadway; *Ocean Transportation Co.*, 25 Beaver st.; *Russian American Line*, 8 Bridge st.; *Tooker Storage & Forwarding Co.*, 28th st. and 11th ave.

IX. Steamship and Steamboat Lines and Offices.

I. OCEAN STEAMSHIPS (Foreign). The following list gives the chief Passenger Steamship Lines between New York and Europe, with their docks and steamship offices:

Cunard Line, Piers 53, 54 and 56, North River, foot of Bloomfield st., 13th st., and 14th st. (office, 21-24 State st.; Wed. and alternate Sat.; to Gibraltar, Genoa, and Naples fortnightly); *White Star Line*, Piers 50 and 60, North River, at foot of W. 18th and 19th sts. (office, 9 Broadway; Wed. and Thurs.; to Mediterranean ports once or twice a month); *American Line (International Mercantile Marine Co.)*, Pier 62, North River, foot of W. 23rd st. (office, 9 Broadway; Fri.); *Holland-American Line*, foot of 5th st., Hoboken (office, 24 State st.; to Boulogne and Rotterdam on Tues.); *Anchor Line*, Pier 64, North River, foot of W. 24th st. (office, 21 State st.; Sat.; Mediterranean steamers sail from Union Stores, Brooklyn); *Compagnie Générale Transatlantique (French Line)*, Pier 57, North River, 15th st. (office, 19 State st.; Wed.); *North German Lloyd*, foot of 2d, 3d, and 4th sts., Hoboken (office, 5 Broadway; Tues. and Thurs.; to Gibraltar, Genoa, and Naples weekly); *Hamburg-American Line*, foot of 1st st., Hoboken, and foot of 33rd st., Brooklyn (office, 45 Broadway; Sat., Thurs., and Tues.; to Genoa and Naples weekly); *Red Star Line (International Mercantile Marine Co.)*, Pier 59, North River, foot of 21st st. (office, 9 Broadway; Sat. or Wed.); *Atlantic Transport*, Pier 58, North River, foot of W. 16th st. (office, 9 Broadway; Sat.); *Italian Royal Mail Line*, for Genoa and Naples, Pier 74, foot of W. 34th st. (office, 24 Whitehall st.; Wed.; also fortnightly to the W. Indies); *Scandinavian-American Line*, foot of 17th st., Hoboken (office, 1 Broadway). *Austro-American Line*: to Mediterranean Ports; Office, 17 Battery Place; Pier 5, Bush Terminal, Brooklyn (42d st.); sailings temporarily suspended. *Compania Trasatlantica (Spanish Line)*; to Cadiz, Barcelona and Havana; Office at Pier 8, East River (Coenties Slip). *Italian Royal Mail Lines* (including the Italia Line, La Veloce Line, and Navigazione Generale Italiana Line): to Naples and Genoa; Office, 1 State st.; Pier 74, North River (34th st.). *Lloyd Italian Lines*: to Genoa, Naples and Palermo; Office, 1 State st.; Pier 74 North River (34th st.). *Lloyd Sabaudo Line*: Mediterranean Ports; Office 32 Broadway. *Norwegian American Line*: to Bergen and Kristiania; Office, 8-10 Bridge st.; Pier 4, foot of 45th st., Brooklyn. *Russian-American Line*: to Archangel; Office, 37 Broadway; Pier 5, South Brooklyn.

2.—INSULAR AND SOUTH AMERICAN LINES.

The principal Coastwise and South American Lines are: *Lamport and Holt Line*, Pier 8, Roberts Stores, East River, Brooklyn (office, 301 Produce Exchange; every other Sat.; to Brazil, Uruguay, and Argentina); *Booth Line*, Pier 4, Martin's Stores, East River, Brooklyn (office, 17 Battery Pl.; to Brazil, Peru, and the Barbadoes); *New York and Cuba Mail S. S. Co.*, Pier 14, East River, foot of Fulton st. (office, Pier 14, East River; Thurs and Sat. to Cuba and Mexico; alternate Sat. to Nassau; Fri. to Mexico). *New York and Porto Rico S. S. Co.*, Piers 34 and 35, Atlantic Basin, Brooklyn (office, 11 Broadway; Sat. for Porto Rican ports); *Red "D" Line*, Pier 11, Robert's Stores, Brooklyn (office, 88 Wall st.; Wed. for Porto Rico, Dutch W. I., and Venezuela); *United Fruit Co.*, Pier 16, East River, foot of Barclay st. (office, 17 Battery Pl.; Wed. and Sat. for Jamaica, Colon (Panama

Canal), and Colombia or Costa Rica); *Royal Dutch West Indies Mail Co.*, Pier 3, Bush Docks, Brooklyn (office, 17 State st.; Fri. for West Indies and South American ports); *Royal Mail Steam Packet Co.*, Pier 42, North River, Morton st. (office, 26 Broadway; alternate Sat. for Cuba, Jamaica, Colon, Colombia; sailings for Bermuda); *Atlas Service for Hamburg-American Line*, Pier 65, North River, foot of W. 25th st. (office, 45 Broadway; weekly for Cuba, Jamaica, Panama (connecting for points on west coast Central and South America and Mexico at Colon), and Costa Rica; fortnightly for Nicaragua; weekly for Hayti, Colombia and Jamaica); *Quebec S. S. Co.*, Pier 47, North River, foot of Perry st. (office, 29 Broadway; to Bermuda, St. Thomas, St. Kitts, and Barbados); *Panama R. R. S. S. Co.*, Pier 67, foot of W. 27th st. (office, 24 State st.; every 5 days for Canal Zone); *Munson Line*: to Cuba; Office, 82 Beaver st.; Pier 9, East River (Old Slip). *Panama-Pacific Line*: to San Francisco via Panama Canal; Office, 9 Broadway; Pier 61, North River; *Trinidad Line*: to Trinidad, Demerara and Paramaribo; Office, 29 Broadway; Pier 24, Brooklyn.

3.—ATLANTIC COAST LINES.

Old Dominion S. S. Co., Pier 25, North River, foot of N. Moore st. (office on pier; daily for Old Point Comfort, Norfolk, Richmond, Va.); *Ocean S. S. Co. of Savannah*, Pier 35, North River, foot of Spring st. (office at pier and 501 Fifth ave.; Tues., Thurs., and Sat. for Savannah, Ga.); *Clyde Line*, Pier 32, North River, foot of Spring st. (office, 290 and 958 Broadway; Tues., Wed., Fri. and Sat. for Charleston, S. C., and Jacksonville, Fla.; Fri. for Wilmington, N. C., and Georgetown, S. C.); *Mallory Line*, Piers 38 and 45, North River, foot of King and W. 10th sts. (offices, 290 and 958 Broadway, and Pier 45; Sat. for Key West, Tampa, Mobile, Galveston, Brunswick, Ga.); *Southern Pacific Co.*, Pier 49, North River, foot of W. 11th st. (office, 366 Broadway; Wed. and Sat. for New Orleans, La.; Tues., Thurs., and Sat. for Galveston, Texas); *Red Cross Line*, Pier 32, foot of Degraw st., Brooklyn (office, 17 Battery Pl.; Sat. for Halifax, N. S., and St. Johns, N. F.); *Maine S. S. Line*, Pier 19, North River, foot of Vesey st. (office on pier and 290 Broadway; Tues., Thurs., Sat. for Portland, Me.; Mon. also in summer).

4. RIVER, SOUND AND HARBOR STEAMERS. The following are a few of the principal points on the Hudson, Long Island Sound, and New York Harbor reached by steamer from New York. For full information on these and other lines, reference must be made to current time-tables and daily papers. The larger American river steamboats are very finely fitted up, and the Fall River and Hudson River boats are more like hotels than boats. There are good restaurants on board; the regular ticket usually entitles the traveler to a cabin bunk, and a comfortable private stateroom (2-3 berths) may be obtained for a small addition to the regular fare (usually \$1-2 per night; large rooms with brass bedsteads, \$5-7). The Hudson River boats cease running in winter, but most of the Sound boats ply throughout the year.

Hudson River Day Line to Albany, Pier 32, North River; also foot W. 42d st.; *People's Line* (night line) to Albany, Pier 32, North River; also foot W. 132d st. (fare, day boats \$2, 9½ hrs.; night boats, \$2.50; 11 hrs.)—To Catskill and Hudson, either by the *Hudson River*

Day Line (see above; \$1.50, 6¾ hrs.) or by the *Catskill Evening Line* from the foot of Barrow st. (\$1.50; night boat, 11 hrs. *Bridgeport Line*: Piers 28 and 70 East River, foot of Catherine and 23d sts., respectively); *Metropolitan Line*: to Boston; Pier 15, North River. *Maine Steamship Line*: to Portland; Pier 18, North River (front Warren st.) *Fall River Line*: to Boston via Fall River; Pier 14, North River (foot of Fulton st.). *Hartford Line*: to Hartford; Pier 19, East River (Peck Slip). *New Haven Line*: to New Haven; Pier 28, East River (foot of Catherine st.) and Pier 70 (foot of E. 23d st.). *New London Line*: Pier 40, North River (foot Houston st.) *Iron Steamboat Co.*, for Coney Island and Rockaway, Pier 1 North River and 17 Battery Pl.; *N. Y. and Long Branch Steamboat Co.*, 6 Battery Pl., also foot W. 35th st.

X. Post and Telegraph Offices. Telephones, Express Companies

a. Postal Facilities

Post Office. The old *General Post Office* (Pl. II—B2) City Hall Park, is open day and night. The *Money Order Office*, on the second floor, Rooms 40-42, is open daily, except Sun. and holidays, 9-5. Money orders issued 5 P. M. to midnight at Stamp Windows Nos. 1 and 2, Broadway Lobby. The General Delivery windows (for Poste Restante letters) are on the ground-floor, Park Row side. All letters for persons who call at the General Delivery of the Post Office for their mail, should be marked "To be called for." The new *Railroad Post Office* (Pl. III—A3; p. 232) is located at 8th ave., 31st to 33d sts., opposite the Pennsylvania Terminal. It contains very complete machinery for handling the mails with great rapidity, in connection with the trains of the railroad company. It is now the Main Administrative Post Office of the city.

The principal offices are on the second floor: Postmaster, Room 218; hours, 9 a. m. to 3 p. m. Supt. of Mails, Room 230; 9 a. m. to 4 p. m. On general holidays all mails are closed as on other days of the week, but only such carrier deliveries are made as may have been previously announced.

Besides the Government Post Office district, the city is divided into about 45 post districts, each served by a branch post-office or carrier station, designated as a rule by letters (Station A., etc.). Grand Central and Madison sq. stations open week days 7-12, for money order business 8-8. Hudson Terminal open daily incl. Sun. 7-12. All other carrier stations open week days 7-8, for money order business 8-8; Sun., 9-11 a. m.; holidays 7-10 a. m. (except High Bridge, Sun. 4-6:30 p. m. and Morris Heights 4:30-6:30 p. m.) No money order business Sun. or holidays. Registry business holidays 7-10 a. m. None Sun.

Post Office Stations. *Downtown*—Main Office, City Hall Park; Hudson Terminal Station, 30 Church st.; Wall St. Station, 60 Wall st.; Station P., Custom House Building, cor. Whitehall and Bridge sts.; Station V., Broadway and Canal st. *Midtown*—Station A, 132 Greene st.; Station B, 45 Suffolk st.; Station C, 663 Hudson st., cor. W. 13th st.; Station D, 103 E. 12th st.; Foreign Station, cor. West and Morton sts.; Station S, 140 Lafayette st., cor. Howard; Tompkins sq. Station, cor. Ave. B and 12th st. *Uptown*—Pennsylvania Terminal Station, W. 31st st. and 8th ave.; Station F, 149-155 E. 34th st.; Madison sq. Station, 310 4th ave.; Station O, 112-114 No. 18th st.; Times Sq. Station, 231 W. 39th st. *Upper East Side*—Fordham Station, 2519 Webster Ave.; Fox St. Station, 167th st. cor. Fox st.; Grand Central Station, 110 E. 45th st.; Station K, 202 E. 88th St.; Station L, 141 E. 125th st.; Pelham Branch, Pelham, Westchester Co., N. Y.; Pelham Manor Branch, Pelham Manor, Westchester Co., N. Y.; Station R, 378 E. 149th st.; Station T, 507 E. 165th st.; Tremont Station, 1931 Washington ave. bet. 177th and 178th sts.; Station U, 1863 3rd ave.; Westchester Station, 1471 Williamsbridge Rd.; Williamsbridge Station, 3455 White Plains Ave., near Gun Hill rd.; Station X, 375 E. 138th st.; Station Y, 1160-1162 3rd ave.; City Island Station, City Island ave. and Bay st. *Upper West Side*—College Station, 305 W. 140th st.; Station G, 219 W. 51st st.; Station H, 178 W. 102d st.; Hamilton Grange Station, 521 W. 146th st.; High Bridge Station, W. 165th st., betw. Lind and Summit aves.; Station I, 232 W. 116th st.; Station J, 309 W. 125th st.; Kingsbridge Station, 5233 Broadway, near W. 227th st.; Station M, 2088 Amsterdam ave.; Morris Heights Station, 262 W. 177th st.; Station N, 2021 Broadway cor. 69th st.; Station W, 160 W. 83d st.; Washington Bridge Station, 2414 Amsterdam ave., near 180th st.

There are also about 250 *Sub-Stations*, in druggists' shops where all the ordinary postal services are rendered, including the issue of domestic or inland money orders. Stamps may be obtained from many other shops (chiefly druggists') and letters may be posted in about 3500 *Letter Boxes* (Painted green when outdoors), affixed to lamp-posts, or in any large office building, hotel or railroad station. Schedules of the time of collecting are posted on all of the Letter Boxes. From 4 to 32 collections, and from 3 to 12 deliveries are made daily according to the district. Letters are collected on Sun. (at less frequent intervals), but, unless they are "Special Delivery" letters, are not delivered on Sunday; mail matter may, however, be obtained on Sun., 9-11 a. m., on the Mezzanine Floor, General Post Office, and at the district offices. The closing time of foreign mails is advertised in the daily papers; the chief European mails leave on Tues., Wed., Fri., and Saturday.

It should be noted that the Borough of Brooklyn has its own independent Post Office system, with main office at Washington and Johnson sts. (p. 402), and with 144 sub-stations.

Postage on all letters should be fully *prepaid*; but the custom, prevalent abroad, of exacting double postage on letters sent "collect" applies in America only to mail from for-

oreign countries. Domestic mail of the first-class (letters), if prepaid one full rate (two cents), will be forwarded, and the deficient postage collected upon delivery; if wholly unprepaid, the letter will be held and the addressee notified to remit the postage. The domestic rate for first-class matter is two cents per ounce or fraction thereof; for local or "drop" letters in post offices having no free delivery, one cent per ounce or fraction thereof; postal cards, one cent; double or "reply" cards, two cents.

The fee for *Registration* of a letter or packet is ten cents; and all classes of mail matter, except fourth class (parcel post) may be registered. An indemnity, not to exceed the actual value of the piece, will be paid up to \$50.00 on first-class matter, and up to \$25.00 on third-class matter. The fee for *Special Delivery Service* is ten cents in addition to the regular postage. If special delivery stamps are unobtainable, ordinary stamps to the amount of ten cents will entitle the sender to the same service, provided the words "Special Delivery" are written below.

Domestic Money Orders are issued by money order post offices for any amount up to \$100.00, at the following rates:

For sums not exceeding \$2.50, 3c.; over \$2.00 to \$5.00, 5c.; over \$5.00 to \$10.00, 8c.; over \$10.00 to \$20.00, 10c.; over \$20.00 to \$30.00, 12c.; over \$30.00 to \$40.00, 15c.; over \$40.00 to \$50.00, 18c.; over \$50.00 to \$60.00, 20c.; over \$60.00 to \$75.00, 25c.; over \$75.00 to \$100.00, 30c.

Domestic mail rates, as given above, apply also to mail for Canada, Mexico, Cuba, Tutuila, Porto Rico, Guam, Hawaii, the Philippines, the "Canal Zone," the Republic of Panama, and Shanghai, China; also to mail for officers or crew of U. S. Navy, and for officers and men of U. S. Navy in U. S. Naval Hospital, Yokohama, Japan.

Domestic Parcel Post. For the purpose of fixing rates for domestic parcel post service, the country is divided into units of 30 minutes square. These units form the basis of the eight postal zones, which are measured as follows: 1st Zone, 50 miles; 2d Zone, 50 to 150 miles; 3d Zone, 150 to 300 miles; 4th Zone, 300 to 600 miles; 5th Zone, 600 to 1000 miles; 6th Zone, 1000 to 1400 miles; 7th Zone, 1400 to 1800 miles; 8th Zone, all over 1800 miles. The rates are arranged upon a sliding scale: thus, within the first zone, or for any distance of 50 miles or less, the charge ranges from 5 cents for one-pound parcel to 54 cts. for 50 pounds. Within the 2d zone, or for distances up to 150 miles, the charge for the additional hundred miles or fraction thereof is the same as the charges within the first zone. For the greater distances

comprised within the 3d-8th zones, the limit of weight is 20 pounds, and the range of charges for each zone, respectively, are as follows:

3d zone, 5c. to 44c.; 4th zone, 7c. to 83c.; 5th zone, 8c. to \$1.22; 6th zone, 9c. to \$1.61; 7th zone, 11c. to \$2.01; 8th zone, 12c. to \$2.40.

Although fourth class mail cannot be registered, it may be insured against loss in an amount equivalent to its actual value, up to certain limits, according to the fee paid: up to \$5.00, .3 cts.; up to \$25.00, 5 cts.; up to \$50.00, 10 cts.; up to \$100.00, 25 cts. The sender must fill out an insurance tag, to be attached to the parcel. The collection of insurance is, however, surrounded by the Post Office Department with so much red tape as practically to nullify this provision.

Stamped envelopes. In addition to postage stamps, of values ranging from 1 ct. to \$1.00, the U. S. Post Office furnishes stamped envelopes of various sizes and tints, at a moderate advance upon the value of the postage.

Foreign Mails; Postage Rates. The rates of postage to all foreign countries and colonies, with the exceptions noted below, are: for letters, first ounce or less, 5 cents; each additional ounce, 3 cents; postal cards, each 2 cents; newspapers and other printed matter, per two ounces, 1 cent. *Exceptions:* British Isles, Canada, Newfoundland, Bahamas, Barbados, British Honduras, Dutch West Indies, and Leeward Islands, to all of which the rate on letters is two cents for each ounce or fraction thereof. On other classes of mail, the Postal Union Rates apply. To Germany, letters by direct ocean transportation are 2 cents per ounce. To Canada, letters, 2 cents per ounce; postal cards, 1 cent; newspapers, 1 cent for each 4 ounces.

The rates for *Foreign (International) Money Orders* are: ten cents on each \$10.00 or fraction thereof, on sums from 1 cent to 100.00; for example, any sum between \$50.01 and \$60.00 will cost 60c.

b. Telegraph and Cable Offices and Service

The telegraph service of the United States is in the hands of private corporations, of which the *Western Union Telegraph Company* and the *Postal Telegraph Cable Company* are by far the most important. The Western Union has 25,784 offices, 1,581,000 miles of wire, and 26,768 miles of ocean cable. Principal New York Office, 195 Broadway.

The Western Union's charges are based on a ten-word message, the date, address and signature of the sender being sent free of charge. The address of the sender involves an extra charge if he wishes it to be included in the telegram; he may, however, leave his address, without extra charge at the office from which the message is sent. The cost of the message within the United States varies accord-

ing to distance, from 25 cts. to \$1.00. Messages beyond the border lines of Canada and Mexico naturally involve considerably higher rates. Messages exceeding the ten-word limit are subject to the following increased charges:

Each additional word costs 2 cts., where the rate is 25, 30, or 35 cts.; 3 cts. each, where the rate is 40 or 50 cts.; 4 cts. where rate is 60 cts.; 5 cts. where rate is 75 cts.; 7 cts. where rate is \$1.00, etc. *Day Telegrams* are transmitted immediately upon reception; *Night Telegrams* are sent during the night at the company's convenience. The rates for night messages are in most cases lower than the day rate, especially for longer distances.

Day letters of 50 words or less, may be sent for one and a half times the price of a ten-word day message; Night Letters, 50 words or less for the price of a ten-word day message. "Night" messages are sent during the night at the convenience of the company, and delivered early the next morning.

Money may also be transferred by telegraph and cable from any telegraph office to any part of the world. The charges for money transmittal are the cost of the telegram *plus* a reasonable fee (about 50 cents per \$100) varying with the amount transmitted.

The foreign tourist must remember that distances are great in the United States, and that this in part explains rates which may otherwise seem to him high. The following are a few sample rates between New York and the principal cities of the United States (ten-word day telegram): Chicago, 50 cts.; Washington, D. C., 30 cts.; New Orleans, 60 cts.; San Francisco, \$1.00; Salt Lake City, 75 cts.; St. Augustine, Fla., 60 cts.; Cleveland, O., 40 cts.; Detroit, 50 cts., Seattle, Wash., \$1.00.

Cable rates to foreign countries, unlike those for domestic messages, are calculated at so much per word, date, address and signature all being counted. Furthermore, the words are limited to 15 letters each, each additional fifteen letters or fraction of fifteen being charged as an extra word. On Jan. 1, 1912, a reduced rate on cable messages in plain language was introduced, and is now in effect between most countries. The tariff is in general about one-half the usual rate. The Western Union also has two other recent forms of cable service: the *Cable Letter* and the *Week-end Letter*, intended as cable equivalents of the night telegram. Charges vary according to distances; between New York City and London, they are respectively, 75 cts. and \$1.15.

The following are the rates per word between New York and the principal foreign countries: England, France, Belgium, Holland, Germany, 25 cts.; Switzerland, 30 cts.; Italy, 31 cts.; Denmark, Norway, 35 cts.; Spain, Sweden, 38 cts.; Russia (European), 43 cts.; Turkey, 45 cts.; Argentina, 65 cts.; Australia, 66 cts.; China, \$1.22; Japan, \$1.33.

The *Postal Telegraph-Cable Company*, in addition to its foreign country service, also does extensive business in the United States, having over 400,000 miles of wire. Its general office is at 215 Broadway. Its rates, both for cables and telegrams, are essentially the same as the Western Union's.

The Western Union Telegraph Company has 81 offices in Manhattan and the Bronx. The following have been selected as the ones most likely to be within accessible reach: Downtown District, 11 Broadway; 111 Broadway; Produce Exchange; 60 Wall St.; 100 William St.; Mutual Life Building; Tribune Building; 306 Broadway, 346 Broadway. Central District: 854 Broadway; 172 5th Ave.; 11 W. 26th St.; 26 W. 31st St.; Grand Central Terminal; 125 E. 34th St.; 621 Madison Ave.; 23 W. 44th St.; 1398 Broadway; 1653 Broadway; 1916 Broadway.

The Postal Telegraph-Cable Company has 76 offices, among others: 45 Broadway; Cotton Exchange Building; 20 Broad St.; 35 Nassau St.; 145 E. 23d St.; 8 W. 26th St.; 49 W. 30th St.; 416 4th Ave.; 1397 Broadway; 8 E. 42d St.; 1572 Broadway; 624 Madison Ave.

c. Messenger Service

The two principal organizations for messenger service are *The Postal Telegraph-Cable Company* and *The American District Telegraph Company*, the latter with headquarters in the Western Union Building. The American District Telegraph Co. was originally a telegraph company, but now carries on only messenger service. The messengers are referred to as "A.D.T. boys."

This company now has 92 branch offices, and employs over 11,000 messenger boys. These boys, while primarily expected to carry letters and other messages, are frequently called upon to perform all sorts of other services, ranging from the purchase of theatre tickets to minding an office during luncheon hour or taking care of children while the mother goes to market.

Messengers can be obtained at any telegraph office, and many offices, hotels and public buildings have electric calls by which boys can be summoned from the nearest station. The charges vary according to distance or are reckoned at a rate of 30 cents an hour plus car fare.

d. Express Companies

Express companies in America, it may be said for the benefit of foreign travelers, are private corporations established originally and primarily for the safe and speedy transportation of merchandise and personal effects.

The idea originated in 1839 with F. W. Harnden; the present Adams Express Company began in 1849 as Adams and Company's California Express; and the Wells Fargo Company dates from 1852. The principal express companies have greatly extended their original scope; and one important branch of their modern activities is the issue of Travelers' Cheques, which are acceptable all over the world, wherever the older form of Letters of Credit would be valid. When the Parcel

Post system was established in 1913 by the U. S. Postal authorities, it was expected that this new competition would have serious effect upon the express companies. Instead, by forcing them to adopt lower rates, it has worked not only to their advantage, but to that of the public.

The tourist's chief interest in express companies is, naturally, as one of the available means of transporting baggage (luggage). The speediest way, of course, is for the traveler to take his trunks and hand baggage with him, "checking" them (p. 2) free of charge, unless there is excess weight. An economical way of sending extra trunks and boxes long distances is by freight; but the shipper must transport them to the railway or steamer to which he consigns them, receiving a bill of lading which the consignee must present when claiming and removing the goods (which may have been days or even weeks in transit). The method of sending by express often offers advantages of economy and convenience. Upon notification, the company's agent calls at the residence, gives a receipt for the articles (on which the owner may set a value; any amount over \$50.00 involving an increase in the express charges, to cover the insurance), after which the owner need concern himself no further, until his property is delivered in the house and room of its destination. At many summer resorts the extortionate charges of the local carriers exceed the express rates for the whole distance. The three largest Express Companies are:

The *Adams* (general and executive offices 53-61 Broadway; branch offices at 91 Maiden Lane, 200 Chambers, 2 Reade, 137 Broadway, 300 Canal, 11 Wooster, 151 Bowery, 493 Broadway, 324 Lafayette, 257 Mercer, 29 7th ave., 19 E. 17th st., 22nd and 5th ave., 154 W. 26th, Penn. R. R. station 7th ave. and 32nd, 35 W. 33rd, 8 W. 45th, 242 W. 47th, Lexington ave. and 49th, Amsterdam ave. and 77th, 3rd ave. and 94th, 227 W. 106th st., 308 W. 124th, etc.) covering in general the southern states; the *Wells Fargo* (General and Executive Offices, 51 Broadway, branch offices at 311 Canal, 100 Warren, 128 Division, 60 E. 8th, 29 E. 14th, 613 6th ave., 209 E. 128th, 35 W. 3rd, 22 W. 15th, 17 W. 23rd, 250 W. 26th, 501 5th ave., 313 W. 43rd, 257 W. 57th, 376 Columbus ave., 45 W. 125th) covering in general the Western part of the country; and the *American* (General Offices at 65 Broadway, Executive Offices at 219 E. 42d st., branch offices at 142 W. Broadway, 105 Bleecker, Chatham sq. and E. Broadway, 302 Canal, 139 Spring, Lafayette and Astor pl., 73 5th ave., 922 Broadway, 1434 Broadway, Lexington ave. and 44th, 385 Madison ave., 247 W. 57th, 1251 3rd ave., 316 Amsterdam ave., 1 W. 125th, 9 W. 31st, 134 W. 25th, 138th and Park ave.) covering in general New York State and the northern part of the country. In many sections these companies overlap, two or all three covering the same territory. Since the new express rates have gone into operation it is sometimes cheaper to express a small trunk directly to its destination than to pay local expressage and transportation en route. The larger hotels have arrangements whereby express parcels can be sent directly from the hotel without the sender's calling at the express office.

The chief **Local Express** in New York City (and in many other of the largest cities in the Eastern United States) is *Westcott's* with

representatives at every station in Manhattan (excepting the Pennsylvania Station, where the official express company is the New York Transfer Company) and at the New York side of the ferries (branch offices at nos. 149, 171, 399, 425, 429, 1183, 1216, 1278 Broadway, 316 Amsterdam ave., 18 Astor place, 2030 5th ave., 1 W. 125th st., 1869 Park ave.). The charge for transporting a trunk or suit-case from one point to another in the city is 40 cents and up, according to the distance.

e. Telephones

The New York Telephone Company which owns and operates the telephone system of New York City is a subsidiary of the American Telephone and Telegraph Company. Its territory includes New York State and part of New Jersey. The main offices of the Company are at 15 Dey st.

The general public is invited to inspect any of the 73 Central Offices in the city. Cards of admission may be obtained at any one of the Company's 25 Commercial Offices, the addresses of which will be found in the fore part of the "Telephone Directory."

There are 29,600 public telephones in the city, each one designated by some form of the "Blue Bell" sign. Among these public telephones there is a large number of coin box telephones. The operation of these instruments is simple, and is explained on a card set into each instrument.

The rates for calls to most toll points as well as all other information concerning the use of the telephone are given in the fore part of the "Telephone Directory." For information concerning rates which do not appear in the directory inquire of "Central Office Information." The so-called "Telephone Red Book," or classified business directory, will be found very useful to the tourist.

New York has 550,000 telephones; thus exceeding the combined telephone development of London, Paris, Berlin, St. Petersburg and Rome. 2,100,000 messages are sent and received each day. Every business day 101 new telephones and 400 miles of new wire are added to the system. The city's first telephone line was erected July 25th, 1877. It connected 81 John st., Manhattan, to the Wire Works of J. L. Haigh in South Brooklyn. The method of calling was to tap the diaphragm of the transmitter with a pencil. Boy operators were superseded by girl operators in the eighties. The first common battery switchboard by which lifting the telephone receiver from the hook automatically signals the operator was put into service in 1898. This necessitated the reconstruction of the telephone system.

Thirty years ago there was only one telephone exchange in the city, to-day there are 73. The Telephone Company now employs in New York City nearly 14,000 persons, about 6500 of whom are operators. In the Hudson Terminal Building there are 3000 telephones serving their 10,000 occupants. More than 4,508,000 feet of wire and cables are needed for these telephones over which 11,124,000 calls are sent annually. There are more telephones in this building than in Greece and Bulgaria.

The Private Branch Exchange is one of the features of the city's telephone system. The first switchboard of this type was established in 1893. There are 17,000 Private Branch Exchanges in operation.

The Hotel McAlpin has the largest hotel Private Branch Exchange switchboard. It employs its own wire chief. The switchboard has 1823 extension telephones. The yearly number of outgoing calls is 600,000 while the interior traffic is between 900,000 and 1,000,000 calls annually. Among the big business organizations the Consolidated Gas Company has one of the largest Private Branch Exchange systems. Its switchboard binds together 67 smaller Private Branch Exchanges in its offices and in other parts of the city. The annual number of calls from this switchboard approaches the 4,000,000 mark. The Greenhut Company has the largest Department Store telephone system. Connected to its switchboard are 467 extension telephones. Its annual traffic is about 1,000,000 messages.

New York's Long Distance telephone system, with which connection may be established from any telephone in the city is centered in the Walker-Lispenard Building, 24 Walker St. There are 315 Long Distance switchboards and test boards of various types in this building. 400 toll lines lead direct from this building to 89 principal cities. 47 toll lines connect Boston, 12 connect Washington, D. C., and 5 connect Chicago. By means of many other toll lines terminating in this office, connection may be established with any point in the Bell system.

The daily traffic to Chicago is 165 calls. The traffic between New York and Philadelphia amounts to 4000 messages a day. This is handled over 100 circuits and is conducted on what is known as a "Two Number" basis. So rapid is the New York-Philadelphia Service that 60 seconds after a New York subscriber lifts the receiver he can talk with his party in Philadelphia. The more important Long Distance rates are given in the fore part of the "Telephone Directory." For information concerning rates for other Long Distance points inquire of "Central Office Information."

The **Lighting** of the city is by private gas and electrical companies. The gas companies are united as the *Consolidated Gas Company* and operated in 1912, 24 gas works with a manufacturing capacity of 924,700 thousand cu. ft. in 24 hours. The gas goes through 3,863 miles of mains. The street gas lights number 44,387. *Electricity* is produced by several companies who operate 15 stations with a generating capacity of 346,242 kw. The electrical street lights number 38,823.

XI. Theatres, Music Halls, Other Places of Entertainment

New York possesses altogether over two thousand theatres, photoplay houses and similar places of amusement of all sorts and grades. In Manhattan alone there are upward of fifty theatres of importance, including a few high-class vaudeville and photo-play houses. A few of the old-time theatres, once highly fashionable, still survive in the neighborhood of 14th st.; and a few modern houses are to be found along upper Broadway and in Harlem. But for the purposes of the transient visitor, the theatre life of New York is comprised within the fairly narrow area of Broadway and the ad-

jacent side streets, from 40th to 50th st.—a stretch popularly known as the "Rialto," because so largely frequented by members of the theatrical profession.

The price of seats in the best theatres is fairly uniform. The best seats are in the *Orchestra* (ground floor) and front rows in the *First Balcony*: usually \$2.00; other balcony seats, \$1.50. *Proscenium boxes*, usually holding six persons, \$15.00 to \$18.00. Tickets may be purchased some days in advance without extra charge. It is not unusual, in case of a successful play, for the entire house to be sold out for two or more weeks ahead. Visitors who have neglected to secure tickets in advance at the box office may usually obtain choice seats up to almost the last moment from any of the reputable ticket agents, having offices in most of the leading hotels, and charging a small advance upon the box office price.

Performances are regularly given every evening excepting Sundays; also Saturday matinee. Many of the theatres give an additional mid-week matinee, generally on Wednesday, and often at somewhat lower prices. The hour of the evening performance varies between 8 and 8:30 p. m.; matinee performance, between 2 and 2:30 p. m. A majority of the theatres are closed in summer, reopening towards the end of August.

Contrary to the usage in many foreign theatres, there is no section of the house in American theatres from which women are excluded. In some of the vaudeville houses, where smoking is permitted in the balconies, they will probably find the orchestra seats preferable, but there is no rule debarring them from the upper part of the house.

Programs, for which (contrary to the continental custom) no charge is made (except in the Hippodrome), are distributed near the doorways and should be secured upon entering.

Dress. Evening clothes for men are not obligatory in the New York theatres. There are, however, certain conventions to which the visitor to the city should conform if he does not wish to feel out of place. Evening clothes are always customary at the opera, excepting in the upper galleries; they are also the correct usage if you occupy a box at any of the leading theatres; and on opening nights, in the orchestra or first balcony seats. The tendency toward evening dress is steadily increasing, and a stranger may always feel that he is on the safe side in adopting it at any of the first-class theatres.

For women the problem is simpler. At the opera full dress is expected (as in the case of men). But ordinarily

in the better class of theatres any dinner gown, high or low cut, is considered appropriate, even in the boxes.

I. MIDTOWN DISTRICT.

Most of the theatres are in this district. Foreign language theatres are separately listed.

a. Opera and Drama

METROPOLITAN OPERA HOUSE (Pl. III—CI; p. 167), occupying the entire block bounded by Broadway and Seventh ave., 39th and 40th sts., has been since 1883 the home of grand opera in New York.

The history of Italian opera in America dates back to November 29, 1825, when the *Marriage of Figaro* was given at the old Park Theatre in Park Row. From 1847 onward, Castle Garden (p. 120) was for several years New York's musical center, and there Jenny Lind made her American debut in 1850. Four years later, Castle Garden was superseded by the Academy of Music (see p. 218), which remained for thirty years the undisputed home of opera in New York. But the upward trend of city life brought about an imperative demand for a new opera house nearer the social center. The Metropolitan Opera House, designed by *Cleveland Cady*, is a structure of yellow brick, terra cotta and iron in the Italian Renaissance order of architecture. The seating capacity is about 3000. The opening performance was on October 22, 1883, when *Faust* was given, with a caste including Nilsson, Scalchi and Campanini. The first night of the annual subscription season is one of the most brilliant functions of New York social life. Nowhere else can the stranger in New York see such a gathering of the foremost representatives of the city's wealth and fashion as on any of the regular subscription nights at the Metropolitan (Mondays, Wednesdays and Fridays). A list of the subscribers to the boxes is printed in the programs, facilitating identification.

Prices for regular subscription performances: Orchestra and orchestra circle, \$6.00; dress circle chairs, \$3.00; balcony chairs, first three rows, \$2.50, other rows, \$2.00; family circle, first three rows, \$1.50, other rows \$1.00; grand tier boxes (6 seats) \$60.00; stall boxes (5 seats) \$30.00; (4 seats) \$25.00; Sunday night concerts; Orchestra and Orchestra circle, \$1.50; dress circle, \$1.00; balcony, 75c.; family circle, 50c.; boxes, \$12.00, \$10.00 and \$8.00.

KNICKERBOCKER THEATRE (Pl. III—CI; p. 167), at the N.E. corner of Broadway and 38th st., was first opened as Abbey's Theatre in November, 1893, and was for many years the chosen house of such eminent foreign stars as Henry Irving and Ellen Terry, Coquelin and Jane Hading, Beerbohm Tree

and Sarah Bernhardt. In 1897 it became the Knickerbocker, and under Mr. Frohman's management continued to hold its prestige for some years longer. It has lately been given over to musical comedy. The seating capacity is about 1350.

Orchestra, \$2.00; balcony, \$2.00, \$1.50 and \$1.00; second balcony, 75c and 50c; boxes, \$18.00, \$15.00 and \$12.00.

CASINO THEATRE (Pl. III—C1; p. 167), at the S. E. corner of Broadway and 39th st.; an ornate red brick structure in Moorish style, since 1882 the home of operettas, musical comedies, etc. Seating capacity, 1500.

Orchestra seats, \$2.00; balcony, \$2.00, \$1.50, \$1.00; 2d balcony, 75c and 50c.; box seats, \$3.00 and \$2.50.

THIRTY-NINTH STREET THEATRE (Pl. III—C1), 119 W. 39th st.; comedies, farces, etc. Seating capacity, 655.

Evenings, and Saturdays and holiday matinees: orchestra seats, \$2.00; balcony, \$2.00 and \$1.50; family circle, \$1.00 and 75c.; boxes, \$18.00. Wednesday matinee: orchestra, \$1.50; balcony, \$1.50 and \$1.00; family circle, 75c. and 50c.

MAXINE ELLIOTT THEATRE (Pl. III—C1) 109 W. 39th st., constructed of Dover marble, with a low, well proportioned façade in the Louis XVI style, from designs by *Marshall and For.* Seating capacity, 924. Drama and comedy.

Orchestra seats, \$2.00; balcony, \$2.00, \$1.50 and \$1.00; family circle, 75c. and 50c.

EMPIRE THEATRE (Pl. IV—C4; p. 168) at the S. E. corner of Broadway and 40th St., (Frohman). Seating capacity, 1127.

Orchestra seats, \$2.00; balcony, \$2.00, \$1.50 and \$1.00; second balcony, 75c. and 50c.; boxes, \$18.00 and \$15.00.

COMEDY THEATRE (Pl. IV—C4), 110 W. 41st st., (Washington Square Players). Seating capacity, 702.

Orchestra seats, \$2.00 and \$1.50; balcony, \$1.50 and \$1.00; family circle, 50c.; Thursday matinees: Orchestra, \$1.50 and \$1.00; balcony, 1.00 and 75c.; family circle, 50c.

REPUBLIC THEATRE (Pl. IV—B3; p. 169), 209 West 42d street, (Belasco). Noticeable façade of brownstone, blending with dark gray Powhattan brick, relieved at the top by a row of Doric columns. Seating capacity, 1000.

Evenings and Saturday and holiday matinees: Orchestra, \$2.00; balcony, \$2.00, \$1.50 and \$1.00; second balcony, 75c. and 50c.; lower boxes, \$18.00; upper boxes, \$15.00; second balcony boxes (four seats), \$8.00; loge seats, \$2.50. Wednesday matinee: orchestra, \$1.50; balcony, \$1.50 and \$1.00; second balcony, 50c.; lower boxes, \$15.00; upper boxes, \$12.00; second balcony boxes, \$4.00; loge seats, \$2.00.

LYRIC THEATRE (Pl. IV—B3; p. 169), 213 W. 42d st., (Shubert). Seating capacity, 1472.

Evenings and Saturday and Holiday matinees: Orchestra, \$2.00; balcony, \$2.00, \$1.50 and \$1.00; second balcony, \$1.00, 75c. and 50c.; Wednesday matinee: orchestra, \$1.50; balcony, \$1.00; second balcony, 50c.

NEW AMSTERDAM THEATRE (Pl. IV—B3; p. 168), 214 W. 42d street, (Klaw and Erlanger). Seating capacity, 1700. Orchestra, \$2.00; balcony, \$2.00, \$1.50 and \$1.00; second balcony, 75c. and 50c.; boxes, \$18.00 and \$15.00; loges, \$10.00.

C. & H. THEATRE (Pl. IV—B3; p. 169), 226 W. 42d st. Orchestra, \$2.00; balcony, \$2.00; boxes, \$18.00.

LIBERTY THEATRE (Pl. IV—B3; p. 169), 234 W. 42d st., (Klaw and Erlanger). Seating capacity, 1200.

Evenings and Saturday matinees: Orchestra, \$2.00 and \$1.00; balcony, \$2.00, \$1.00 and 75c.; second balcony, 50c. and 25c. Wednesday matinees: orchestra, \$1.00 and 50c.; balcony, \$1.00 and 50c.; second balcony 25c.

ELTINGE THEATRE (Pl. IV—B3; p. 169), 236 W. 42d st. Seating capacity, 898.

Orchestra, \$2.00; balcony, \$2.00, \$1.50 and \$1.00; second balcony, \$1.00, 75c. and 50c. Boxes, \$18.00 and \$15.00; general admission, \$1.00.

HARRIS THEATRE (Pl. IV—B3; p. 169), 254 W. 42d st. Seating capacity, 770.

Orchestra, \$2.00; balcony, \$2.00, \$1.50 and \$1.00; second balcony, 75c. and 50c.; box seats, \$3.00.

COHAN'S THEATRE (Pl. IV—C3; p. 170), 1480 Broadway, at the corner of 43d st.

Evenings and Saturday matinees: Orchestra, \$2.00; first balcony, \$2.00, \$1.50 and \$1.00; second balcony, 75c. and 50c.; boxes, \$18.00, \$15.00 and \$12.00. Wednesday matinee: orchestra seats, \$1.50; other prices uncharged.

CRITERION THEATRE (Pl. IV—C3), at the N. E. corner of Broadway and 44th st. This theatre was for a time a motion picture house, the *Vitagraph Theatre*. Now a high class playhouse.

Evening and Saturday Matinees: Orchestra, \$2.00; balcony, \$2.00, \$1.50 and \$1.00; second balcony, 75 and 50c.; boxes, \$10.00, \$15.00 and \$18.00. Wednesday matinees: orchestra, \$1.50; balcony, \$1.50 and \$1.00; second balcony, 75 and 50c.; boxes, \$10.00, \$12.00 and \$15.00.

FORTY-FOURTH STREET THEATRE (Pl. IV—B3), 216 W. 44th st. Seating capacity, 1540.

Orchestra, \$2.00; first balcony, \$2.00, \$1.50, and \$1.00; second balcony, 75c. and 50c; lower boxes, \$15.00; upper boxes, \$8.00.

SHUBERT THEATRE (Pl. IV—B3), 225 West 44th st. The seating capacity is 1510.

Evenings and Saturday and holiday matinees: Orchestra, \$2.00; balcony, \$2.00, \$1.50 and \$1.00; family circle, 75c. and 50c.; boxes, \$18.00. Wednesday matinee: orchestra, \$1.50; balcony, \$1.50 and \$1.00; family circle 75c. and 50c.; boxes, \$15.00.

LITTLE THEATRE (Pl. IV—B3), 238 W. 44th st., an attractive example of the modern type of playhouse. The style is Georgian, the materials are red brick and French limestone, the outside woodwork is painted white and the shutters a dark green, giving the structure a quaint and old fashioned aspect. Seating capacity, 299.

All seats (orchestra chairs only) \$2.00.

HUDSON THEATRE (Pl. IV—C3), 139 W. 44th st. Seating capacity, 1100.

Orchestra seats, \$2.00; balcony, \$2.00, \$1.50 and \$1.00; boxes, \$18.00 and \$15.00.

BELASCO THEATRE (Pl. IV—C3), 115 W. 44th st., (David Belasco, manager), noted for careful stage production. Drama and comedy.

Orchestra seats, \$2.00; balcony, \$2.00, \$1.50 and \$1.00; boxes, \$18.00, \$15.00 and \$10.00.

ASTOR THEATRE (Pl. IV—B2; p. 171), at the N. W. corner of Broadway and 45th street. (Cohan and Harris). Seating capacity, 1133.

Orchestra \$2.00; first balcony, \$2.00 and \$1.50; second balcony, \$1.00 and 75c.; box seats, \$3.00, \$2.50 and \$2.00. Tuesday matinee: first balcony, \$2.00, \$1.50 and \$1.00; second balcony, 75c. and 50c.; other prices unchanged.

LYCEUM THEATRE (Pl. IV—C2; p. 171), 149 W. 45th st., (Frohman). Seating capacity, 953.

Orchestra, \$2.00; balcony, \$2.00, \$1.50, and \$1.00; second balcony, 75c and 50c.; boxes, \$18.00 and \$15.00.

BOOTH THEATRE (Pl. IV—B3; p. 171), 22 W. 45th st., another of the beautiful modern playhouses due to the architectural skill of *Henry B. Herts*. It forms externally a single structure with the Shubert Theatre which adjoins it in the rear. An interesting feature is the lavish use of *sgraffito* in the decoration of the façades. (Winthrop Ames, director).

Orchestra, \$2.00; balcony, \$1.50, \$1.00, 75c. and 50c.; boxes, \$15.00 and \$10.00. Wednesday matinee: balcony seats, \$1.00 and 50c.; other prices unchanged:

GLOBE THEATRE (Pl. IV—B2; p. 172), 46th st. and Broadway. Seating capacity, 1100.

Monday to Friday inclusive: Orchestra, \$2.00; balcony, \$2.00 and \$1.50; second balcony, \$1.00; boxes, \$20.00. Saturday: Orchestra, \$2.50; balcony, \$2.50 and \$2.00; second balcony, \$1.00; boxes, \$25.00.

GAIETY THEATRE (Pl. IV—B2; p. 172), at the S. W. corner of Broadway and 46th st. (Klaw and Erlanger). Seating capacity, 800.

Orchestra, \$2.00; balcony, \$2.00; \$1.50 and \$1.00; second balcony, 75c. and 50c.; boxes, \$20.00; loges, \$10.00.

FULTON THEATRE (Pl. IV—B2), 206 W. 46th st. Seating capacity, 906.

Evenings, Saturday and holiday matinees: Orchestra, \$2.00; balcony, \$2.00, \$1.50 and \$1.00; dress circle, 75c. and 50c. Wednesday matinee: orchestra, \$1.50; balcony, \$1.50 and \$1.00; dress circle, 75c. and 50c.

LONGACRE THEATRE (Pl. IV—B2; p. 172), at the corner of Broadway and 48th st. Seating capacity, 1005.

Orchestra, \$2.00; balcony, \$2.00, \$1.50 and \$1.00; second balcony, 75c. and 50c.; boxes, \$18.00 and \$15.00. Popular matinee, Wednesday: orchestra, \$1.50; balcony, \$1.50 and \$1.00; second balcony, 75c. and 50c.; boxes, \$15.00 and \$12.00.

FORTY-EIGHTH STREET THEATRE (Pl. IV—C₂; p. 172), 157 W. 48th st. Seating capacity 957.

Orchestra, \$2.00; balcony, \$2.00, \$1.50 and \$1.00; second balcony, 75c. and 50c.; boxes, \$15.00.

PLAYHOUSE, THE (Pl. IV—C₂; p. 172), 137 W. 48th street. Seating capacity, 879.

Orchestra, \$2.00; balcony, \$2.00, \$1.50 and \$1.00; second balcony, 75c. and 50c.; boxes, \$15.00 and \$12.00. Wednesday matinee: orchestra, \$1.50; balcony, \$1.50 and \$1.00; second balcony, 75c. and 50c.

CORT THEATRE (Pl. IV—C₂; p. 173), 136 W. 48th st. Seating capacity, 1000.

Orchestra, \$2.00; balcony, \$2.00, \$1.50 and \$1.00; second balcony, 75c. and 50c.; box seats, \$3.00 and \$2.50. Wednesday matinee: orchestra, \$1.50; balcony, \$1.50 and \$1.00; second balcony, 75c. and 50c.; box seats, \$2.50 and \$2.00.

PUNCH AND JUDY THEATRE, 49th st. E. of 7th ave. Seating capacity, 209.

Orchestra, \$2.00, \$1.50 and \$1.00; box seats, \$2.50.

PARK THEATRE, Columbus Circle and 59th st. Seating capacity, 1400.

Evenings, Saturday and holiday matinees: Orchestra, \$2.00; balcony, \$2.00, \$1.50 and \$1.00; family circle, 75c. and 50c.; boxes, \$18.00 and \$15.00; loges (holding four persons) \$12.00. Wednesday matinee, from 25c to \$1.00.

CENTURY THEATRE (Pl. V—B₆), Central Park West and 62d st. Seating capacity, 2050.

One of the most interesting, architecturally, of the new type of theatres. Its general character is Venetian Renaissance, with modern adaptations. Since the building laws forbid any projection beyond the building lines, *sgraffito* has been extensively used. Note especially the oval panel within the broken pediment above the entrance doorway, and the panels on the façade of the upper story, in light gray on a background of purple gray. The interior is also harmonious, the decorations being in old Venetian gold, with paintings in which absinthe, gold and amethyst predominate.

Orchestra, \$3.00 and \$2.00; foyer, \$1.00; first balcony, 50c.; second balcony, 25c. and 10c.

b. Vaudeville, Burlesque, Photoplays, etc.

AMERICAN THEATRE (Pl. IV—B₃), at the corner of 8th avenue and 42d street. (Marcus Loew.) Vaudeville and Photoplays.

Box seats, 50c. and 35c.; orchestra and first balcony, 25c.; second balcony, 15c. and 10c.

AMERICAN MUSIC HALL, at the corner of 8th ave and 42d st., on the roof of the American Theatre (Marcus Loew). 50c., 35c. and 25c.

COLUMBIA THEATRE (Pl. IV—C₂; p. 172), at the corner of Seventh avenue and 47th street. Burlesque. Seating capacity, 1300.

Evenings and holiday matinees: Box seats, \$1.50; orchestra, \$1.00; balcony, 75c. and 50c. Saturday matinee: box seats, \$1.00; orchestra, \$1.00, 75c. and 50c.; balcony, 50c. Other matinees: box seats, \$1.00; orchestra, 50c.; balcony, 25c.

HIPPODROME (Pl. IV—D3; p. 229), occupying the block on the east side of 6th ave., between 43d and 44th sts. Famous for many years for its colossal and unique spectacular effects, ballets and tableaux. Its special feature is a huge water tank in front of the stage and extending almost its full breadth. This tank makes possible a great variety of most unusual aquatic feats that have formed one of this theatre's chief attractions. Seating capacity, 5200.

Evenings: Orchestra, \$1.50; first balcony, \$1.50, \$1.00, 75c.; second balcony, 50c., 25c. Saturdays and holidays: orchestra, \$2.00; other prices unchanged. Matinees: orchestra, \$1.00; first balcony, \$1.00, 75c.; second balcony, 50c., 25c. Saturday and holidays matinees: orchestra and first rows balcony, \$1.50; other prices unchanged.

LOEW'S NEW YORK THEATRE (Pl. IV—C3), at the S. E. corner of Broadway and 45th street. "The World's Best Photo-Plays."

Evenings: 10, 15 and 25c.; matinees, 10 and 15c.

KEITH'S PALACE THEATRE (Pl. IV—C2), Broadway and 47th st. "Supreme Vaudeville."

Evenings (except Saturday, Sunday and holidays): Orchestra, \$1.50 and \$1.00; balcony, 75c. and 50c.; second balcony, 25c.; loge seats, \$1.00; box seats, \$1.50. Matinees (except Saturday, Sunday and holidays): orchestra, 75c. and 50c.; balcony, 50c.; second balcony, 25c.; loge seats, 75c.; box seats, \$1.00. Saturday, Sunday and holidays: orchestra, \$1.50; balcony, \$1.00, 75c. and 50c.; second balcony, 25c.; loge seats, \$1.50; box seats, \$2.00.

STRAND THEATRE (Pl. IV—B2; p. 172) N. W. corner of Broadway and 47th street. Photoplays and Special Features. Seating capacity, 2750.

Evenings and Saturday, Sunday and holiday matinees: Loge and box seats, 50c.; orchestra, 50c. and 25c.; balcony, 15c. Other matinees: loge and box seats, 50c.; orchestra, 25c.; balcony, 15c. and 10c.

WINTER GARDEN (Pl. IV—B1; p. 173), at Broadway and 50th st. "Devoted to the Continental idea of Music Hall and Variété." Smoking is permitted and refreshments are served. Seating capacity, 2000.

Evening prices: 50c., \$1.00, \$1.50, \$2.00 and \$2.50; box seats, \$3.00. Saturday evening, no 50 cent seats. Matinees Tuesday, Thursday and Saturday: 50c., 75c., \$1.00 and \$1.50; box seats, \$1.50. Sunday concerts, 50c., 75c., \$1.00, \$1.50 and \$2.00; box seats, \$2.00.

RIALTO (Pl. IV—B2), at the N. W. corner of 7th ave. and 42d st. One of the most recent and attractive high grade photoplay houses. Partly remodeled from Hammerstein's *Victoria* theatre.

Evenings: Orchestra, 50c.; balcony, 25c.; loges, 50c. Matinees: orchestra, 25c.; balcony, 15c.; loges, 50c.

II. UPTOWN DISTRICT

a. Drama, Vaudeville and Burlesque

LOEW'S LINCOLN THEATRE, at Broadway and 66th street. Vaudeville and Photoplays; 10, 15 and 25 c.

EIGHTY-FIRST STREET THEATRE, at Broadway and 81st street. Vaudeville; 10, 15 and 25 c.

STANDARD THEATRE, Broadway and 90th street. Drama, comic opera, etc.

Evenings: box seats, \$1.50; orchestra, \$1.00; balcony, 75, 50, 25c. Saturday and holiday matinees: box seats, \$1.00; orchestra, 75c.; balcony, 50c., 25c. Tuesday and Thursday matinees: box seats, \$1.00; orchestra, 50c.; balcony, 25c.

RIVERSIDE THEATRE, at Broadway and 96th street. Vaudeville and Photoplay.

Evenings: Box seats, 50c.; orchestra, 25c.; balcony, 15c. Matinees: box seats, 25c.; orchestra, 15c.; balcony, 10c.

RIVIERA THEATRE, at Broadway and 97th street. Vaudeville and Photoplays.

Evenings: Box seats, 50c.; orchestra, 25c.; balcony, 15c. Matinees: box seats, 25c.; orchestra, 15c.; balcony, 10c.

NEMO THEATRE, at Broadway and 110th street. Vaudeville and Photoplay.

10, 15 and 25c.

HAMILTON THEATRE, at Broadway and 146th street. Vaudeville and Photoplay.

10 to 25c.

AUDUBON THEATRE, at Broadway and 165th street. Vaudeville and Photoplay.

Evenings: Box and loge seats, 50c.; orchestra, 25c.; balcony, 15c. and 25c. Matinees: box and loge seats, 25c.; orchestra, 10c. and 15c.; balcony, 10c.

WADSWORTH THEATRE, Wadsworth avenue and 181st street. Vaudeville and Photoplay.

Evenings: Box seats, 50c. and 75c.; orchestra, 50c. and 35c.; balcony, 50, 35 and 25c. Matinees (Tuesday, Thursday and Saturday): box seats, 35c.; orchestra, 25c.; balcony, 15c.

KEITH'S HARLEM OPERA HOUSE, 205 W. 125th street. Vaudeville.

Popular prices.

KEITH'S ALHAMBRA, at 7th avenue and 126th street. Vaudeville and photoplays.

Evenings: Box seats, \$1.00; orchestra, 75c. and 50c.; balcony, 50c. Matinees: box seats, 50c.; orchestra and balcony, 25c.

LOEW'S SEVENTH AVENUE THEATRE, at 7th avenue and 124th street. Vaudeville and photoplays.

Evenings: Box seats, 35c.; orchestra and balcony, 25c.; second balcony, 15c. and 10c. Matinees: box seats, 25c. All other seats, 10c.

PROCTOR'S ONE HUNDRED AND TWENTY-FIFTH STREET THEATRE, Lexington avenue and 125th street. Vaudeville. Evenings: 10 to 15c. Matinees: 5, 10 and 15c.

HURTIG AND SEAMON'S NEW THEATRE, 253 W. 125th street. Vaudeville and burlesque.

Evenings: Box seats, \$1.00; orchestra, 75c. and 50c.; balcony, 50c. and 25c. Matinees: box seats, 50c.; orchestra, 50c. and 25c.; balcony, 25c.

LOEW'S WEST END THEATRE, 368 W. 125th street. Drama vaudeville, photoplays. (Temporarily closed).

REGENT THEATRE, S. W. corner of 7th avenue and 116th street. Vaudeville and photoplays.

Evenings: 10, 15 and 25c. Matinees: 10c.

ONE HUNDRED AND SIXTEENTH STREET THEATRE, 116th street east of 7th avenue. Vaudeville.

Evenings: 10, 15 and 25c. Matinees: 10c.

b. Photoplay

SCHUYLER THEATRE, Broadway and 82d street.—ADELPHI THEATRE, Broadway and 89th street.—RIVERVIEW THEATRE, Broadway, near 93d street.—BROADWAY PHOTOPLAY THEATRE, Broadway and 103d street.—OLYMPIC THEATRE, Broadway and 107th street.—BUNNY THEATRE, Broadway, near 147th street.—WASHINGTON THEATRE, Amsterdam avenue and 149th street.—COSTELLO THEATRE, 159th street, near Broadway.—HEIGHTS THEATRE, Wadsworth avenue, near 181st street.—PALACE THEATRE, St. Nicholas avenue and 176th street.—CLASSIC THEATRE, 181st street, near Broadway.

The majority of these are comfortable, modern and attractive playhouses, constructed with special regard to the needs of the motion picture, and the prices are an almost uniform rate of 10 and 15 cents.

Foreign Theatres

There are, on the lower East Side, a number of theatres in which plays are given in various foreign languages. The German stock company at the Irving Place Theatre has for many years enjoyed a high repute for the excellent standard of acting it has maintained. There are several Italian theatres, where for the most part cheap variety shows prevail, although at times Italian opera, of a kind, may be heard at prices ranging from 25 cts. to \$1.00. The Yiddish theatres are probably the most interesting of all the foreign houses. Many of the plays produced are the work of a modern school

of Russian Jews, of much originality and sombre realism. The visitor who devotes an evening to one of these theatres will come away feeling that he has at least had a unique experience.

German Theatres

IRVING PLACE THEATRE, cor. 15th st. and Irving pl.
Orchestra, \$1.50; balcony, \$1.00; second balcony, 50 and 35 cts.

Italian Theatres

ACIERNO'S ITALIAN THEATRE, 46-48 Bowery.

Prices vary according to the nature of the program. Grand opera: from 25 cents to \$1.00. Dramas, sketches, farces, vaudeville, etc.: 5, 10, 15 and 25 cents.

MAIORI'S ROYAL THEATRE, 235 Bowery, Vaudeville and Photo Plays. (5, 10, 15c.; Sundays: 10, 15, 25c.)

TEATRO ITALIANO DI VARIETA, 237 Bowery. Vaudeville. (5, 10, 15c.; Sundays: 10, 15, 20c.)

Yiddish Theatres

JACOB ADLER'S PEOPLE'S THEATRE, 201 Bowery. Drama and comedy.

Evenings: box seats, \$2.00 and \$1.50; orchestra, \$1.00, 75 and 50c.; first balcony, \$1.00, 75 and 50c.; second balcony, 50 and 35c. Matinees: box seats, \$1.00, 75c.; orchestra and balcony, 75, 50, 35c.; second balcony, 35, 25c.

DAVID KESSLER'S SECOND AVENUE THEATRE, S. W. corner of Second avenue and Second street.

Evenings: box seats, \$2.00 and \$1.50; orchestra, \$1.00, 75, 50c.; first balcony, \$1.00, 75, 50c.; second balcony, 50c. Matinees: box seats, \$1.00 and 75c.; orchestra, \$1.00, 75, 50, 35c.; first balcony, 75, 50, 35c.; second balcony, 35, 25c.

BORIS THOMASHEVSKY'S THEATRE, Second avenue and Houston street. (Popular prices: 50, 30, 20, 10 cents.)

XII. Concerts, Art Exhibitions, etc.

a. Concert Halls

In contrast with its multitude of theatres, New York shows a curious lack of high-class concert halls. In fact, the only prominent ones are Carnegie Hall and Aeolian Hall. This may be partly explained by the fact that several of the large musical societies, such as the Arion Society, etc., have their own auditoriums; while on the other hand, the Metropolitan Opera House and the various theatres are often available for concert purposes.

The principal societies giving annual series of symphony concerts in New York are: the *Oratorio Society*, the *Philharmonic Society of New York*; the *Symphony Society of New York*, and the *Russian Symphony Society*.

AEOLIAN HALL (Pl. IV—D3; p. 229), 29 W. 42d street. Symphony and other concerts, piano recitals, lectures, etc. The prices vary according to the nature of the entertainment.

CARNEGIE HALL (Pl. I—B3; p. 108), in the Carnegie Building, 57th street and 7th avenue. Concerts, recitals, etc. Seating capacity, 2800.

Prices depend upon the nature of the production.

CARNEGIE LYCEUM, also in the Carnegie Building. Seating capacity, 627.

There are also Concert rooms, auditoriums, etc., in the Waldorf-Astoria, the Biltmore and other leading hotels, where occasional performances are given, often for charitable purposes.

Free Concerts. Much really good music may be enjoyed by the public in New York, free of cost. During the winter season, Wanamaker's Department Store gives in its auditorium a regular series of concerts, for which no admission is charged. For a number of years, the Aeolian Company has also given free concerts, as a means of demonstrating their instruments. Many of the leading churches give special musical services on Sunday afternoons or evenings, announcement of which may be found in the newspapers.

During the summer season, there are numerous public band concerts given under the direction of the Department of Parks. The frequency of these concerts, the time of day, and the list of parks included vary from season to season; but the following list is fairly comprehensive:

1. (Manhattan) Abington Sq., Battery, Bryant, Central, De Witt Clinton, Hamilton Fish and Hudson Pks.; Madison Sq.; Mt. Morris and Morningside Pks.; Tompkins and Washington Sqs.; Wm. H. Seward Pk.; 2. (Bronx) Bronx, Crotona, Claremont, Franz Sigel, St. James, St. Mary's and McComb's Dam; 3. (Brooklyn) Bushwick, City, Ft. Greene, Highland, Lincoln Terrace, Prospect and Red Hook Pks.; Saratoga Sq.; Sunset and Winthrop Pks.; 4. (Queens) Forest, Highland, Kings, Kissena, Linden and Rainey Pks.; 5. (Richmond) Port Richmond, Washington Sq. and Westerleigh Pks.

b. Art Exhibitions

PERMANENT ART EXHIBITIONS: *Metropolitan Museum of Art* (Pl. V—C4; p. 305), Fifth ave. and 82d st. Open week-days, 10 a. m. to 5 p. m. in winter, 6 p. m. in summer; Saturdays, 10 a. m. to 10 p. m.; Sundays, 1 to 5 p. m. Admission, Mondays and Fridays, 25c.; other days free. *New York Public Library* (p. 193), Fifth ave., 40th to 42d st.; Art Gallery (Lenox, Astor and Stuart Collections: Paintings and Objects of Art), open, free, daily, 9 a. m. to 6 p. m.; Sundays, 1 to 5 p. m., except the Stuart Room. *New York Historical Society* (p. 244), Central Pk. W., betw. 76th and 77th Sts.: Art Gallery (Paintings, Prints and Egyptian Antiquities), open, free, daily, from 9 a. m. to 5 p. m., except Sundays and holidays. *Brooklyn Museum*

(p. 424), Eastern Parkway and Washington ave. (Paintings, Sculpture, Antiquities, etc.), open week-days, 9 a. m. to 6 p. m.; Sundays, 2 to 6 p. m.; Thursday evenings, 7.30 to 9.45. Admission, Mondays and Tuesdays; adults, 25 c, children under 16, 10 c. *City Hall Art Collection* (p. 142), City Hall Park, Manhattan. (Portraits of former Mayors, etc.). Open, free, week-days, during business hours. *Borough Hall Art Collection* (p. 403), Borough Hall Park, Brooklyn. (Portraits of former Mayors, etc.). Open, free, daily, during business hours. *Hispanic Society of America* (p. 348), Broadway and 156th St. (Paintings, Sculptures, Wood-carving and other works of Spanish Art.) Open, free, daily and Sundays, 10 a. m. to 5 p. m., except August. *American Numismatic Society* (p. 350), Broadway and 156th St. (Coins and Medals.) Open, free, 10 a. m. to 5 p. m. daily; Sundays, 1 to 5 p. m. *Cooper Union Museum of Arts of Decoration* (p. 154), in Cooper Union, Fourth ave. and 8th St. Open, free, daily, except Sundays and Mondays, 9 a. m. to 5 p. m., and 6.30 to 9 p. m.; closed July 1 to September 15. *Bronx Society of Arts and Sciences* (p. 381), Lorillard Mansion, Bronx Park. Open, free, daily, 10 a. m. to 5 p. m. *Staten Island Association of Arts and Sciences* (p. 450), 154 Stuyvesant pl., New Brighton, S. I. Open, free, daily, except Sundays, 10 a. m. to 5 p. m. *Barnard Cloisters*, Fort Washington Ave., above 181st St. Private collection of the sculptor, George Grey Barnard (Antiquities and French Objects of Art.) Admission, week-days, \$2.00; Sundays, \$1.00.

PERIODIC EXHIBITIONS BY LEADING FINE ARTS SOCIETIES OF NEW YORK: *National Academy of Design* (p. 242), Amsterdam ave. and 109th St. Permanent Gallery of portraits of artists, etc. Two annual exhibitions, spring and fall, in the American Fine Arts Building, 215 W. 57th st. Open, week-days, 7 a. m. to 6 p. m., 8 to 10 p. m.; Sundays, 1 to 6 p. m. Admission, 50 c.; Mondays free. *American Water Color Society* (p. 321), 215 W. 57th st. Annual exhibition held (February, 1915) in National Arts Club, 119 E. 19th St. *Architectural League of New York*, 215 W. 57th St. Annual exhibit (February) in Fine Arts Building. *New York Water Color Club*, 215 W. 57th St. Exhibition held annually in the autumn, in American Fine Arts Building. Open daily, 10 a. m. to 6 p. m.; Sundays, 1 to 5 p. m. Admission, week-days, 25 c.; Sundays, free. *American Society of Miniature Painters* (Secretary's address, 140 W. 57th St.). Annual exhibition held with National Academy of Design, in the spring. *Art Students' League*, 215 W. 57th st. Frequent "One Man" Exhibitions. *National Society of Craftsmen*, 119 E. 19th St. Permanent exhibition in salesrooms of society. Open, daily, free, 9 a. m. to 5 p. m. Annual exhibition and sale held in December, in galleries of National Arts Club. Monthly exhibition in the Society's rooms. *National Association of Portrait Painters*, 51 W. 10th St. Occasional exhibits (last, 1915, in Seligman's Galleries). *Ten American Painters*, founded in 1898 (J. Alden Weir, William M. Chase, Childe Hassam, Robert Reid, Edward Simmons, etc.). Annual exhibitions (1915, Knoedler's Gallery). *Twelve Landscape Painters* (Bruce Crane, J. Alden Weir, etc.). First exhibition at Macbeth Galleries, 1915. *Association of Women Painters and Sculptors* (formerly Woman's Art Club of New York; Secretary's address, 131 W. 79th St.). Exhibitions, Arlington and Anderson Galleries, etc.

OCCASIONAL EXHIBITS: *Municipal Art Gallery*, Irving High School, Irving Pl. and 17th St. Monthly loan exhibits. *National Arts Club*, 119 E. 19th St. Monthly exhibits open to the public, from 10 a. m. to 6 p. m. *MacDowell Club*, 108 W. 55th St. Art Gallery: Art exhibitions twice a month; self-organized groups of eight or twelve

artists. Open, daily, free, to the public (except Mondays and Tuesdays). *Grolier Club*, 29 E. 32d St. Occasional exhibits for bibliophiles. Admission on presentation of personal card. *Museum of French Art*, 599 Fifth Ave. Affiliated with the Institut Français aux Etats-Unis. Exhibition Gallery open daily, 8 to 6 p. m.; occasional special exhibits.

The following Private Clubs hold more or less regular Art Exhibitions during the season. Admission by member's card only:

Union League Club, 39th St. and 5th Ave.; monthly exhibitions during the season; usually 2d Thursday, with Ladies' Days the following Friday and Saturday. *Century Association*, 7 W. 43d St.; monthly exhibitions of works by members. *Lotos Club*, 110 W. 57th St.; exhibitions during season, 3d Saturday each month. *City Club of New York*, 55 W. 44th St.; exhibitions of paintings and sculpture changed monthly. *Catholic Club*, 120 W. 59th St.; occasional exhibitions and lectures on art. *Salmagundi Club*, 14 W. 12th St.; frequent exhibitions. *Pen and Brush Club*, 132 E. 19th St.; frequent exhibitions. *Kit-Kat Club*, 13 E. 14th St.; annual exhibition and ball. For special exhibits see daily papers, especially Saturday's *Evening Post*.

XIII. Sports, Games, Etc.

Sports may be classified under two heads: 1. big public games and exhibitions, such as professional baseball and horse races, at which the general public plays the passive rôle of spectator; 2. those milder forms of play, such as golf, tennis and croquet, in which the chief pleasure consists, not in looking on, but in participating. In New York the first of these classes is of course open to resident and stranger alike, at the cost of a ticket of admission. But the stranger in New York who wishes himself to indulge in any of his favorite out-door pastimes will find a regrettable dearth of opportunities. In no city is land space so expensive, and the great majority of golf courses, tennis courts, and athletic fields are privately owned and controlled by the various Athletic and Country Clubs, admission to which can of course be had only through introduction by a member.

In many of the public parks, however, there are facilities for a number of the more popular out-door sports, including baseball, croquet, cricket, cross-country runs, football, golf, lacrosse and tennis. Season permits may be obtained from the Department of Parks, by any responsible person or organization, upon payment of a nominal fee. Application should be made to the following offices: Manhattan Office, Municipal Building, 10th floor; Bronx Office, Zborowski Mansion, Claremont Pk.; Brooklyn Office, Litchfield Mansion, Prospect Pk.; Queen's Office, Forest Pk. A list of the parks available for the several sports will be given under their respective paragraphs.

Athletics. The principal Athletic Clubs in New York owning spacious outdoor grounds include the following: *The New York Athletic Club*, cor. of 6th ave. and 59th st., has private grounds and a country clubhouse on Travers Island, Long Island Sound. The *Pastime Athletic Club* has grounds at the foot of E. 90th st. The *Irish-American Athletic Club* holds its games at Celtic Park. The *Crescent Athletic Club* of Brooklyn, has grounds at the foot of 85th st., Brooklyn. *Ebbets Field*, the grounds of the *Brooklyn Baseball Club*, are at Montgomery and Bedford aves., Brooklyn. The *Polo Grounds*, where professional baseball and college football games are held, are at Eighth ave. and 155th st. Other gymnastic societies include the following: *New York Turn Verein* (German gymnastic society), Lexington ave., cor. of 85th st.; *Columbia University* (see p. 270); *St. George's Club*, 207 E. 16th st.; *St. Bartholomew* (boys' club), 209 E. 42d st.; *Young Men's Christian Association* (p. 83) with grounds at Mott Haven and several gymnasias (chief clubhouse at 215 W. 23d st., see p. 84). *The Amateur Athletic Union* has its office at 21 Warren st.

Many of the principal public athletic contests, both amateur and professional, including bicycling, walking, running, etc., take place in the Madison Square Garden, at Madison ave. and 26th st.

Among private gymnasiums may be mentioned: The Savage Gymnasium, 308 W. 59th st.; The Berkeley Lyceum Gymnasium, 19 W. 44th st.; The Downtown Businessman's Gymnasium, 50 Church st.

Aviation. The principal Aviation club in New York is the *Aero Club of America* (organized 1905) with headquarters at 297 Madison ave. It has a membership of 265 resident and 281 non-resident members. The Aviation field is at Mineola, Long Island. The *Aeronautical Society of America* was formed in 1914, with the purpose of furthering the science of aeronautics. The club has branches in all parts of the United States. Headquarters, 29 West 39th st.

Baseball is admittedly the great national sport, and one in which all classes and all ages in the United States share alike. In the big universities it is rivalled alone by the interest in the annual intercollegiate football matches. But to the general public the fascination of baseball is paramount. And while there are countless amateur teams and minor professional leagues, what a foreigner first visiting America should understand is that when people talk of baseball they

may be presumed to be talking of the Championship Series of games annually played by the picked teams of the two Major Leagues, the *National League* and the *American League*. There are eight teams in each league, upon each of which the public has conferred a slang appellation. The National League consists of: 1. New York, "Giants"; 2. Brooklyn, "Dodgers"; 3. Boston, "Braves"; 4. Philadelphia, "Phillies"; 5. Pittsburg, "Pirates"; 6. Chicago, "Cubs"; 7. Cincinnati, "Reds"; 8. St. Louis, "Cardinals." In the American League are: 1. New York, "Yankees"; 2. Boston, "Red Sox"; 3. Philadelphia, "Athletics"; 4. Cleveland, "Indians"; 5. Chicago, "White Sox"; 6. Washington, "Senators"; 7. Detroit, "Tigers"; 8. St. Louis, "Browns." The schedule for the series of championship games is arranged by a National Commission consisting of three members, two of whom are the respective presidents of the two leagues. At the close of the championship series, the two leading teams proceed to play the *World Series* for the championship of the year. The choice of city for the first of this second series is decided by the toss of a coin.

These leagues are highly organized business ventures, carried out on a huge scale, and some of the salaries paid are large. One member of the National Commission, as now constituted, is John K. Tener, formerly Governor of Pennsylvania, who resigned that position in order to become president of the National League, and whose present salary is understood to be \$25,000. The largest salaries paid to any of the players range between \$10,000 and \$15,000. Among the highest paid and most popular players should be mentioned "Christie" Mathewson, manager (Cincinnati); "Johnny" Evers, 2d base ("Braves"); "Hans" Wagner, shortstop ("Pirates"); "Ty" Cobb, outfield ("Tigers"); Walter Johnson, pitcher ("Senators"); "Eddie" Collins, 2d base ("White Sox"). It is generally understood that the highest price ever paid for a player was paid for Collins, the owner of the "White Sox" being reputed to have given \$65,000 to the owner of the "Athletics" for his release.

The series starts between April 10th and 14th, usually on the 10th. After the championship schedule is completed, several days are allowed the players in which to rest and prepare for the World Series, the date being decided by the National Commission (but in October). Such games of the series as are played in Greater New York take place either at the *Polo Grounds*, 8th ave. and 155th st., at the end of the Ninth Ave. El R. R., or at *Ebbets' Field*, Montgomery st. and Bedford ave., Brooklyn (Brighton Beach El. to Consumers' Park Station).

Prices (at both fields): Upper boxes, \$2.00; lower boxes, \$1.50; reserved seats, \$1.00; grandstand, 75 cents; "bleachers," 50 and 25 cents.

Bicycling. Bicycling as a sport has well nigh ceased to exist in New York, and a bicycle is a rare sight on the city streets except when used by district messengers or as a substitute for a delivery wagon. The motorcycle on the contrary is steadily gaining in popularity.

Billiards and Pool. Billiard and Pool rooms will be found in practically all the leading hotels. Among the better known Billiard parlors may be mentioned *Maurice Daly's*, 1615 Broadway; *George F. Slosson's*, 1587 Broadway; *Joseph Thum's*, 1241 Broadway.

Bowling. Among the many public bowling alleys of New York may be mentioned, Joseph Thum's, 1241 Broadway; Broadway Arcade Bowling Alleys, 1943 Broadway; and the Grand Central Palace, Lexington ave. and 45th st.

Canoeing. Canoeing is practiced on both the Hudson and Harlem rivers and on Gravesend Bay. On several of the park lakes there are canoes to rent. The principal clubs, the *New York Canoe Club* and the *Brooklyn Canoe Club*, have their headquarters at Gravesend. The best nearby canoeing river is the Passaic, in New Jersey. A good starting point is Singac, where canoes can be rented.

Cricket. Cricket in America is not a public sport as it is in England, but is confined almost wholly to private clubs. The principal ones in and around New York are: 1. Those composing the *New York and New Jersey Cricket Association*, which includes Bensonhurst, the Richmond County, the Manor Field, the Bensonhurst Rovers, the Staten Island and the Crescent Athletic Club; 2. *The Metropolitan District Cricket League*, comprising the Manhattan, the Bensonhurst, the Brooklyn, the Patterson, the King's County and the Brooklyn Wanderers.

Driving. In New York, as elsewhere, driving as a pastime for the wealthy, is rapidly being superseded by motoring. And on 5th ave., where less than a generation ago, one of the sights of New York, any pleasant afternoon, was the long procession of fashionable equipages with liveried coachman and footman, a private carriage today, in the endless stream of automobiles, is almost a curiosity. The fashionable drives, so far as the custom is still maintained, are through Central Park and along Riverside Drive.

Owners of "fast trotters," less numerous than in former years, resort chiefly to the *Speedway* (p. 353), which skirts the W. bank of the Harlem River to the N. of 155th st. Until comparatively recently 7th ave., above Central Park, was also a daily scene of fast trotting, and was kept a soft dirt road for the purpose; but it is now paved.

Public "Four-in-hand" coaches make daily trips through

northern New York into Westchester County, during April, May and June, starting from the Holland House and the Waldorf-Astoria (seats usually \$5.00). Coaches may also be chartered by the day for private coaching parties.

Fishing. Salt water fishing is practically the only kind within convenient reach of New York City. There are many near-by points along the coasts of Long Island and New Jersey where striped bass, blue fish, weak fish, etc. may be taken. In the spring, shad enter the Hudson River, and in some seasons may be taken in abundance but they are netted with seines. Steamers specially built for deep sea fishing, make daily trips during the season, lying out at sea all day. Some of them start from the neighborhood of the Battery, but the majority have their headquarters at Sheepshead Bay. The average price is \$1.00 per passenger, who is usually expected to provide his own luncheon. Lists of these steamers are published in the daily papers. See especially the *Sun* and *Evening Telegram*, which make a feature of their fishing column. Fresh water fishing involves a railway trip of many miles. Some of the railways, especially those in New Jersey, issue Fishing Booklets giving distances, excursion rates and the kind of fish to be caught at places along their lines.

Football. There are now practically no football games in New York which attract those not immediately interested. Columbia University has for the present ceased to play intercollegiate matches, and the game has been given up by the athletic clubs. Occasional intercollegiate games are played at the Polo Grounds (not used for polo, by the way). The Englishman must remember that American "football" is not "Rugby" or "soccer" but quite a different game.

Golf. The principal golf clubs within convenient distance of New York City make up the *Metropolitan Golf Association*, the membership of which is limited to active and allied clubs of the United States Golf Association within fifty-five miles of the city, including the whole of Long Island (76 clubs in 1915).

The following is a partial list of the more accessible clubs: *Ardley Club*, Ardsley-on-Hudson, N. Y.; *Brooklyn Forest Park Golf Club*, Brooklyn, N. Y.; *Canoe Brook Country Club*, Summit, N. J.; *Century Country Club*, White Plains, N. Y.; *Crescent Athletic Club*, Brooklyn, N. Y.; *Dunwoodie Country Club*, Yonkers, N. Y.; *Flushing Country Club*, Flushing, L. I.; *Fox Hills Golf Club*, Clifton, S. I.; *Forest Hill Golf Club*, Belleville, N. J.; *Garden City Golf Club*, Garden City, L. I.; *Hackensack Golf Club*, Hackensack, N. J.; *Inwood Country Club*, Inwood, N. Y.; *Knollwood Country Club*, White Plains, N. Y.; *Midland Golf Club*, Garden City, L. I.; *Ocean Country Club*,

Far Rockaway, L. I.; *Richmond County Country Club*, Dongan Hills, S. I.; *Saegkill Golf Club*, Yonkers, N. Y.; *Siwanoy Country Club*, Mount Vernon, N. Y.; *St. Andrew's Golf Club*, Mt. Hope, N. Y.; *Sunningdale Country Club*, Mt. Vernon, N. Y.; *Wykagyl Country Club*, New Rochelle, N. Y.; *Baltusrol Golf Club*, Baltusrol, N. J.; *Nassau Country Club*, Glen Cove, L. I.; *Fox Hills Golf Club*, Staten Island; *Apawamis Club*, Rye, N. Y.

All these, of course, are private clubs, and open to visitors only when properly introduced by a member. The only public Golf courses within Greater New York are in the following parks, where anyone may play upon obtaining a permit, for which a nominal fee is charged: Van Cortlandt Park, Broadway and 240th st.; Pelham Bay Park, N. E. end of city (reached by N. Y., Westchester and Boston, R. R.); Dyker Beach Park, on Gravesend Bay; Forest Park, Woodhaven, L. I.

Horse Racing. The chief Horse Races near New York are those of the *Westchester Racing Association* at Belmont Park; the *Brooklyn Jockey Club* at Gravesend, betw. Brooklyn and Coney Island; the *Empire City Racing Association* at Yonkers; the *Coney Island Jockey Club* at Sheepshead Bay; the *Queens County Jockey Club* at Aqueduct (L. I.); and the *Metropolitan Jockey Club* at Jamaica. Now that there is no official betting less interest is taken in the races and they are run intermittently (see daily papers). Adm. to grand-stand, \$2; to field, 50-75c.

STEEPLECHASING is carried on under the auspices of the *National Steeplechase and Hunt Association* and the *United Hunts Racing Association*. FOX HUNTING (with a "drag" or carted fox) is carried on in Long Island and New Jersey.

Motoring. Motoring as a pastime has recently attained a phenomenal popularity; and especially on Sundays and holidays the ceaseless stream of automobiles along the main arteries of travel to favorite suburban resorts, form one of the most striking spectacles of the metropolis. The chief organizations in connection with motoring are the *Automobile Club of America*, 54th st., W. of Broadway, with a membership of about 2300 (the aim of the club being to promote the development of motor cars, and to secure improved highways); and the *American Automobile Association*, at 437 5th ave., a national organization comprising 475 different clubs, with an aggregate membership of 100,000. Both of these Associations have admirably equipped garages for the use of out-of-town members, at moderate rates. The forty-mile Motor Parkway on Long Island has no speed limit. It extends all the way to Ronkonkomo and has no grade crossings. Charges for privilege of using it: Motor car, \$1.00; motor cycle, 50c.

The recently constructed *Sheepshead Bay Motordrome*

is now the scene of the principal automobile races taking place in or around New York. The famous "Vanderbilt Cup" Race, formerly the big annual event on Long Island, has since 1910 been run elsewhere (Savannah, Milwaukee, San Francisco, etc.).

Polo is played mainly at the country clubs (p. 74). The two important clubs are the *Islip Polo Club*, Bay Shore, L. I., and the *Polo Association*, 17 Battery Pl. The international polo matches are held at the Meadowbrook Club, Meadowbrook, L. I.

Riding. Although horseback riding in New York has lost much of its old time popularity, yet on any pleasant day one of the sights of interest to strangers is the attractive group of thoroughbred saddle horses, waiting with their grooms at the main entrance to the Central Park Bridle-path, at Broadway and 59th st. Because of the extent and admirable condition of this bridle-path, it is the principal resort of the great majority of New Yorkers who still indulge in this form of exercise,—especially since it adjoins the wealthiest residential section in the city. There are also bridle-paths along Riverside Drive, extending nearly to Grant's Tomb; in Van Cortlandt Park in the Bronx; and in Forest Park, Jamaica. Saddle horses may be hired by the hour for out-door riding from any of the riding academies. The following are among the best known: Durland's Riding Academy, 5 W. 66th st.; Central Park Riding Academy, 7th ave. and 59th st.; Van Cortlandt Park Riding School, Van Cortlandt Park. The private clubs in Manhattan devoted to this pastime are: The New York Riding Club, with headquarters at Durland's; and the Riding Club, at No. 7 E. 58th st. In Brooklyn, near the entrance to Prospect Park, is the Riding and Driving Club, one of the largest institutions of the kind in the country.

Rowing. Row boats for private use may be hired at a number of boat houses along the Harlem River, at an average price of 50 cts. per hour; also on the Hudson River, although the boats are clumsy and the water is usually too rough and the current too strong for comfort. Many of the lakes in the city parks rent row boats and canoes. The two-mile stretch of the Bronx River, where it passes through Bronx Park, is especially popular during the summer months. The following is a list of the other parks with boating facilities: Manhattan: Central Park (special feature, the so-called "Swan Boats"); Bronx: Crotona, Pelham Bay, and Van Cortlandt Parks; Brooklyn: Prospect Park.

There are many rowing clubs with boat houses along the Harlem River, and a few on the Hudson River, and on the Brooklyn and Staten Island shores of the harbor. During the summer, annual regattas are held on the Hudson River (Woodcliff course), by the *Hudson River Rowing Association*, and on the Harlem River by the *New York Rowing Association*.

Sea Bathing. Public accommodations for sea bathing are arranged at Bensonhurst, Dyker, and Seabreeze, all in Brooklyn. All public park recreations are free. Private commercial enterprises at the various beaches offer more opportunities for sea bathing. For *bathing*, the tourist should avoid Coney Island and the other nearer and more crowded resorts. Rockaway Beach and the Staten Island beach resorts are but little better, and Long Beach and points east thereof are recommended.

Shooting. The famous rifle-ranges at Creedmore, Long Island, 12½ miles from the City Hall, now belong to the New York State militia. There are several gun clubs for "trap" and pigeon shooting in New Jersey.

Skating. Outdoor skating in winter can be enjoyed in a number of the larger city parks; in Manhattan, at Central Park; in the Bronx, in Crotona, Van Cortlandt and Bronx Parks; in Brooklyn, at Prospect Park; in Queens, at Kissena Park, Flushing, and Upland Park, Jamaica. The outlying parks are less crowded than the central ones. There are a number of outdoor rinks throughout the city, and very recently some of the large hotels have opened roof rinks. The best-known indoor rink is the St. Nicholas, at No. 69 W. 66th st.

Tennis. Among the chief clubs are the *New York Athletic*, at Travers Island, New Rochelle; the *West Side* at Morningside Heights; and the *Kings County*, at Kingston and St. Mark's aves., Brooklyn. From May to October strangers may play in the *Tennis Building*, W. 41st st., near Seventh ave. Indoor tennis is also played in the *Seventh Regiment Armory* and in the *Racquet and Tennis Club*, 27 W. 43d st., betw. Fifth and Sixth aves.

Tennis Courts (several hundred) are found in the following parks: In Manhattan, Central; in the Bronx, Van Cortlandt, Bronx, Pelham, Crotona, Claremont, Franz Siegel, Poe, St. James, St. Mary's, McComb's Dam; in Brooklyn, Prospect Park; in Queens, Forest and Kissena Park.

XIV. Clubs

CLUBS. The chief clubs, to which strangers can obtain access only when introduced by a member, are the following: *Manhattan Club*, at the corner of E. 26th st. and Madison sq. see p. 209 (1500 members; democratic); *Union League*, Fifth ave., corner 39th st., see p. 185 (1800 members; social); *Union* 1 E. 51st st., cor. Fifth ave. (1600 members; social); *University*, Fifth Ave., cor. 54th st., for college graduates (3300 members); *Century* (p. 197), 7 W. 43rd st. (literary and artistic; celebrated meetings on the first Sat. of each month); *Metropolitan*, Fifth ave., cor. 60th st. (the "Millionaires' Club"; initiation fee \$300, annual dues \$125); *Lotus*, 110 W. 57th st. (art); *Knickerbocker*, 2 E. 62d st. (500 members; sporting and fashionable); *Reform*, 9 So. William st. (for those interested in political reforms; 600 members); *City Club*, 55 W. 44th st. (for those interested in municipal reform; 1300 members); *Merchants' Club*, 106 Leonard st.; *New York*, 20 W. 40th st.; *St. Nicholas Club* (p. 197) 7 W. 44th st. (250 members; confined to descendants of old New York families); *Republican*, 54 W. 40th st. (political); *National Democratic*, 617 Fifth ave. (political); *Aero of America*, 297 Madison ave.; *Automobile Club*, 247 W. 54th st.; *N. Y. Yacht Club*, 37 W. 44th st.; *Salmagundi*, 14 W. 12th st. (art). *Authors' Club*, 883 Seventh ave.; *N. Y. Press Club*, 21 Spruce St.; *City History Club*, 105 W. 40th St.; *The Players*, 16 Gramercy Park, with interesting pictures and relics and the rooms once occupied by Edwin Booth (1833-93), maintained as they were left at his death; *Bar Association*, 42 W. 44th st.; *Lawyers' Club*, 115 Broadway; *Engineers' Club*, 32 W. 40th st., opposite the Public Library (2000 members); *Transportation Club*, in the Manhattan Hotel; *Machinery Club*, 50 Church st. (p. 136); *Railroad Club*, 30 Church st.; *Drug and Chemical Club*, 100 William st.; *Grolier Club*, 29 E. 32d st.; (art, books and prints); *Calumet Club*, 12 W. 56th st. (social); *German Club* (*Deutscher Verein*; p. 230), 112 Central Park South; *Progress Club*, Central Park West, cor. 88th st. (Hebrew); *Harmonic*, 10 E. 60th st. (Hebrew); *Arion* (p. 217), Park ave., cor. 59th st. (German and musical); *Freundschaft*, 105 W. 57th st. (German); *Alliance Française*, 200 5th ave.; 43 Cedar st. (1000 members); *Aldine Club*, Fifth ave. and 23d st. (social); *Downtown Association*, 60 Pine st. (these two lunching clubs); *Harvard*, 27 W. 44th st.; *Yale*, 44th st. and Vanderbilt ave.; *Columbia University Club*, 18 Gramercy Park; *Princeton Club*, 121 E. 21st st.; *University of Pennsylvania*

Club, 233 Broadway; *National Arts Club*, 14 Gramercy Park; *Lambs' Club*, 130 W. 44th st.; *Catholic*, 120 Central Park South; *Army and Navy*, 107 W. 43d st.; *The Friars*, a club of press agents, 110 W. 48th st.; *Chemists' Club*, 52 E. 41st st.; *German Liederkrantz Club*, 111 E. 58th st.; *Physicians' and Surgeons' Club*, 346 W. 57th st.; *Racquet and Tennis Club*, 27 W. 43d st.; *United Service Club*, McAlpin Hotel; *MacDowell Club* (music, art and literature), 108 W. 55th st.; *Technology Club*, 17 Gramercy Park.

Among the women's clubs are the *Barnard Club*, 883 Seventh ave. (for men and women); *Colony Club*, for women, Park ave. and 62d st.; *Women's Pen and Brush Club*, 132 E. 19th st.; *Women's University Club*, 106 E. 52d st.; *Women's Municipal League*, 46 E. 29th st. (2100 members); *Women's City Club*, Hotel Vanderbilt (new and growing).

Among the chief Country Clubs near New York are: *Ardasley*, Ardsley-on-Hudson, N. Y.; *Canoe Brook*, Summit, N. J.; *Century*, White Plains, N. Y.; *Country Club of Lakewood*, Lakewood, N. J.; *Sixanoy*, Bronxville, N. Y.; *Meadow Brook*, Westbury, L. I.; *Inwood Club*, Inwood, L. I.; *Flushing Country Club*, Flushing, L. I.; *Knollwood Club*, White Plains, N. Y.; *Maplewood Field Club*, Maplewood, N. J.; *Nassau Club*, Glen Cove, L. I.; *Ocean Club*, Far Rockaway, N. Y.; *Piping Rock Club*, Locust Valley, L. I.; *South Shore Field Club*, Bay Shore, L. I.; *Richmond County Club*, Dongan Hills, S. I.; *Tuxedo Club*, Tuxedo Park, N. Y.; *Wykagyl Club*, New Rochelle, N. Y., and many others on Long Island. See also Golf Clubs, in section on *Golf*, p. 69-70.

XV. Shops and Stores

The principal New York shopping district, including a majority of the leading department stores, extends from Greeley Square east through 34th st. and north on 5th ave. practically to Central Park. This whole section is a development of the last fifteen or twenty years, in what was previously New York's choicest residential district. The former shopping centres, now almost deserted, were lower 6th ave., 14th and 23d sts., and Broadway in the vicinity of Union square. Because of its proximity to the East Side, 14th st. is likely to remain for a long time a retail business street, catering chiefly to the working classes; but 23d st. within the space of a couple of years has been transformed from a retail to a wholesale section. On 5th ave. north of 23d st. are some interesting shops; but few transient visitors will find any necessity, in doing their shopping, of going south of 32d st.

Aside from the department stores, the chief treasures of New York's retail stock are to be found in the Fifth ave. stores and shops. Here are practically all of the leading jewellers and silversmiths, the leading dealers in fine porcelain and glass, the galleries for the exhibition and sale of paintings and objects of art, the most exclusive house furnishers and decorators. On the side streets adjacent to Fifth ave. above 42d st., and along Madison ave. are to be found a multitude of unusual shops, devoted to high-grade specialties, antiques, rare laces, choice etchings and engravings, etc.

But it would be quite misleading, in a city of such huge proportions as New York, to imply that the shops worth patronizing are confined to any one locality. On the contrary, they are scattered everywhere, along upper Broadway, on the cross-streets, and even in the downtown business and financial districts. Not a few bargains of an unusual sort may be picked up in the numerous arcades in the larger office buildings and the various railroad terminals.

Shops fall into two general classes, the department stores and the smaller shops carrying but one line of goods. The department stores offer goods of all grades up to the most costly imported treasures. The following list, arranged in geographical order, indicates only the general run of prices and the especially good departments. **Wanamaker's**, betw. 8th and 10th sts., Broadway and 4th ave. (Subway to Astor place or surface cars on Broadway or 4th ave.) Two stores, connected by underground aisles and a bridge. Especially good in silks, kitchen utensils, Japanese goods, china. Carries a line of English imported coats, hats, etc. (Restaurant see p 25). **Hearn's** 14th st., S. side, betw. 5th and 6th aves. Very low-priced goods; especially large line of infants' clothing and boys' suits. **Greenhut Co.**, formerly two stores 6th ave. and 18th st., on opposite sides of the street, but the store on the West Side (originally Altman's) is now closed. Low-priced goods, wide range of departments. **Gimbel's**, Broadway and 33d st., one of the most recent of New York's department stores. It carries a high-grade stock and has an especially fine line of furniture and of silks and other dress goods. Its semi-annual "Promenade des Toilettes" is one of the familiar features of New York life. (Restaurant see p. 25.) **Macy's** (Pl. III—C2) 6th ave., between 34th and 35th sts. 6th ave. elevated to 34th st., or surface cars. Seeks reputation of being a "price-cutter." Good grocery and delicatessen department, business stationery, glassware, dress trimmings. (Restaurant see p. 25.) The following stores have no departments of groceries, etc.: **McCreery's**. (p. 183) 34th st., N. side, betw. 5th and 6th aves. Somewhat higher grade goods carried; specialty silks. **Altman's**, (Pl. III—D2) 5th ave. and 34th st., beautiful, high-grade stock; specialties, silks, lingerie, rugs and house furnishings. Takes pride in the high

standard of its retail service. **Lord & Taylor** (p. 184), 5th ave. and 38th st. Is the newest and most beautiful of the large stores. Prices not high considering the quality of the goods. Specialties, costumes, suits, silk, stockings. (Restaurant see p. 25.) **Stern's** (Pl. I—B3) 42nd st., N. side betw. 5th and 6th aves. Prices and goods similar to McCreery's Specialty gloves. **Best, Bonwit Teller, and Franklin Simons**, though as large as department stores, have been grouped with the specialty shops, because their departments cover a narrower range.

The following classified list of specialty shops makes no pretense of being exhaustive; it merely suggests for the benefit of the stranger in the city a few of the admittedly leading stores in each line. The prices range higher than in the department stores and much of the stock is imported.

ANTIQUES AND BRIC-A-BRAC: *Duvecn Bros.*, 720 5th Ave.; *Charles of London*, 718 5th Ave.; *C. & E. Canessa*, 547 5th Ave.; *Aimone Galleries*, Madison Ave. and 45th St.; *Boston Antique Shop*, 275 5th Ave.; *Worch of Paris*, 467 5th Ave.; *Frank Bowles*, 422 Madison Ave.; *House of Philip Oriol*, 23 E. 47th St.; *Villoresi*, 15 E. 47th St.; *Olivotti & Co.*, 352 Madison Ave.; *Russian Antique Shop*, 1 E. 28th St.

BOOKSELLERS: For a city of its size, New York is poorly supplied with bookstores. The continental traveller will especially note the lack of second-hand booksellers. New York has, however, a few bookshops which, in sumptuous setting and equipment, are unrivaled the world over. The *Scribner store is perhaps the most beautiful bookstore in the world, and *Brentano's the largest in New York. *Charles Scribner's Sons*, 597-599 Fifth Ave., with an extensive collection of all kinds of books, fine bindings, rarities, etc.; *G. P. Putnam's Sons*, 2-6 W. 45th St.; *Robert H. Dodd*, Fourth Ave. and 30th St., rarities; *E. P. Dutton & Co.*, 681 Fifth Ave.; *Brentano*, Fifth Ave., cor. 27th St. (large foreign department); *Fleming H. Revell Co.*, 156 Fifth Ave. (especially religious); *William R. Jenkins Co.*, 851 Sixth Ave.; *Lemcke & Buechner*, 30-33 W. 27th St. (German books); *Steckert, G. E., & Co.*, 155 W. 25th St. (German); *Steiger, E., & Co.*, 49 Murray St. (German). The two newest bookshops, *The Lord & Taylor Bookshop*, 5th Ave. and 38th St., and *The Sunwise Turn*, 2 E. 31st St., make a point of up-to-date methods.—**SECOND-HAND BOOKSELLERS:** *Smith*, 48 Wall St., rare books only; *Mendoza*, 17 Ann St.; *Schulte*, 132 E. 23d St.; *Malkan*, 42 Broadway.—**MAPS:** *Hammond*, 30 Church St.

CATERERS: *Louis F. Mazzetti*, 103-107 W. 49th St.; *Dean's*, 628 5th Ave.; *Cardani*, 6th Ave. and 53d St.; *Plaza Catering Company*, 431 Park Ave.

CHINA AND GLASS: *Gilman Collamore & Co.*, 5th Ave. and 30th St.; *Davis, Collamore & Co.*, 5th Ave. and 48th St.; *Haviland & Co.*, 11 E. 36th St.; *Higgins & Seiter*, 9 E. 37th St.; *Long Sang Ti Co.*, 293 and 323 5th Ave.; *Ovington Bros. Co.*, 314 5th Ave.; *Plummer & Co.*, 7 E. 35th St.; *Royal Copenhagen Porcelain Co.*, 256 5th Ave.

CHILDREN'S CLOTHING: *Best* cor. 5th ave. and 36th st.; *DePinna*, 625 5th ave., W. side, cor. 50th st.

DRUGGISTS: *Riker Drug Stores*, 2 W. 14th St., 6th Ave. and 23d St., 6th Ave. and 42d St., 42d St. near 5th Ave., 7th Ave. and 34th

St., Broadway and 46th St., 15 W. 34th St., also 33 other branches in Manhattan and the Bronx; *Liggett's Drug Stores*, Broadway and 34th St., Grand Central Station, and nearly forty branches. *Hetherington*, 53 E. 42d St. *The Caswell-Massey Company*, 1240 Broadway. *Fraser & Co.*, 583 5th Ave.; *Kalish Pharmacy*, 4th Ave. and 23d St., 6th Ave. and 58th St., and 626 Madison Ave. *Larimore & Co.*, 1 W. 46th St. *Boisnot Apothecary*, The Ansonia. *James' Drug Stores*, Hotel Astor, also three other branches. *Haas Pharmacy*, 38 E. 22d St., 28 W. 38th St.

FLORISTS: *Bogart*, 970 6th Ave.; *M. A. Bowe*, 332 5th Ave.; *Bards*, 341 Madison Ave. and 114 W. 72d St.; *The Fernery*, 22 E. 33d St.; *Fleischman*, 500 5th Ave., 30 Church St.; *McConnell*, 611 5th Ave.; *McKenny*, 1 E. 42d St.; *Myer*, Madison Ave. and 58th St.; *Rosary Flower Co.*, 24 E. 34th St.; *Rosow*, 4 W. 40th St.; *Siebrecht & Bros.*, 43 W. 46th St.; *J. H. Small & Sons*, Waldorf-Astoria and 503 Madison Ave.; *Stunpp*, 761 5th Ave.; *Thorley*, 502 5th Ave.; *Van Praag Florist Co.*, 4 W. 40th St.; *Warendorff*, Madison Ave. and 59th St., the Hotel Ansonia, and cor. Liberty and Nassau Sts.; *Thomas Young, Jr.*, 541 5th Ave.

FURS: *C. G. Gunther & Sons*, 391 5th Ave.; *Shayne & Co.*, 126 W. 42d St.; *Revillon Frères*, 19 W. 34th St.; *A. Jackel & Co.*, 384 5th Ave.; *Russek*, 358 5th Ave.; *Mischo & Co.*, 29-35 W. 32d St.; *Konvalinka & Weiss*, 36 Maiden Lane.

GLOVES: *Centemeri*, 296 5th Ave., W. side, near 31st St.; *Cross*, S. W. corner 5th Ave. and 37th St. (heavy gloves).

GROCERIES: **Park & Tilford*, 5th Ave. and 26th St., 784 5th Ave., Madison Ave. and 76th St., and nine other branches (make excellent candies also); *Acker, Merrill and Condit Co.*, 135 W. 42d St., 366 5th Ave., 6th Ave. and 57th St., and 27 other branches; *Charles & Co.*, 44 E. 43d St.; *Macy's* (see Department Stores); *Vendome*, 10 E. 47th St. (caviar and imported delicacies); *Maison Française*, 4 E. 46th St. (caviar, etc.); **Mouquin Rest. and Wine Co.*, Ann St. near Broadway (French canned goods, cheeses, etc.); **Cella Bros.*, 154 West Broadway, (Italian cheeses, spaghetti, and canned goods).

HATS (for Men): *Dobbs & Co.*, 242 5th Ave.; *Dunlap & Co.*, 180 5th Ave. and 181 Broadway; *Knox*, 452 5th Ave. and 16 Broadway; *Wallach Brothers*, 1201 Broadway, 647 8th Ave., 248 W. 125th St.; *Young Bros.*, 849, 903, 1197, 1361 Broadway.

LACES: *Sara Hadley*, 9 E. 35th St.; *Fertig*, 34th St. near Madison Ave.; *Pietro Cattadori* (Venetian Laces and Linens), 734 5th Ave.; *Saleby's "Real Lace Shop,"* 14 E. 34th St.; *Specialty Lace Shop*, 3 E. 45th St.

LEATHER GOODS (See also Trunks, etc.): *Mark Cross Co.*, 404 5th Ave.; 253 Broadway; *Epstein*, 171 Madison Ave.; *Gras & Co.*, 41 W. 32d St.; *H. J.*, 64 Lispenard St.; *Lchman & Co.*, 325 5th Ave.; *London Leather Goods Shoppe*, 240 5th Ave.; *Wilcox & Wilcox*, 286 5th Ave.; *Charles R. Wolff*, 325 5th Ave.

LINENS AND EMBROIDERIES: **McCutcheon*, 345 5th Ave., cor 34th St.; *McGibbon*, 1-3 W. 37th St.; *Walpole Bros.*, 373 5th Ave.; *Grande Maison de Blanc*, 540 5th Ave.; *Gebruder Mosse*, 19 W. 45th St.; *Porto Rico Store*, Madison Ave., near 47th St.

MEN'S FURNISHING GOODS: *Samuel Budd*, 572 5th Ave., 149 Broadway; *Guryan's English Shop*, 292 5th Ave.; *Kaskel & Kaskel*, 316 5th Ave.; *Pinto Bros.*, 63 W. 42d St., 713 and 858 Broadway; *J. W. Ryan*, Hotel McAlpin and Pennsylvania Terminal; *Tripler & Co.*, 35 E. 42d St.; *Weber & Heilbronner*, 5th Ave. and 42d St., 241, 345, 757, 1363 and 1505 Broadway, 27 New St., 20 Cortlandt St.;

White & White, 335 Broadway, 25 Cortlandt St., 49 Nassau St.; *Wolff's Shirt Shops*, 317 Broadway, 139 Nassau St., 26 Cortlandt St., 110 Chambers St.; *James P. Carey*, Grand Central Terminal. See also TAILORS, p. 79.

MUSIC PUBLISHERS AND DEALERS: *Breitkopf & Hartel*, 22 W. 38th St.; *Ditson & Co.*: 8 E. 34th St.; *Pond & Co.*, 18 W. 37th St.; *Schirmer*, 3 E. 43d St.; *Novello, Ewer & Co.*, 2 W. 45th St.; *Schuberth & Co.*, 11 E. 22d St.; *Witmark & Sons*, 144 W. 37th St.

ORIENTAL GOODS: *Vantine's*, S. W. cor. of 5th Ave. and 39th St.; *Yamanaka*, 259 5th Ave.; *Noorian*, 255 5th Ave.; *Banta*, 261 5th Ave.; *Long Sang Ti Chinese Curio Company*, 323 5th Ave.; ORIENTAL RUGS: *Donchian & Co.*, 262 5th Ave.; *Kent-Costikyan*, 485 5th Ave.; *Mumford*, 2 E. 41st St.—(in China-town; take 3d Ave. Elevated to Chatham Sq): *Wing Tong Fook*, 5 Mott St.; *Say Kee Company*, 7-9 Mott St.; *Wing On Wo*, 13 Mott St.; *Quong Sun Chong*, 30 Mott St.; *Ching Chong & Co.* (Chinese jewelry, jade a specialty), 37 Mott St.

OPTICIANS: *E. B. Meyrowitz*, 237 and 615 5th Ave.; *Paul A. Meyrowitz*, 389 and 539 5th Ave.; *Gall & Lembke*, 5 W. 42d St.; *GaNun & Parsons*, 13 W. 42d St., *M. H. Harris*, 27 W. 34th St., 54 E. 23d, and four other branches; *Yanss Optical Company*, 3 E. 23d St. (glasses only).

PHOTOGRAPHERS: *Bradley Studios*, 435 5th Ave.; *Campbell Studio*, 538 5th Ave.; *Aimé Dupont*, 574 5th Ave.; *Falk*, 580 5th Ave.; *Toyo Kikuchi*, 437 5th Ave.; and 159 W. 99th St.; *Marceau*, 258 5th Ave.; *Mishkin Studio*, 467 5th Ave.; *Pach*, 570 5th Ave.; *Sarony*, 362 5th Ave.; *White Studio*, 1546 Broadway; *Pirie McDonald*, 576 5th Ave.; *Hollinger*, 582 5th Ave.; *Kazanjan*, 707 5th Ave.; *The Misses Selby*, 628 5th Ave.

PICTURE IMPORTERS AND DEALERS: *American Art Galleries*, 6 E. 23d St.; *Anderson Galleries*, 284 Madison Ave.; *Arlington Art Gallery*, 274 Madison Ave.; *Duveen Brothers*, 720 Fifth Ave.; *Kleinberger Galleries*, 709 Fifth Ave.; *D. B. Butler & Co.*, 601 Madison Ave.; *Snedecor & Co.*, 107 W. 46th St.; *Erich Galleries*, 707 5th Ave.; *Fifth Avenue Art Galleries*, 546 5th Ave.; *Folsom Galleries*, 396 5th Ave.; *Goupil and Company* (of Paris), 56 W. 46th St.; *Keppel & Co.*, 4 E. 39th St.; *Knoedler & Co.*, 556 5th Ave.; *Montross Gallery*, 550 5th Ave.; *Macbeth*, 450 5th Ave.; *Murray Hill Art Galleries*, 17 E. 31st St.; *Strauss*, 285 5th Ave.

SILVER, JEWELRY, WATCHES: Formerly all silversmiths and jewelers were in Maiden Lane, where some of the silversmiths still remain. Later Union Square became the popular jewel market. *Tiffany & Co.* were the first to move from there to their present building at 5th Ave. and 37th St. in 1905. The large firms are now nearly all in this neighborhood: *Black, Starr & Frost*, 594 5th Ave.; *Carlton & Co.*, 634 5th Ave.; *Dreicer & Co.*, 560 5th Ave.; *Gattle & Co.*, 634 5th Ave.; *Gorham Co.*, 5th Ave. and 36th St.; *Gutmann*, 303 5th Ave.; *Howard & Co.*, 624 5th Ave.; *Kirkpatrick & Co.*, 624 5th Ave.; *Kohn & Son*, 321 5th Ave.; *Lebolt & Co.*, 534 5th Ave., *Mrs. Lynch's Son, Inc.*, 229 W. 42d St.; *Marcus & Co.*, 544 5th Ave.; *Picksley & Co.*, 570 5th Ave.; *Reed & Barton*, 318 5th Ave.; *Theo. B. Starr*, 576 5th Ave.; *John Wells*, 307 5th Ave.

SPORTING GOODS: *Abercrombie & Fitch*, 53 W. 36th St.; *Spalding*, 126 Nassau St. (wholesale and retail), 523 5th Ave.; *Crooke*, 1166 Broadway, E. side, near 28th St. (fishing tackle); *Van Lencerke*, 200 5th Ave., W. side, near 23d St. (guns); *Franklin Simon*, 5th Ave., W. side, near 38th St. (women's riding habits).

STATIONERS: *Dempsey & Carroll*, 431 5th Ave.; *Tiffany*, 5th Ave. and 37th St.; *Gorham Co.*, 5th Ave. and 36th St.; *Brentano's*, 5th Ave. and 27th St. (these are the leading houses for high-class stationery,

wedding invitations, etc.); *H. K. Brewer*, 503 5th Ave.; *Mayfair*, 657 5th Ave.; *Tower Novelty Company* (commercial stationery and novelties), 18 E. 23d St., main store, Broadway; *Dennison Manufacturing Company*, 5th Ave. and 26th St. (fancy papers for decorative purposes, tags, labels and other desk conveniences).

TAILORS: The more exclusive men's tailors are to be found on Fifth Ave., between Madison Sq. and 50th St. Among the better known may be mentioned *J. W. Bell, Son & Co.*, 437 Fifth Ave.; *John Patterson & Co.*, 10 E. 33d St.; *Everall Bros.*, 463 Fifth Ave.; *M. Rock*, 315 Fifth Ave.; *Wetzel*, 2 E. 44th St.; *Sandford & Sandford*, 542 Fifth Ave. The leading clothiers, carrying a large stock of ready-made garments are: *Brooks Brothers*, 346 Madison Ave.; *Brokaw Brothers*, Broadway, near 42d St.; *George G. Benjamin*, Broadway and 24th St.; *Rogers, Peet Co.*, 479 Fifth Ave., 1302 Broadway, 258 Broadway; *Browning, King & Co.*, Broadway, near 32d St. All these houses carry a full line of men's furnishing goods.

TOYS: *F. A. O. Schwartz & Co.*, 303 Fifth Ave.; *Strauss Toy Shops Co., Inc.*, Grand Central Terminal, Penn. Sta. Arcade, and Hudson Terminal Concourse. *Mayfair*, 655 Fifth Ave.; *Maison Josef, The Children's Shop*, 8 E. 46th St. Also in the chief Department Stores, especially around the holidays.

TRUNKS, TRAVELING BAGS, ETC. (See also *Leather Goods*): *Cattnach*, 23 W. 45th St.; *Cherry*, 288 Fifth Ave.; *Crouch & Fitzgerald*, 154 Fifth Ave., 177 Broadway, 14 W. 40th St.; *Doyle Bros.*, 335 Fifth Ave., 40 Cortlandt St.; *Innovation Trunk Co.*, 329 Fifth Ave.; *Likly Luggage Co.*, 279 Fifth Ave.; *Charles W. Wolf*, 240 Fifth Ave., 15 Beaver St., 102 Nassau St., 22 Cortlandt St.

UMBRELLAS AND WALKING STICKS: *Harrison*, 353 Fifth Ave., E. side, near 34th St.; also 1140 Broadway, W. side, near 27th St.; *Reid*, 294 Fifth Ave.; also 1476 Broadway, E. side, near 42d St.

WOMEN'S CLOTHING: *Franklin Simon & Co.*, 414 5th Ave.; *Bonwit Teller & Co.*, 5th Ave. and 38th St.; *Arnold, Constable & Co.*, 5th Ave. and 40th St. The following shops carry only the choicest lines of goods: *J. M. Gidding & Co.*, 564 5th Ave.; *L. P. Hollander & Co.*, 550 5th Ave.; *Alice Maynard*, 546 5th Ave.; *Samuel Lorber*, 1 E. 46th St.; *H. Bendel, Inc.*, 10 W. 57th St.; *Hickson & Co.*, 661 5th Ave.; *Bruck Weiss Millinery, Inc.*, 4 W. 57th St.

XVI. Churches. Religious Services

For the convenience of visitors wishing to attend service at churches of their own denomination, the following selected list of more important places of worship is given, the denominations being classed alphabetically,

There are in all about 1400 churches in Greater New York, inclusive of chapels and missions. They are divided between the separate boroughs as follows: Manhattan, 527; Bronx, 153; Brooklyn, 504; Queens, 161; Richmond, 57. If we include the churches within easy reach in Jersey City and Hoboken, the sum total is 1540, a number slightly in excess of London. The different denominations are represented as follows, in the order of their numerical importance: *Roman Catholic*, 321; *Protestant Episcopal*, 213; *Lutheran*, 170; *Methodist Episcopal*, 157; *Presbyterian*, 146; *Baptist*, 125; *Reformed*, 105; *Jewish*, 97; *Congregational*, 57; *Christian Scientists*, 11; *Unitarian*, 9; *Universalist*, 6; *Society of Friends*, 5.

The usual hours at which services are held are 11 A. M. and either 4 or 8 P. M. Announcements of services at many of the leading churches, themes of the sermons, special musical programs, etc., are usually to be found in the Saturday papers.

I. MANHATTAN

BAPTIST: *Judson Memorial* (p. 175), Washington Sq. S., cor. Thompson St.—*Madison Avenue*, cor. Madison Ave. and 31st St.; Rev. Charles A. Eaton, D.D., pastor.—*Fifth Avenue*, No. 8 W. 46th St.; Rev. Cornelius Woelfkin, pastor; holds union services with Calvary Baptist Church, 125 W. 57th St.—*First Baptist*, Broadway and 79th St.—*Central Baptist*, Amsterdam Ave. and 92d St.—*Hope*, 104th St. and Broadway.

LUTHERANS: *Holy Trinity*, 65th St. and Central Pk. W.—*St. James*, Madison Ave. and 73d St.—*Advent*, Broadway and 93d St.

METHODIST EPISCOPAL: *John Street* (p. 132), No. 44 John St.—*Washington Square*, W. 4th St., near 6th Ave.—*Metropolitan Temple*, No. 48 7th Ave.—*Madison Avenue*, Madison Ave. and 60th St.—*Grace*, W. 104th St., betw. Columbus and Amsterdam Aves.

MORAVIAN: *First*, Lexington Ave. and 30th St.

CHRISTIAN SCIENTISTS: *First Church of Christ, Scientist* (p. 243), Central Pk. W. and 96th St.—*Second Church of Christ, Scientist*, Central Pk. W. and 68th St.

CONGREGATIONAL: *Broadway Tabernacle* (p. 173), Broadway and 56th St.; Rev. Charles E. Jefferson, D.D., pastor.—*Manhattan Congregational*, Broadway and 76th St.

SOCIETY OF FRIENDS: *East Fifteenth Street*, Rutherford Pl. and 15th St.—*Twentieth Street* (orthodox), 144 E. 20th St.

JEWISH: *Temple Emanu-El* (p. 196), 5th Ave. and 43d St.; Rev. Joseph Silverman, rabbi.—*Beth-El*, 5th Ave. and 76th St.—*Shearith-Israel* (p. 243), Central Pk. W., cor. 70th St.—*West Side Synagogue* (*Shaaray Tefilla*), 156 W. 82d St.—*Temple Israel of Harlem*, Lenox Ave. and 120th St.—*Free Synagogue*, Synagogue House, 36 W. 68th St.; Stephen S. Wise, rabbi; Sunday services 11 A. M., at Carnegie Hall; Friday evening, at 8.15; Clinton Hall, 151 Clinton St.

PRESBYTERIAN: *Fifth Avenue* (p. 204), Fifth Ave., cor. 55th St.; Rev. John Henry Jowett, D.D., pastor. *Madison Square Presbyterian* (p. 206), Madison Sq., cor. 24th St.; Rev. Charles H. Parkhurst, D.D., pastor. *Old First* (p. 178), Fifth Ave. and 11th St.; Rev. Howard Duffield, D.D., pastor. *Brick* (p. 184), Fifth Ave. and 37th St.; Rev. William Pierson Miller, D.D., pastor. *Central*, 212 W. 57th St. *Good Shepherd*, 152 W. 66th St. *Madison Avenue*, Madison Ave., cor. 73d St. *Rutgers*, Broadway and 73d St. *West End Presbyterian*, Amsterdam Ave. and 104th St. *Park Avenue Presbyterian*, Park Ave. and 85th St. *West Park*, Amsterdam Ave. and 86th St. *Fourth*, West End Ave. and 91st St. *Scotch Presbyterian*, Central Park W. and 96th St. *University Place*, 10th St. and University Pl. *Greenwich*, 145 W. 13th St.

PROTESTANT EPISCOPAL: *Cathedral of St. John the Divine* (p. 257), Morningside Heights and 113th St.; Rt. Rev. David Hummell Greer, D.D., Bishop of New York. Sunday services: 8 a. m.; Holy Communion, 11 a. m.; first and third Sundays, Holy Communion and sermon, second and fourth Sundays, morning prayer and sermon; 4 p. m., evensong and sermon. Weekday services: 7.30 a. m., 12 m., 5 p. m. *Trinity*, Broadway, opposite Wall St. (Pl. II—B4; p. 132). Rev. William T. Manning, D.D., rector; Services: Sundays, 8, 10.15, 11 a. m., 3.30, 8 p. m.; weekdays, 7.30, 9 a. m., 3 p. m. Special midday service daily (except Saturdays). The following are chapels of Trinity Parish: 1. *St. Paul's Chapel* (Pl. II—B2; p. 137), Broadway and Fulton St.; Rev. William Montague Geer, rector; Sunday services: 2.30 a. m. (for night-workers), 8, 10.30 a. m., 8 p. m.; daily midday services: 12.05 and 1.05 p. m.; 2. *St. Luke's Chapel*, 483 Hudson St.; Sunday services: 8, 9.15, 11 a. m., 8 p. m.; 3. *St. Augustine's Chapel*

(p. 152), 105 E. Houston St.; Sunday services: 7.30, 10.30 a. m., 8 p. m.; 4. *Trinity Chapel*, 15 W. 25th St.; 5. *St. Chrysostom's Chapel*, Seventh Ave. and 39th St.; 6. *St. Agnes' Chapel*, 92d St. W. of Columbus Ave.; 7. *Chapel of the Intercession* (p. 345), 155th St. and Broadway; Sunday services: 8.45, 9.45, 10.30 a. m., 4, 8 p. m. *Grace Church* (p. 155), Broadway and 10th St.; Rev. Charles Lewis Slatery, rector; Sunday services: 8 and 11 a. m.; June to October, 8 p. m. *St. George* (p. 224), Stuyvesant Sq. and 16th St.; Sunday services: 8, 11 a. m., 3.15 and 8 p. m. *St. Mark's in the Bowverie* (p. 157), Second Ave. and 10th St.; Rev. William Norman Guthrie, rector; Sunday services, 8 and 11 a. m., 8 p. m. *St. Bartholomew's* (p. 213), Madison Ave. and 44th St.; Rev. Leighton Parks, D.D., rector; Sunday services: Holy Communion, 8 a. m. and first Sunday in the month, 11 a. m.; morning prayer and sermon, 11 a. m.; evening prayer, 8 p. m. *Heavenly Rest*, 551 Fifth Ave., near 45th St. *St. Thomas* (p. 203), Fifth Ave. and 53d St.; Rev. Ernest M. Stires, D.D., rector; Sunday services: 8 and 11 a. m., 4 p. m.; Wednesday and Friday, 10 a. m. *Zion and St. Timothy*, 332 W. 57th St. *St. James*, Madison Ave. and 71st St.; Rt. Rev. Frederick Courtney, D.D., rector. *St. Ignatius*, West End Ave. and 87th St. *St. Michaels'*, Amsterdam Ave. and 99th St.; Sunday services: 7.30, 8 and 11 a. m., 4 and 8 p. m.

REFORMED: *First Collegiate* (Middle), Second Ave. and 7th St. *Second Collegiate* (Marble), Fifth Ave. and 29th St. (p. 181); Rev. David James Burrell, D.D., minister. *Third Collegiate* (St. Nicholas), Fifth Ave. and 48th St. (p. 198); Rev. Malcolm James MacLeod, D.D., minister. *Fourth Collegiate* (West End), West End Ave. and 77th St.; Sunday services: 11 a. m. and 4.30 p. m. *Madison Avenue*, Madison Ave. and 57th St. *Hamilton Grange*, Convent Ave. and W. 149th St. *Harlem*, Lenox Ave. and 123d St.

REFORMED EPISCOPAL: *First*, Madison Ave. and 55th St.

ROMAN CATHOLIC: *St. Patrick's Cathedral* (Pl. IV—E1; p. 199), Fifth Ave. and 50th St.; His Eminence, John M., Cardinal Farley; Holy Mass: Sundays, 6, 7, 8, 9, 10 and 11 a. m.; Vespers, 4 p. m. *St. Paul the Apostle* (Paulist Fathers) Columbus Ave. and 59th St. (p. 233); Very Rev. John J. Hughes, C.S.P. *St. Francis Xavier*, 46-48 W. 16th St. *St. Leo*, 11 E. 26th St. *St. Patrick* (Old Cathedral), Mott, Prince and Mulberry Sts. (p. 152). *Blessed Sacrament*, 148-66 W. 71st, cor. Broadway. *Holy Innocents*, 126 W. 37th St. *Holy Name*, N. W. cor. Amsterdam Ave. and 90th St. *St. Francis of Assisi*, 139 W. 31st St. *St. Gregory the Great*, W. 90th St., near Columbus Ave. *St. Stephen*, 149 E. 28th St. *St. Vincent Ferrer*, S. E. cor. Lexington Ave. and 66th St. *St. Malachy*, 239 W. 49th St.

UNITARIAN: *All Souls'* (p. 215), Fourth Ave. and 20th St. *Messiah*, 61 E. 34th St.; Rev. John Haynes Holmes, pastor.

UNITED PRESBYTERIANS: *First*, Central Park W. and 108th St. *Second*, 123 W. 12th St.

UNIVERSALIST: *Divine Paternity* (Fourth), Central Park W. and 76th St.

MISCELLANEOUS: *Bowery Mission*, 227 Bowery; Gospel meetings every evening, and 11.30 on Sundays. *Broome Street Tabernacle*, 295 Broome St.; Sunday services: 5 p. m. (Italian), 8 p. m. (English). *Church of the Strangers* (Interdenominational), 309 W. 57th St. *Five Points Mission*, 62 Park St. *Labor Temple* (Institutional Church), E. 14th St., at Second Ave. *McAuley's Cremorne Mission*, 216 W. 35th St. *New Thought Church*, 110 W. 34th St. *Salvation Army*, Headquarters, 220-230 W. 14th St.; Gospel services held nightly on the streets and in 25 halls. *Society for Ethical Culture*, Central Park W., cor. 64th St.; Sunday services: 11 a. m. *Vedanta Society*, 135 W. 80th St.

2.—BROOKLYN

BAPTIST: *Baptist Temple*, Third Ave., cor Schermerhorn St. *Emmanuel*, Lafayette Ave., cor. St. James Pl.

CHRISTIAN SCIENTIST: *First Church of Christ, Scientist*, New York Ave., cor. Dean St.

CONGREGATIONAL: *Plymouth* (Pl. XIII—A3; p. 407), Orange St. near Hicks; formerly Henry Ward Beecher's church. Present pastor, Rev. Newell Dwight Hillis, D.D. *Church of the Pilgrims* (Pl. XIII—B4), cor. Remsen and Henry Sts. *South*, cor. Court and Presidents Sts.

SOCIETY OF FRIENDS: *Friends*, 110 Schermerhorn St. *Friends* (Orthodox), cor. Lafayette and Washington Aves.

JEWISH: *Temple Israel*, Bedford and Lafayette Aves.

LUTHERAN: *St. Peter's*, Bedford Ave., near De Kalb Ave.

METHODIST EPISCOPAL: *First* (Sands Street Memorial), Henry and Clark Sts. *Hanson Place*, Hanson Pl., cor. St. Felix St. *New York Avenue*, New York Ave., Dean and Bergen Sts.

PRESBYTERIAN: *First*, Henry St., near Clark St. *Spencer Memorial*, Remsen St., cor. Clinton, *Lafayette Avenue* (Pl. XIII—D2), Lafayette Ave. and South Oxford St. *Westminster*, Clinton St., cor. First Pl.

PROTESTANT EPISCOPAL: *Holy Trinity* (Pl. XIII—B4; p. 415), Clinton St. cor. Montague St.; Rev. J. H. Melish, rector. *Grace* (p. 411), Hicks St. and Grace Ct. *St. Ann's* (p. 413), cor. Clinton and Livingston Sts. *St. Paul's*, cor. Clinton and Carroll Sts. *St. Bartholomew's*, Pacific St., near Bedford Ave.

REFORMED: *First*, Seventh Ave. and Carroll St. *Reformed Church on the Heights*, Pierrepont St., near Henry St.

REFORMED EPISCOPAL: *Reconciliation*, Nostrand and Jefferson Aves.

SWEDENBORGIAN: *Church of New Jerusalem*, Monroe Pl. and Clark St.

ROMAN CATHOLIC: *St. James* (Pro-Cathedral), cor. Jay and Chasol St. (p. 401). *St. Paul's* (Pl. XIII—C4), cor. Court and Congress Sts. *Queen of All Saints*, cor. Lafayette and Vanderbilt Aves. (p. 438). *St. Francis Xavier*, cor. Sixth Ave. and Carroll St. *St. Agnes*, cor. Hoyt and Sackett Sts. *St. Joseph*, Pacific St. and Vanderbilt Ave. *St. Augustine*, 6th Ave. and Sterling Pl. (p. 421).

UNITARIAN: *Church of the Savior*, cor. Pierrepont St. and Monroe Pl.

UNIVERSALIST: *All Souls'*, Ocean and Ditmas Aves.

3.—FOREIGN CHURCHES

As a consequence of the almost unparalleled polyglot population of New York, it is possible for visitors from a score of different countries to hear divine service conducted in their native language. A selection of the foreign churches in Manhattan is here given. It should be remembered, however, that there is quite as varied an assortment in Brooklyn, and that Jersey City has several important German churches and an assortment of Russian, Polish and other Slav places of worship in the neighborhood of the big sugar refineries.

ARMENIAN: *Armenian Evangelical* (Congregational), services held in Adams Memorial Presbyterian Church, 207 E. 30th St. Armenian services (P. E.) in *St. Bartholomew's Chapel*, Sundays, 4.30 p. m.

BOHEMIAN: *John Hus* (Presbyterian), 247 E. 74th St. *Our Lady of Perpetual Help* (R. C.), 323 E. 61st St.

CHINESE: *First Chinese Presbyterian*, 223 E. 31st St.

FRENCH: *St. Vincent de Paul* (R. C.), 127 W. 23d St. *French Evangelical* (Presbyterian), 126 W. 16th St. *Saint-Esprit* (P. E.), 47 E. 27th St. *Notre Dame de Lourdes* (R. C.), Morningside Ave. and 114th St.

GERMAN: *First German* (Bapt.), 334 E. 14th St. *German Emmanuel* (Bapt.), 411 E. 75th St. *St. Peter's* (Lutheran), 631 Lexington Ave. *St. Luke's* (Lutheran), 233 W. 42d St. *Washington Heights* (Lutheran), Broadway and 153d St. *St. Paul's* (M. E.), 308 E. 55th St. *First German Methodist Episcopal*, 48 St. Mark's Pl. *Sixty-Eighth Street German Reformed*, 355 E. 68th St. *German Evangelical Reformed*, Ave. B and 5th St. *St. John the Baptist* (R. C.), 209 W. 30th St. *Most Holy Redeemer* (R. C.), 165 E. 3d St.

HUNGARIAN: *Fourteenth Street* (Presby.), 244 E. 14th St. *Hungarian Reformed*, 121 E. 7th St. *First Magyar* (Presby.), 233 E. 116th St.

ITALIAN: *Calvary Chapel* (P. E.), 346 E. 23d St. *San Salvatore* (P. E.), 359 Broome St. *First Italian Baptist*, 1 Henry St. *Most Precious Blood* (R. C.), 113 Baxter St. *St. Ann's* (R. C.), 308 E. 110th St.

JAPANESE: *Japanese Mission* (undenominational), 330 E. 57th St.

POLISH: *St. Clemens* (R. C.), 552 W. 50th St. *St. Stanislas* (R. C.), 107 7th St.

RUSSIAN: *Orthodox Cathedral of St. Nicholas* (Greek Cath.), 15-21 E. 97th St.

RUTHENIAN GREEK: *St. George's* (R. C.), 332 E. 20th St.

SLOVAK: *St. John of Nepomuk* (R. C.), 350-54 E. 67th St.

SPANISH: *Our Lady of Guadalupe* (R. C.), 229 W. 14th St. *Spanish Evangelical Church* (Presby.) in Chapel of *Madison Square Presbyterian Church*, Madison Sq. and 224th St. *Our Lady of Hope* (R. C.), 157th St., W. of Broadway.

SWEDISH: *First Swedish* (Bapt.), 141 E. 55th St. *Swedish Bethesda* (Cong.), 138 E. 50th St. *Gustavus Adolphus* (Luth.), 151 E. 22d St. *Swedish Methodist Episcopal*, Lexington Ave. and 52d St.

SYRIAN: *St. Joseph's Maronite Chapel* (R. C.), 46 Washington St.

Among the chief churches for *Colored Persons* are *St. Benedict the Moor's* (R. C.), Eighth ave., cor. of W. 53rd st.; *St. Cyprian's Chapel* (Episcopal), 171 W. 63rd st.; *St. James'* (Presbyterian), 357 W. 51st st.; *Abyssinian*, 242 W. 40th st.; and the Methodist Episcopal Churches of *St. Mark's* (231 W. 53rd st.), and *Bethel* (233 W. 25th st.).

The **Young Men's Christian Association** of New York City was organized in 1852 and incorporated in 1866 for the physical, mental, social and spiritual improvement of young men and boys. 27 of the 40 branches have buildings costing a total of over \$5,000,000. Among the activities provided in these Associations are gymnasiums, swimming pools, hand-ball courts, athletic grounds, summer camps, educational classes, libraries, reading rooms, billiard rooms, bowling alleys, social rooms, restaurants, dormitories, and social and religious gatherings. There are over 2000 dormitory rooms; 26 gymnasiums with an enrollment of 16,995; 14,224 students in educational classes at an annual expense of \$118,285 or

over \$8.00 per student; an annual total at religious meetings of over half a million; an average daily attendance at these Association buildings of 15,467; and a total membership of 32,933. The organization is supported by voluntary contributions, membership fees, and rents. Membership dues are about \$12.00 per annum in the city branches, which can be paid in installments. The New York Y. M. C. A. will extend privileges to those holding membership tickets of out-of-town Associations and is always glad to have such men visit any of the local branches. Several of the branches have transient rooms maintained exclusively for the benefit of visitors to the metropolis, and any branch secretary will gladly direct any young man, whether a member or not, to a clean moderate-priced rooming house, or give him any other information he may desire. Any young man 18 years of age or over and of good moral character can join by presenting himself at the office of any branch and paying the annual dues. Most branches have a boy's division for boys 12 to 18 years of age, with much lower fees. Most of the branches also maintain an Employment Department in which they help men to secure desirable positions.

The Twenty-third Street Branch was the first Association to have what is considered a building of the modern type. The Railroad Branch Building near the Grand Central Terminal cost \$1,000,000 and is the largest railroad Association building. Central Branch Building in Brooklyn cost \$1,700,000, and is the largest Y. M. C. A. building in the world. The New York city branches are Bowery Branch, 8 East 3d st.; Bronx Union, 470 East 161st st.; East Side, 153 East 86th st.; French, 109 West 54th st.; Harlem, 5 West 125th st.; Italian Work, 322 East 116th st.; 23d Street, 215 West 23d st.; Washington Heights, 531 West 155th st.; West Side, 318 West 57th st.; Young Men's Institute, 222 Bowery; Grand Central Railroad Terminal, 309 Park ave.; Mott Haven Railroad, East 150th st. and Spencer pl.; West 72d Street Railroad, Foot of West 72d st.; West Shore Railroad, Near Durham, N. J.; Pennsylvania Railroad, 8th ave. and 32d st.; Fort Jay Army, Governor's Island; Fort Slocum Army, New Rochelle; Fort Wadsworth, Staten Island; Columbia University Student, Earl Hall, Columbia University; College of City of New York Student, 139th st. and St. Nicholas Terrace; New York University Student, University Heights; Student Club, 129 Lexington ave.; Physician and Surgeon's Club, 346 West 57th st.; Colored Men's, 252 West 53d st. The branches in Brooklyn are Bedford (men), 1121 Bedford ave.; Central, 55 Hanson Place; Eastern District, 179 Marcy ave.; Greenpoint, 99 Meserole ave.; Prospect Park, 357 Ninth st.; 26th Ward, 142 Pennsylvania ave.; Railroad, 47 Borden ave. (Long Island City); Army Branches, one at Fort Hamilton and one at Fort Totten; Navy Branch, 167 Sands st.; Industrial Branch at Bush Terminal; and Colored Men's, 405 Carleton ave.

The offices of the New York State Y. M. C. A. Executive Committee are in the 23d Street Branch, and the offices of the Y. M. C. A. International Committee, which has general supervision of the Association movement in North America, are at 124 East 28th Street.

XVII. Libraries and Reading Rooms

Greater New York contains about 350 libraries, more or less public. Important among them are the *New York Public Library* (Astor, Lenox and Tilden Foundations), with central building at 476 Fifth ave., and 43 branches (free, 9 a. m.-10 p. m.) (p. 186); *Brooklyn Public Library*, 29 branches (free, 9 a. m.-9 p. m.) (p. 416); *Queens Borough Public Library*, 20 branches (9 a. m.-9 p. m.); *Academy of Medicine Library*, 17 W. 43d st. (ref. free, cir. for members, medical, 89,000 v., 20,000 pmps., 10 a. m.-10 p. m.); *American Geographical Society Library*, 156th st. near Broadway (for members, geographical, 50,000 v., 60,000 maps, 10 a. m.-5 p. m.) (p. 346); *American Institute Library*, 19 W. 44th st. (visiting card sufficient introduction, agricultural and industrial, 10,000 v., 9 a. m.-6 p. m.); *American Museum of Natural History*, Columbus ave. and 77th st. (ref. free, natural history, 63,000 v., 9 a. m.-5 p. m., Sat. to 1 p. m.) (p. 300); *Library of American Society of Civil Engineers*, 220 W. 57th st. (ref. free, engineering, 12,000 v., 20,500 pmps., 9 a. m.-10 p. m.); *Library of Bar Association of New York*, 42 W. 44th st. (members only, law, 110,000 v., 8 a. m.-12 midnight) (p. 198); *Bryson Library*, Teachers' College, 525 W. 120th st. (for college, educational, 56,000 v., 8:30 a. m.-10 p. m.) (p. 275); *Children's Museum Library*, 185 Brooklyn ave., Bedford Park, Brooklyn (natural history, 1200 v., also models, 9 a. m. to 5 p. m.) (p. 436); *Library of College of the City of New York*, 139th st. and St. Nicholas Terrace (free for college and for public school teachers, 43,000 v., 8:30 a. m.-4 p. m., Sat. 9:30 a. m.-12 m.) (p. 344); *Columbia University Library*, Morningside Heights (ref. and cir. for university, ref. to others with introduction, 475,000 v., 40,000 pmps., 30,000 German dissertations, 8:30 a. m.-11 p. m.) (p. 265); *Cooper Union Library*, Cooper square (free, 37,000 v., 8 a. m.-10 p. m.) (p. 154); *Library of Hispanic Society of America*, 156th st. near Broadway (Hispanic languages, 75,000 v., 10 a. m.-5 p. m.) (p. 346); *Law Institute Library*, Post Office, rooms 116-122, 4th floor (members only, law, 60,000 v., 9 a. m.-10 p. m.); *Mechanics' Institute Library*, 16-24 W. 44th st. (privilege secured on application, 110,000 v., 9 a. m. to 8 p. m.); *Mercantile Library*, 13 Astor place (subscribers only, 265,000 v., 8:30 a. m.-6 p. m.) (p. 153); *Library of Metropolitan Museum of Art*, Central Park at 85th st. (free, art, 7000 v., 30,000 photographs, 10 a. m.-5 p. m.) (p. 311); *New York Historical Society Library*, 170 Central Park West (members and their friends, American history, 120,000 v., 120,000 pmps., 9 a. m.-6 p. m.) (p. 244);

New York Society Library, 109 University pl. (open, free, daily except Sundays, 100,000 v., 9 a. m.-6 p. m.) (p. 179); *New York University Library* (general, University Heights, for university, 40,000 v., 10,000 pmps., 9 a. m.-5 p. m.; Law School, 100 Washington sq. East, ref. for school, 9 a. m.-11 p. m., Sat. to 9 p. m.); *Pratt Institute Library*, 215 Ryerson st., Brooklyn (free, 105,000 v., 9 a. m.-9:30 p. m.) (p. 430); *Russell Sage Foundation Library*, 130 E. 22d st. (free on presentation of credentials, social sciences, 10,000 v., 15,000 pmps., 8:45 a. m.-5 p. m., Mon., Tues., and Thurs. to 10 p. m.) (p. 221); *United Engineering Societies Library*, 29 W. 39th st. (ref. for members, engineering, 55,000 v., 9 a. m.-10 p. m.); *Brooklyn Museum Library*, Eastern Parkway and Washington st. (free, open 9 a. m. to 6 p. m., 21,600 v., Art, History and Ethnology) (p. 427); *Brooklyn Law Library*, Room 29, Court House (open 8.45 a. m. to 11 p. m.; from June 15th to Sept. 1st, from 1 to 5.30 p. m.; it contains over 40,000 volumes); *Long Island Historical Society Library*, cor. of Clinton and Pierrepont sts. (81,762 v.; ref. for members and those introduced by members; a temporary card may be obtained through the Public Library; open 8.30 a. m. to 6 p. m., Mon. and Thurs. to 9 p. m.) (p. 416); *Library of the Medical Society of the County of Kings*, 1313 Bedford ave. (free, 70,000 v., 29,000 pplets., open 8.30 a. m. to 6 p. m.); *Library of the New York Geographical and Biographical Society*, 226 W. 58th st. (18,000 v., free to members; open weekdays, 10 a. m. to 6 p. m.; Mondays, 8 to 10 p. m.); *Union Theological Library*, Broadway and 120th st. (ref. free. circ. for seminary, theology, 80,000 v., 30,000 pmps., 9 a. m.-10 p. m.) (p. 256). Other theological collections will be found in the libraries of the General Theological Seminary, 175 Ninth ave.; Fordham University, Fordham; the Jewish Theological Seminary, 531 W. 123d st.; and the College of St. Francis Xavier, 30 W. 16th st. The Y. M. C. A. and Y. W. C. A. maintain reading rooms in their various branches throughout the city.

XVIII. Newspapers and Magazines

Newspapers and Periodicals. New York is the chief periodical publication center of the United States, if not in the world, printing and publishing ranking sixth among the City's industries in value of product. The periodicals in New York embrace about 64 daily newspapers, 266 weekly papers and periodicals, 460 monthly journals and magazines, and 98 periodicals issued at other intervals. Of the periodicals no

less than sixty are published in foreign languages, a polyglot output probably equaled by no city on earth. Daily newspapers are published in German, French, Italian, Hungarian, Slovenian, Bohemian, Croatian, Servian, Arabic, Yiddish, and Greek.

Among the chief morning papers in circulation are the *Herald* (1c., independent, strong on "Society News," shipping and continental news), *Times*, (1c., independent, a model newspaper, widely read by business and professional men) the *Tribune* (1c., Republican, founded by Horace Greeley), the *World* (1c., independent democratic, founded by Joseph Pulitzer and has perhaps the most comprehensive editorial organization of any of the papers) the *Sun* (1 c., independent, noted for its clever and cuttingly sarcastic editorials) the *American* (1c., independent, owned by William Randolph Hearst, one of the chief representatives of American yellow journalism, has an immense circulation among the lower classes.) The principal evening publications are the *Evening Post* (3c., an excellent independent paper, with a high-class clientele), *The Mail and Globe* (each 1c., Republican papers), the evening editions of the *Sun* and the *World* and the *Evening Telegram* (the evening edition of the *Herald*), and the *Evening Journal* (the evening edition of the *American*), all 1c. each.

The chief German daily is the *Staats-Zeitung* (3c, independent and excellently edited); French: *Le Courrier des Etats-Unis*; Italian: *Il Progresso Italo-Americano*; Greek: *Atlantis*; Hungarian: *Amerikai Magyar Nepszava*; Yiddish: *Vorwärts*.

Newspapers from other cities may be bought at 1328 Broadway, at the corner of 6th ave. and 42d st., and at several other points in the hotel and theatre district.

For the foreign traveler in New York, a note on the periodical publications of the United States will be useful. Most of the daily papers publish voluminous illustrated Sunday morning editions, 5c. each. Among the New York weeklies are the *Nation*, *Outlook*, *Independent* and *Literary Digest* (each high-class review journals at 10c. each), *New Republic*, with a strong feminist and radical trend, and *Collier's*, noted for its illustrations and fiction. *Life* is the best-known and most typically American of the humorous journals. The principal others are *Puck* and *Judge*. Among the important monthly magazines are the trio, *Century*, *Harper's* and *Scribner's*, higher priced literary magazines of established excellence. *McClure's American* and *Everybody's*, cheaper, but little below in matter. Mention should be made also of the *North American Review*, conservative, the *Forum*, radical, the *World's Work* and *System*, both excellent business periodicals, the former particularly noteworthy for its illustrations. Also the *Review of Reviews*. *Country Life in America* is the principal country life periodical and *The Ladies Home Journal* (pub. in Philadelphia), *Woman's Home Companion* and *Good Housekeeping* the three chief women's journals.

A few publications of the first rank are published outside of New York City, but only a few. Among them however should be mentioned the *Atlantic Monthly*, published in Boston, an unbiased literary magazine of the first order, and the publications of the Curtis Publishing Company of Philadelphia, chief of which is the *Saturday Evening Post*, a 5c weekly with nearly 2,000,000 circulation, excellently edited.

XIX. Physicians. Dentists. Hospitals

Physicians. Strangers in New York who chance to need medical attention will find that practically all first class hotels have one or more resident physicians of recognized competence. It is well however for travelers, especially if they do not intend to stay at hotels, to obtain the name of one or more reliable physicians from some New York friend or from their banker, or in the case of foreigners, from their consul. In case of emergency the addresses of some of the near-by practitioners can be obtained at any drug-store. Trained nurses, when required, will usually be secured by the physician in attendance.

Dentists. The same remarks apply in a general way to dentists. A personal recommendation almost always results in better satisfaction. Lists of both dentists and physicians are to be found in the Classified Telephone Directory (the so-called "Telephone Red Book"), from which it is easy to pick out those in any given neighborhood; but of course there is nothing to indicate their relative merit.

Hospitals. There are in Greater New York more than seventy general hospitals, and almost as many special hospitals, inclusive of the contagious wards at the foot of East 16th st., and the various municipal hospitals on the islands in upper East River. The following is a selected list of the more important institutions.

a. General Hospitals

Bellevue Hospital (1816), foot of E. 26th st., a general hospital for the destitute sick and injured. Capacity, 1235 beds. Its branches include *Fordham Hospital* (1907) Crotona ave. and Southern Boulevard; *Harlem Hospital* (1907), Lenox ave. and 136th st.; and *Gouverneur Hospital*, Gouverneur Slip and Front st.

New York Hospital (1771), W. 15th and 16th sts., near 5th ave., a general hospital for pay and free patients. Private rooms, from \$3.50 to \$10.00 per day.

Presbyterian Hospital (1872), Madison ave. betw. 70th and 71st sts. For the care of the poor sick of any creed, nationality and color. Capacity 250 beds.

Roosevelt Hospital (1864), 9th to 10th aves. betw. 58th and 59th sts. Capacity, 282 beds.

St. Luke's Hospital (1850), Amsterdam ave. and 113th st. Free to those who cannot pay. Private rooms, \$3.50 to \$12.00 per day. Capacity, 300 beds.

St. Vincent Hospital (1849), 7th ave. betw. 11th and 12th sts. The 12th st. side is set apart for private patients; rooms from \$20.00 per week upward. Capacity, 370 beds.

Hahnemann Hospital (incorporated in 1875 through the consolidation of the New York Homeopathic Hospital and the New York Homeopathic Hospital for Women and Children), Park ave. betw. 67th and 68th sts. Private rooms, \$20.00 to \$60.00 per week. Capacity, 130 beds.

Mt. Sinai Hospital (1852), 100th to 101st st. betw. Madison and 5th aves. Board from \$7.00 per week up, for those who can afford to pay. Capacity, 509 beds.

New York Polyclinic Medical School and Hospital (1882), 341-51 W. 50th st.

Hospital of the French Benevolent Society of New York (1809), 450-58 W. 34th st. Indigent patients admitted free; others charged according to circumstances.

German Hospital (1861), E. 76th and 77th sts., betw. Park and Lexington aves. Free medical and surgical treatment, regardless of nationality, color or creed. Private rooms according to size and location. Capacity, 328 beds.

New York Homeopathic Medical College and Flower Hospital (1860), Ave. A, betw. 63d and 64th sts. A general hospital, maintaining also a maternity ward.

Knickerbocker Hospital (incorp. 1862 as the Manhattan Dispensary, later the J. Hood Wright Hospital), Amsterdam ave. and 131st st. Capacity, 55 beds.

New York Post Graduate Medical School and Hospital (founded in 1882 by members of the Post Graduate Faculty of the New York University), 2d ave. and 20th sts. Private rooms \$30.00 to \$60.00 per week. Capacity, 405 beds.

b. Special Hospitals

Society of the Lying-in Hospital (1798), 2d ave. betw. 17th and 18th sts., for the relief and cure of destitute women unable to procure medical treatment during confinement. Private rooms, \$35.00 per week upward.

Sloane Hospital for Women (1888), 59th st. and Amsterdam ave. Capacity, 155 beds.

Babies' Hospital (1887), Lexington ave. and 55th st. For sick children under three years of age. Capacity, 75 beds.

Manhattan Eye, Ear and Throat Hospital (1896), 210 E. 64th st. Capacity, 150 beds.

New York Orthopedic Hospital (1868), 126 E. 59th st. For diseases of the spine and hip. Children are received between the ages of 4 and 14. Capacity, 66 beds.

New York Skin and Cancer Hospital (1882), N. E. cor. of 19th st. and 2d ave. Capacity, 100 beds.

New York Ophthalmic Hospital (1852), 201 E. 23d st. For the treatment of the eye, ear and throat. Private rooms, \$20.00 per week upward. Capacity, 80 beds.

Rockefeller Institute for Medical Research (1901), 66th st. and Ave. A. Patients admitted only when suffering from certain specified diseases, which from time to time are selected for observation and treatment. Capacity, 70 beds.

XX. Banks

BANKS AND TRUST COMPANIES. (This list is merely representative, the choice being partly governed by central location in the midtown and down-town districts). *Bank of America*, 44 Wall St.; *Bank of the Manhattan Company*, 40 Wall St.; *Bank of the Metropolis*, 31 Union Sq.; *Chemical National Bank*, 270 Broadway; *Corn Exchange Bank*, 13 William St., 4th Ave. and 29th St., 124 E. 86th St., 81 E. 125th St.; *Fifth Avenue Bank*, 530 5th Ave.; *Hanover National Bank*, cor. Pine and Nassau Sts.; *Metropolitan Bank*, 271 and 565 Broadway, 4th Ave. and 23d St., 109 William St.; *National Park Bank*, 214 Broadway; *New York Produce Exchange Bank*, 10 Broadway, 651 Madison Ave., 83d St. and Columbus Ave., seven other branches; *First National Bank*, 2 Wall St.; *Second National Bank*, 5th Ave. and 28th St.; *Garfield National Bank*, 200 5th Ave.; *Irving National Bank*, Woolworth Building.

Broadway Trust Company, 754 Broadway; *Central Trust Company*, 54 Wall St., Madison Ave. and 42d St.; *Columbia Trust Company*, 60 Broadway, 358 5th Ave., two other branches; *Empire Trust Company*, 42 Broadway, 65 Cedar St., 580 5th Ave.; *Equitable Trust Company*, 37 Wall St., 222 Broadway, 618 5th Ave.; *Guaranty Trust Company*, 140 and 170 Broadway, 514 5th Ave.; *Lincoln Trust Company*, 413 Broadway, 204 5th Ave., Broadway and 72d St.; *Union Trust Company*, 80 Broadway, 5th Ave. and 60th St

Private Bankers

BANKERS. Bertron, Griscom & Co., 40 Wall st.; Blair & Co., 24 Wall st.; Brown Bros. & Co., 59 Wall st.; Henry Clews & Co., 500 Fifth ave.; Harvey Fisk & Sons, 62 Cedar st.; Harris, Forbes & Co., Pine & William sts.; Kidder, Peabody & Co., 17 Wall st.; Lee, Higginson & Co., 43 Exchange pl.; Spencer Trask & Co., 43 Exchange pl.; J. P. Morgan & Co., Broad & Wall sts.

Foreign Bankers

French: Lazard Frères, 10 Wall st.; Credit Lyonnaise (agency), 52 William st.; Comptoir National d'Escompte de Paris, 100 Broadway.

German: Goldman, Sachs & Co., 60 Wall st.; Heidelberg, Ickelheimer & Co., 49 Wall st.; Ladenburg, Thalmann & Co., 25 Broad st.; Kuhn, Loeb & Co., 52 William st.; Speyer & Co., 24 Pine st.

Spanish: Banco Nacional de Cuba, 1 Wall st.; Commercial Bank of Spanish America, 20 Broad st.; National Bank of Nicaragua, Inc., 59 Wall st.

English: Bank of British North America, 52 Wall st.; Bank of British West Africa, Ltd., 64 Wall st.; Bank of Montreal, 64 Wall st.; Chartered Bank of India, Australia & China (agency), 88 Wall st.; London & Brazilian Bank, Ltd., 56 Wall st.; London & River Plate Bank (agency), 49 Wall st.; Merchants Bank of Canada, 63 Wall st.; National Bank of Australasia, 60 Wall st.; National Bank of South Africa, 60 Wall st.; Royal Bank of Canada, 68 William st.; Standard Bank of South Africa, 55 Wall st.; Yokohama Specie Bank, Ltd., 55 Wall st.; National Bank of India, 60 Wall st.

Italian: Banco di Napoli, 80 Spring st.

XXI. Consular Offices

- FOREIGN CONSULS IN NEW YORK CITY. **Argentine Republic**—*Ernesto C. Perez*, Consul-General; 82 Wall st.; 10 a. m. to 5 p. m.
- Austria-Hungary**—*Alexander Nuber de Perked*, Consul-General; 24 State st.; 10 a. m. to 3 p. m.
- Belgium**—*Pierre Mali*, Consul; 25 Madison ave.; 10 a. m. to 4 p. m.
- Bolivia**—*Adolfo Ballivian*, Consul-General; 4 Stone st.; 10 a. m. to 3 p. m.
- Brazil**—*Carlos Henrique de Martins Pinheiro*, Consul-General; 17 State st., Room 514; 10 a. m. to 3 p. m.
- Chili**—*Ricardo Sanchez-Cruz*, Consul General; 2 Rector st.; 11 a. m. to 4 p. m.
- China**—*Yang Yu Ying*, Consul; 18 Broadway; 10 a. m. to 4 p. m.
- Colombia**—*Jorge Moya Vaquez*, Consul-General; 24 State st.; 9 a. m. to 5 p. m.
- Costa Rica**—*Francisco Montero*, Consul-General; 10 a. m. to 5 p. m.
- Cuba**—*Leopoldo Dolz y Arango*, Consul-General; 82 Beaver st., 10 a. m. to 3 p. m.
- Denmark**—*Georg Bech*, Consul; 8 Bridge st.; 10 a. m. to 3 p. m.
- Dominican Republic**—*Manuel de J. Camacho*, Consul-General; *Juan Bta, Pittaluga*, Chancellor; 17 Battery pl.; 10 a. m. to 3 p. m.
- Ecuador**—*Enrique Gallardo*, Consul-General; 11 Broadway; 10 a. m. to 4 p. m.
- France**—*G. Bossrand d'Anglade*, Consul-General; 10 Bridge st., Room 910; 10 a. m. to 4 p. m.
- Germany**—*Erich Hossenfelder*, Acting Consul; 11 Broadway, Room 968; 10 a. m. to 3 p. m.
- Great Britain**—*Charles Clive Bayley*, Consul-General; office, 17 State st., 10 a. m. to 3 p. m.; office for Shipping Seamen, 25 South st.; 10 a. m. to 3 p. m.
- Greece**—*D. Botassi*, Consul-General; 35 South William st.; 10 a. m. to 4 p. m.
- Guatemala**—*Dr. Ramon Bengochea*, Consul-General; 12 Broadway, Room 901; 9 a. m. to 3 p. m.
- Hayti**—*F. Charles Moravia*, Consul-General; 33 Broadway; 10 a. m. to 3 p. m.
- Honduras**—*R. Camilo Diaz*, Consul-General; 31 Broadway; 9 a. m. to 3 p. m.
- Italy**—*Giacomo Fara Forni*, Consul-General; 226 Lafayette st.; 10 a. m. to 3 p. m.
- Japan**—*Takashi Nakamura*, Consul; 60 Wall st., Room 1707; 10 a. m. to 3 p. m.
- Liberia**—*Edward G. Merrill*, Consul; 59 Pearl st., Room 606; 2.30 to 5 p. m.
- Mexico**—*Alfredo Caturegli*, Consul-General, 17 Battery Pl.; 10 a. m. to 4 p. m.
- Monaco**—*Stanislas d'Halevyn*, Consul; 10 Bridge st.; Room 910; 10 a. m. to 4 p. m.
- Montenegro**—*Anthony V. Seferovitch*, Consul; 105 W. 40th st.;
- Netherlands**—*A. van de Sande Bakhuyzen*, Consul; *J. A. Schurman*, Vice-Consul; 11 Broadway, Room 909; 10 a. m. to 2 p. m.
- Nicaragua**—*Ernesto Solorzano Diaz*, Consul-General; 66 Beaver st.; 10 a. m. to 3 p. m.
- Norway**—*Christopher Ravn*, Consul-General; *Ferd. Lunde*, Vice-Consul; 17 State st.; 10 a. m. to 3 p. m.
- Panama**—*Saturnino Perigault*, Vice-Consul-General; 11 Broadway; 10 a. m. to 4 p. m.
- Paraguay**—*W. W. White*, Consul; 233 Broadway; 10 a. m. to 4 p. m.

- Persia**—*Dikran Khan Kelckian*, Consul-General; 225 Fifth ave.; 10 a. m. to 3 p. m.
- Peru**—*Eduardo Higginson*, Consul-General; 25 Broad st.; 10 a. m. to 3 p. m.
- Portugal**—*Carlos Rangel de Sampaio*, Consul-General; *Carlos Olavo*, Vice-Consul; 17 State st.; 10 a. m. to 3 p. m.
- Russia**—*Michael M. Oustinoff*, Consul-General; *Baron Oskar Korff*, Vice-Consul; 22 Washington Sq., north; 10 a. m. to 1 p. m.
- Salvador**—*Gregorio Arbizu*, Consul; 42 Broadway, Room 1545; 10 a. m. to 4 p. m.
- Servia**—*Michel I. Pupin*, Consul; 443 W. 22d st.
- Siam**—*F. Warren Sumner*, Acting Consul; 6 Wall st.
- Spain**—*Francisco Salas*, Consul-General; *Fernando P. del Pulgar*, Vice-Consul; 18 Broadway, Room 513; 10 a. m. to 3 p. m.
- Sweden**—*M. Clarholm*, Consul-General; *Charles G. Fredholm*, Vice-Consul; 17 State st.; 10 a. m. to 3 p. m.
- Switzerland**—*L. H. Junod*, Consul; 100 Fifth ave.; 9 a. m. to 3 p. m.
- Turkey**—*Djelal Munif Bey*, Consul-General; *A. Mourad Shah-Muir Effendi*, Vice-Consul; 59 Pearl st.; 10 a. m. to 3 p. m.
- Uruguay**—*Mario L. Gil*, Consul-General; *Alfredo Metz Green*, Consul; 17 Battery Pl.; 10 a. m. to 3 p. m.
- Venezuela**—*P. R. Rincones*, Consul-General; 82 Wall st.; 10 a. m. to 3 p. m.

XXII. Planning a New York Stay

The most tireless sight-seer cannot hope to cover the sights of Greater New York, even in a most cursory way, in less than from two to three weeks, and only then by devoting practically all the daytime to sight-seeing, uninterrupted by shopping or social intercourse. It would be wise, especially in view of time lost in covering the long distances between points of interest, for the visitor to familiarize himself in advance with New York's topography and choose his hours so as to give himself plenty of time to cover each exhibit in a single visit. Excursions outside of Manhattan, whether to the other boroughs or to the suburban towns of Westchester County or New Jersey, should not be too long put off, as a week of bad weather at the end of the stay might preclude them altogether. But the traveler whose time is strictly limited would be wiser to spend it mainly in the heart of Manhattan and to devote a few days at least to learning the life of the city, frequenting its indoor playgrounds, the big hotels, restaurants and tea-rooms, and in general imbibing its atmosphere,—all of which is quite as essentially a part of the city's "sights" as is Trinity Churchyard or the Bronx Zoological Garden. New York has many historical associations, many beautiful and costly buildings, and its museums of art and science are unrivaled in America. Yet what the visitor will chiefly remember is none of these, but the rush

and surge of the city streets, the thronging crowds, the high tension of life, the motley cosmopolitanism, that altogether make New York unparalleled by any other city on earth.

a. Distribution of Time

The following suggested sight-seeing itinerary, which is planned for a stay of two weeks, will aid the visitor in covering the principal points of interest with a minimum loss of time. The distances in New York are so great, owing to the long and narrow formation of Manhattan Island, that each separate district should be seen as thoroughly as possible in a single day, in order to avoid retracing steps. The order in which these fourteen trips are taken may be altered to suit the visitor's convenience; but he should note carefully the days and hours when the various museums and public buildings are open, also the free and pay-days; and above all, he should familiarize himself in advance with the routes followed by the Subway and Elevated lines, and the location of their stations. It should be noted also that the trips marked 3d and 10th days in the present scheme are the only ones which can be satisfactorily taken on Sundays.

1st Day. *Preliminary Ramble* (p. 96); combined with a visit to *Grant's Tomb* (p. 253); *Union Theological Seminary* (p. 256); *Columbia University* (p. 263) and *Low Memorial Library* (p. 265); *Cathedral of St. John the Divine* (p. 257); *Upper End of Central Park*.

2d. Day. *Madison Square* (p. 164); *Flatiron Building* (p. 164); *Metropolitan Building* and *Ascent of Tower* (p. 206); *Fifth avenue* from 23d to 42d sts. (p. 181); *Church of the Transfiguration* (p. 181); the *Waldorf-Astoria* (p. 182); *Side Excursion to Herald Square* (p. 167); the *Department Stores* (p. 75); Afternoon: *Public Library and Art Collections* (p. 186).

3d Day. *Fifth avenue* from 42d st. to the *Metropolitan Museum*: *St. Patrick's Cathedral* (p. 199); *St. Thomas's Church* (p. 203); *Pulitzer Memorial Fountain* (p. 205); *Central Park Menagerie* (p. 302); the *Mall, Terrace, Lake and Ramble* (p. 303); the *Obelisk* (p. 304). Afternoon: *Metropolitan Museum of Art* (p. 305); Return by Fifth ave., "*Millionaires' Row*" (p. 329).

4th Day. *Broadway* from Herald Square to Columbus Circle (p. 167); *Maine Memorial Monument* (p. 174); *Central Park, W. side, to 77th st.*; *New York Historical Society* (p. 244); *American Museum of Natural History* (p. 278).

5th Day. The *Battery* (p. 119); the *Aquarium* (p. 120); the *Custom House* (p. 121); *Trinity Church* (p. 132); *Wall st.* (p. 126); *Stock Exchange* (p. 126); *Fraunces' Tavern* (p. 123); *St. Paul's* (p. 137); *Woolworth Building and Ascent of Tower* (p. 138); *City Hall* (p. 141); *Hall of Records* (p. 144); *Municipal Building* (p. 146).

6th Day. The *Lower East Side: Gramercy Park* (p. 220); *Irving Place* (p. 218); *E. 14th St. and Tammany Hall* (p. 218); *Cooper Union* (p. 154); *St. Mark's in the Bowery* (p. 157); the *Foreign Quarters: 1. Italian Quarter, Elizabeth st., Mott st., Mulberry st. and Park; 2. Chinatown, Mott st., Pell st. and Doyers st.* (p. 149); *3. Greek Quarter* (p. 149); *Yiddish and Russian Quarters, Allen st.* (Brass and Copper Antiques: p. 150).

This excursion involves a rather long walk through narrow, sordid streets, teeming with an overcrowded population, but it is picturesque and quite safe for strangers.

7th Day. *Middle West Side: Washington Market* (p. 136); *St. John's Chapel* (p. 158); *Greenwich Village* (p. 160); *Washington Square* (p. 174); *Grace Church* (p. 155); *University Place* (p. 179); *Lower Fifth ave.; Church of the Ascension* (p. 177); *First Presbyterian Church* (p. 178); *W. 14th st.: Chelsea Improvement Docks* (p. 238); *General Theological Seminary* (p. 233); *New General Post Office* (p. 232); *Pennsylvania Station* (p. 116); *Roosevelt Hospital* (p. 235); *Church of the Paulist Fathers* (p. 233).

8th Day. *Chapel of the Intercession* (p. 345); *Trinity Cemetery* (p. 345); *Hispanic Society* (p. 346); *Geographical Society* (p. 346); *Numismatic Society* (p. 350); *Spanish Chapel of Our Lady of Hope* (p. 351); *155th st. Viaduct; Polo Grounds* (p. 353); *Speedway* (p. 353); *Jumel Mansion* (p. 351); *College of the City of New York* (p. 344); *125th st.* (Harlem's busiest street; see p. 340).

NOTE.—The visitor who is pressed for time should plan to make a side excursion from the Jumel Mansion to *High Bridge*, then N. across *Washington Bridge* (trolley car), to *New York University* and the *Hall of Fame*. There are many points of interest in this section, but the loss of time involved is prohibitive in a two-weeks' visit.

9th Day. BROOKLYN: *Brooklyn Bridge* (p. III); *Borough Hall* (p. 402); *The Heights* (p. 405); *Navy Yard* (p. 439); *Fort Greene Park* (p. 436); *Fulton street* (Shopping and Theatre District) *The Plaza* (p. 419); *Prospect Park* (p. 422); *Brooklyn Museum* (p. 424); *Grant Monument* (p. 435); *Children's Museum* (p. 436).

NOTE.—Greenwood Cemetery may be reached from the Plaza in about 15 minutes (p. 445). *Flatbush* (reached by trolley in 10 minutes) has a number of old landmarks. *Prospect Park West* is a residential section which contains some points of interest to be reached most easily from the Plaza.

The easiest and quickest return to Manhattan is from the Children's Museum to the Manhattan Terminus of the Brooklyn Bridge, either by Elevated or trolley lines. Passengers on the Elevated would do well to leave the Elevated at the Fulton St. Station and take the trolley across the *Manhattan Bridge* (the view is exceptionally good).

10th Day. THE BRONX, *East Section* (reached either by Bronx Subway or by 3d ave. Elevated (p. 33), and change to Subway at 3d ave.): *Fordham College* (p. 381); *Botanical Garden* (p. 377); *Zoölogical Gardens* (p. 366); *Hemlock Forest*, *Bronx River* and *Lorillard Mansion* (p. 381).

11th Day. A. (If in season) *Coney Island* (p. 446); *Brighton Beach* (p. 448); *Sheepshead Bay* (p. 448); B. *Metropolitan Museum of Art* and *American Museum of Natural History* (second visit) (easily reached by trolley across the Park, through 86th st. cross-cut.)

12th Day. *Woodlawn Cemetery* (p. 384); *Trolley to Yonkers* (p. 393); *Van Cortlandt Park and Manor* (p. 363); *Inwood Park* (p. 355).

13th Day. *Hoboken* (p. 461); *Jersey City* (p. 453); *Newark* (p. 461).

14th Day. *Staten Island* (p. 449).

A Five Days' Itinerary

For a five days' visit the following program is suggested:

First Day. Start at *Madison square*: see "*Flatiron Building*," *Metropolitan Building*, *Appellate Court*, *Madison Square Garden*; walk up 5th ave. to 50th st., visiting *Waldorf-Astoria*, *Public Library* and *St. Patrick's Cathedral*; take *Riverside Drive Omnibus* to *Grant's Tomb*; visit *Columbia University* and *St. John the Divine*; return by Subway to 50th st. and walk down Broadway to *Herald sq.* (theatre and shopping district).

Second Day. *The Battery*; *Custom House*; *Trinity Church*; *Wall street*; *St. Paul's Chapel*; *Woolworth Building*; *City Hall*; *Hall of Records*; *Municipal Building*. This ought to be done in a morning. The afternoon may be devoted to Brooklyn: cross Brooklyn Bridge by trolley; visit *Brooklyn Heights* and *Plymouth Church*; then by Flatbush ave. car to *Prospect Park* and *Brooklyn Institute*.

Third Day. *Central Park*; the *Obelisk*; *Metropolitan Museum*; take crosstown trolley at 86th st. to *American Museum of Natural History*.

Fourth Day. *Trinity Cemetery; Hispanic Society; Geographical Society; Numismatic Society.* Take Subway to 180th st., then crosstown trolley line to *Bronx Park, Zoölogical Garden, Botanical Garden, Lorillard Mansion.* It is possible to include Van Cortlandt by continuing in Subway to end of line, and then crossing by trolley to Bronx Park; but most tourists would find this too fatiguing for a single day.

Fifth Day. Fifth ave. below 23d st.; *Washington square and Arch; Grace Church; Wanamaker's Store; Bible House; Cooper Union; St Mark's in the Bowery; E. 14th st. and Tammany Hall; Irving place and Gramercy Park.* If time permits, an excursion into *Greenwich Village* may be made W. from Washington sq. From Gramercy Park take 3d Ave. Elevated to Chatham sq. and visit *Chinatown* and *Italian* quarter around Mulberry st. and Park.

b. Preliminary Survey of City

After finding an abiding place the first thing that a visitor to any large metropolis needs to do is to acquaint himself with his environment, and the relative location and distance of the main points of interest. This may be done most quickly by an excursion through the main arteries of the city, supplemented at the first convenient opportunity, by the ascent of some high tower.

Owing to the long, narrow formation of Manhattan Island, the circuitous sort of initial excursion, such as is usually recommended for London or Paris, is impracticable here. Any plan for starting from the central hotel district, where the traveller will presumably be staying, and covering the northern and southern sections in two long, irregular loops would not only be too fatiguing for a single ramble, but would involve wasting time upon much that is relatively of minor importance. It has seemed best, therefore, to start the stranger at the Battery and take him northward to Grant's Tomb, following for much of the distance the line of Broadway.

Take any Elevated or Subway Line S. to the South Ferry Station; then walk N. through *Battery Park*, noting *Castle Garden* on L. (p. 120) and *U. S. Custom House* on R. (p. 121); the Custom House faces *Bowling Green* (p. 121) and Broadway; on R. is the *Produce Exchange* (p. 123), on L. the *Washington Building* (p. 125); N. of Beaver st. is the *Standard Oil Building* (p. 125). At Rector st. facing Wall st., is *Trinity Church* (p. 132); walk E. on Wall st. one block to Broad st., noting on L. *Sub-Treasury* (p. 126); on the R. the *Banking House of J. P. Morgan & Co.* (p. 127); S. on Broad st. the *N. Y. Stock Exchange* (p. 126). Continuing up Broadway, the visitor passes, at Pine st., the new *Equitable Building* (p. 135); at Liberty st.

the *Singer Building* (p. 135); at Fulton st. *St. Paul's Chapel* (p. 137); diagonally opposite, the *Post Office* (p. 139). The block from Barclay st. to Park pl. is occupied by the *Woolworth Building* (p. 138). Beyond, on R. is City Hall Park, containing *City Hall* (p. 141) and *Court House* (p. 144), while facing it are the new *Hall of Records* (p. 144) and *Municipal Building* (p. 146). Here take Broadway surface car N. to 10th st., reaching *Wanamaker's Department Store* (p. 155) and *Grace Church* (p. 155). Walk W. to University pl., then S. to Washington sq., containing the *Washington Arch* (p. 174). Here take 5th ave.—Riverside Drive 'Bus (via 57th st.) (outside seat is possible: in summer there is apt to be a big crowd waiting, especially in the afternoon).

The omnibus passes at 10th st. the *Church of the Ascension* (p. 177); at 11th st. the *Old First Presbyterian Church* (p. 178); at 23d st. the "*Flatiron Building*" (p. 164); then, on R., *Madison sq.* (p. 164), and across it, facing E. side, the *Metropolitan Building* (p. 206), *Appellate Court* (p. 207), and *Madison Square Garden* (p. 209). At 24th st. (L.) is the *Worth Monument* (p. 164), and diagonally opposite (R.) the *Farragut Monument* (p. 164). At 29th st. (L.) is the *Marble Collegiate Church* (p. 181); from 33d to 34th st. is the *Waldorf-Astoria Hotel* (p. 182). One block W. on 34th st. is *Herald sq.* (p. 167), a shopping district second only to that of 5th ave.

Opposite the Waldorf-Astoria, N. W. cor. of 5th ave., is the *Knickerbocker Trust Company* (p. 183); N. E. cor. *Altman's Department Store* (p. 183); at 37th st. is *Tiffany's* (p. 184); diagonally opposite, N. W. cor., the *Brick Presbyterian Church* (p. 184); 38th st., N. W. cor., *Lord & Taylor* (p. 184); 39th st., N. E. cor., *Union League Club* (p. 185); 40th st., S. E. cor., *Arnold Constable & Co.* (p. 185). From 40th to 42d st. (L.) is the *New York Public Library* (p. 186).

At 43d st., N. E. cor., is the Jewish synagogue, *Temple Emanu-El* (p. 196); at 44th st., S. W. cor., *Sherry's* (p. 197), and N. E. cor. *Delmonico's* (p. 197); at 48th st., N. W. cor., the *Collegiate Church of St. Nicholas* (p. 198); at 50th st. *St. Patrick's Cathedral* (p. 199); at 51st st.; N. E. cor., the *Union Club* (p. 202); opposite, 51st to 52d st., the twin *Vanderbilt Residences* (p. 203); 52d st., N. W. cor., *Residence of Wm. K. Vanderbilt* (p. 203); 53d st., *St. Thomas's Church* (p. 203); at 54th st., N. W. cor., *University Club* (p. 204); 55th st., S. E. cor., *St. Regis Hotel* (p. 204); S. W. cor. *Gotham Hotel* (p. 204); N. W. cor., *Fifth Avenue Presbyterian Church* (p. 204).

At 57th st. the omnibus turns W. to Broadway, passing at 7th ave. the *Carnegie Building*, containing *Carnegie Hall* and *Lyceum* (p. 231); and at No. 215 (N. side) the *Fine Arts Building* (p. 231).

The omnibus now turns up Broadway, reaching at 59th st. Columbus Circle. Note on L. the *Columbus Monument* (p. 173), and on R., at S. W. entrance to Central Park, the *Maine Monument* (p. 174). At 72d st. we turn W. to Riverside Drive. Observe N. on Broadway, at 73d st., the *Verdi Statue* (p. 240), and (L.) the massive bulk of the *Hotel Ansonia* (p. 240).

On Riverside Drive, 73d to 74th st., is the *Residence of Charles M. Schwab* (p. 252); at 89th st. is the former residence of the late *Bishop Potter* (p. 252); opposite is the *Soldiers' and Sailors' Monument* (p. 252); at 100th st. is the *Firemen's Monument* (p. 253); and at 122d st. we reach *Grant's Tomb* (p. 253), where we leave the omnibus.

This trip should not have taken much more than three hours. It would, therefore, be a wise economy of time to visit *Grant's Tomb* and the adjacent sights, take luncheon at the historic *Claremont* (p. 254) and devote most of the afternoon to *Union Theological Seminary* (p. 256); *Barnard College* (p. 274); *Columbia University* (p. 263); *St. Luke's Hospital* (p. 256); and the *Cathedral of St. John the Divine*. Then either take a bus across 110th st. to 5th ave., or walk through northern portion of Central Park; then take 5th ave. line omnibus S., passing at 82d st. the *Metropolitan Museum of Art* (p. 305); at 71st st. the *Residence of Henry C. Frick* (p. 330); at 64th st. the *Central Park Menagerie* (p. 302); at 60th st. the *Metropolitan Club* (p. 329); at 59th st the *Plaza, Pulitzer Memorial Fountain* (p. 205), and *Savoy, Netherlands and Plaza Hotels* (p. 205).

c. A List of New York's Principal Attractions.

DRIVES: *Central Park* (p. 301) a variety of routes; *Riverside Drive* (p. 251); with *Grant's Tomb* (p. 253), enjoyable from motor buses (p. 29); *5th ave.* (p. 174), well seen from the top of a motor bus (p. 176); *Broadway* (p. 166 seq.) with its theatrical and hotel district brilliantly illumined at night; *Pelham Bay Park* (p. 391) and *Van Cortlandt Park* (p. 359) with *Bronx* and *Pelham Parkway* (p. 359) and *Moshulu Parkway* (p. 359) especially used for motoring; the *Speedway* (p. 353) for fast horses; *Seeing New York Automobiles* (p. 29). PARKS: *Central Park* (p. 301) for driving, motoring, riding or walking; the *Botanical Gardens* (p. 377); the *Zoological Gardens* (p. 366); *Prospect Park, Brooklyn* (p. 422). HARBOR: *Governor's Island* (p. 105); *Ellis Island* (p. 106); the *Statue of Liberty* (p. 105). VIEWS: from the

Palisades (p. 460); from the towers of the *Singer Building* (p. 135); the *Woolworth Building* (p. 138); the *Metropolitan Building* (p. 206). ENGINEERING FEATS: *Brooklyn Bridge* (p. 140); *Manhattan Bridge* (p. 111); *Williamsburg Bridge* (p. 111); *Queensboro Bridge* (p. 110); the *Hudson Tunnels* (p. 35) with their *Terminal Buildings* (p. 135); the *Subway* with its *Tunnel to Brooklyn* (p. 30); the *Flat-Iron Building* (p. 164); the *Equitable Building* (p. 135); NOTABLE BUILDINGS: *City Hall* (p. 141); *Hall of Records* (p. 144); *Municipal Building* (p. 146); *Custom House* (p. 121); *Public Library* (p. 186); *Equitable Building* (p. 135); *Flat-Iron Building* (p. 164); the *Grand Central Terminal* (p. 114); the *Pennsylvania Terminal* (p. 116); the *Stock Exchange* (p. 126). FAMOUS HOTELS: *The Biltmore* (p. 212); the *Waldorf-Astoria* (p. 182); the *Ritz-Carlton* (p. 214); the *Plaza* (p. 205); the *St. Regis* (p. 204). MUSEUMS: *Metropolitan Art Museum* (p. 305); the *Natural History Museum* (p. 278); the *Hispanic Museum* (p. 346); the *Aquarium* (p. 120); *Brooklyn Museum* (p. 424); *N. Y. Historical Society* (p. 244). CHURCHES: *Cathedral of St. John the Divine* (p. 199); *St. Patrick's Cathedral* (p. 199); *Trinity* (p. 132); *St. Paul's* (p. 137); *St. Mark's in the Bowery* (p. 157); *Paulist Fathers* (p. 233). UNIVERSITIES AND COLLEGES: *Columbia University* (p. 263); *New York University* (p. 360); *Union Theological Seminary* (p. 256); *College of the City of New York* (p. 344); *College of Physicians and Surgeons* (p. 236). HISTORIC MANSIONS: *Fraunces' Tavern* (p. 123); *Jumel Mansion* (p. 351); *Van Cortlandt Mansion* (p. 363); *Lorillard Mansion* (p. 381).

XXIII. Bibliography

Probably the most complete standard history of New York City is R. R. Wilson's *New York: Old and New* ('02, \$3.50), in two volumes, of which v. 1 gives the history and v. 2 the topographical features. Mrs. M. J. Lamb's three volume *History of the City of New York* (New ed. '10, \$5) is a close second. Leslie's *History of the Greater New York* ('98, \$25) supplements Mrs. Lamb's history, and contains material found nowhere else. Valentine's *History of the City of New York* ('53), one of the most readable of the early sources, contains many interesting old cuts and maps. B. J. Lossing's two volume *History of New York City* ('84) and W. L. Stone's *History of New York from the Discovery to the Present Day*, a 700 page volume ('72) are both standard, but perhaps more suited to the student or re-

searcher than to the visitor who wants something compact and more or less popular. Such a work, brief and dependable, is *Historic New York*, a compilation by Maude Goodwin and others, in two volumes ('99. \$1.50; \$2.50), which tells of slavery, schools, taverns and other unacademic matters. C. Hemstreet has written in even more popular vein *When Old New York Was Young*, a large print volume ('02. \$1.50), *Nooks and Corners of Old New York* ('99. \$2.) and *Literary New York, Its Landmarks and Associations* ('03. \$1.75), all of which contain some material found nowhere else. As the work of a newspaper man, however, they are possibly more entertaining than accurate. The following period histories are interesting and authentic: *History of the City of New York* by Mrs. Schuyler Van Rensselaer ('09. \$5), in two volumes, ending with 1691; *Last Days of Knickerbocker Life in New York* by A. C. Dayton ('82. \$2.50); *The Dutch Founding of New York* by T. A. Janvier, quaintly illustrated ('03. \$2.50), and *New Amsterdam and Its People Under Dutch and Early English Rule* by J. H. Innes ('02. \$2.50).

Alice Morse Earle's *Colonial Days in Old New York* ('01. \$1.25), a discursive account of the customs and social life of the Dutch settlers, is good of its kind. Esther Singleton's *Dutch New York* ('09. \$3.50) is of the same order, describing furniture, fashions, china, plate and manners. Laurence Hutton's delightful *A Boy I Knew* ('98. \$1.25), and J. F. Mines' *A Tour Around New York* ('01. \$3), tell of boyhood days in New York in the nineteenth century.

New York's two most famous streets have their individual biographies in F. T. Hill's *The Story of a Street* ('08. \$1.60), tracing Wall Street's growth from 1640 to 1908, J. B. Kerfoot's *Broadway* ('11. \$2) with drawings by Lester G. Hornby and Stephen Jenkins' *The Greatest Street in the World* ('11. \$3.50), Broadway, old and new. Sarah Comstock's recent *Old Roads From the Heart of New York* ('15. \$2.50) is a charming, well illustrated account of the quaint places still to be found near the city.

Sketches of New York by two widely known artists are features of *Charcoals of New and Old New York* by F. Hopkinson Smith ('12. \$5) and J. C. Van Dyke's *The New New York*, illustrated by Joseph Pennell ('09. \$4). Theodore Roosevelt's *New York* (New ed. '03. \$1.25n.) traces the causes of the city's growth. Of course the works of New York's greatest writer, Washington Irving are filled with local associations, especially the famous burlesque *A History of New York* by

Diedrich Knickerbocker and *Deceitful Feylighter*, a legendary tale of the Dutch.

F. B. Kelly's "Historical Guide to the City of New York," compiled from original observations and contributions made by members and friends of the City History Club of New York ('13. \$1.50) is the standard work of its kind.

The following informal guides have been prepared for the children: Esther Singleton's *Children's City* ('10 \$1.25); C. Hemstreet's *Story of Manhattan* ('01. \$1), and A. Ullmann's *Landmark History of New York* ('03. \$1.25), explaining the street names, etc.

J. B. Reynold's exhaustive *Civic Bibliography of New York City* ('11. \$1.50) is evidence of the overwhelming number of publications on New York government and social conditions. It includes the publications of associations, city departments, etc. Among the more popular sociological studies on the city the following two are widely known: J. A. Riis's *Making of an American* ('04. \$1.50), the story of the author's own life, and Lillian D. Wald's *The House on Henry Street* ('15. \$2), showing what settlement work has accomplished. *West Side Studies* ('14. \$2) gives an interesting account of sociological research carried on under the direction of Pauline Goldmark.

Among the ESSAYS on New York, the following are of interest: *Belshazzar Court* ('14. \$1.25) by Simeon Strunsky, *Types from City Streets* ('10. \$1.50), in which Hutchins Hapgood describes the Tammany man, the Bohemian, the shop girl, etc., and Brander Matthews' *Vignettes of Manhattan* ('04. \$1.50).

A volume of POETRY on New York, *Manhattan* ('09. \$1) is the work of Charles Hanson Towne. The GEOLOGY of the city is compactly and popularly studied in *Geology of the City of New York* ('09. \$2.50) by L. P. Gratacap.

Since most American novelists live in New York for at least part of their lives, and since there is plenty of inspiration to be found in all the extremes the city covers, there has been enough FICTION written about New York to keep any reader supplied for more years than he would care to devote to the one subject. The following are selected because they are recognized classics, because they reproduce the atmosphere of some special locality, or because they are of popular interest.

Comparatively few real classics have New York settings. Two or three of Cooper's novels give a picture of old New York—notably *The Spy*, a story of about 1780; *Satanstoe*, a tale of the French and Indian war which gets its name from

an old estate near Hell Gate; *The Water-Witch*, centering around New York Harbor and a smuggling brigantine in Lord Cornbury's time, and *Miles Wallingford*, showing the causes of the War of 1812. The scene of Washington Irving's *Legend of Sleepy Hollow* is Tarrytown, not very far north of New York. From Cooper to Henry James few outstanding works appear. *Washington Square* is distinctly a New York story, of the days when the region of the title was New York's social Mecca. George William Curtis's gentle *Prue and I* is another classic of Washington Square in the old days. Howells has many New York settings, notably in *A Hazard of New Fortunes*, *The World of Chance*, *The Coast of Bohemia* and *Their Wedding Journey*. F. Hopkinson Smith, a devoted lover of New York, brings back the early days of the National Academy of Design in *The Fortunes of Oliver Horn*, brings to light the most quaint of French inns in *A Day at Laguerre's*, opens up the byways of Staten Island in *Tom Grogan*, and in his last book, *Felix O'Day*, published at the time of his death in 1915, makes Fourth Avenue his background.

O. Henry and H. C. Bunner—almost classic writers, both of them—were thoroughly at home in New York. From the vast number of O. Henry stories it is hard to select the most typical, but perhaps *The Four Million* with its comedies and tragedies of the passing throng is the best of the author's interpretations of the city. Bunner's *The Midge* and *The Story of a New York House* (the house being No. 7 State St.) are well worth reading.

New York's seamy side comes to light in D. G. Phillips' *Fortune Hunter*, set in the lower Second Avenue neighborhood, Helen Van Campen's *At the Actors' Boarding House* picturing Chatham Square, Abraham Cahan's *The Imported Bridegroom*, the Ghetto in 1880, James Oppenheim's *Dr. Rast*, another Ghetto story, and, in the way of humor, E. W. Townsend's *Chimmie Fadden* and Montague Glass's *Potash and Perlmutter*, a clever character study of the cloak and suit business of today.

The other extreme of New York society is the subject of an overwhelming array of novels. The early days are covered in any number of bright wholesome stories, popular with young people, by Amelia E. Barr. Gertrude Atherton's *The Conqueror*, with Alexander Hamilton as its central figure, is an unusually good picture of his time. Coming down to the present such novels as Edith Wharton's *The House of Mirth*; Robert W. Chambers' books (for instance *King in Yellow* and *The Case of Mr. Helmer* introducing

Milliken Place); F. M. Crawford's *Katherine Lauderdale* and Richard Harding Davis's *Van Bibber and Others* are characteristic. In *The Goldfish*, a recent book, Arthur Train vigorously attacks the hollowness of New York society.

A good word should be spoken for W. P. Eaton's dainty romance *The Runaway Place* in which Central Park provides two lovers with a background.

The last year or two brought, among others, the following good novels on the city: Leroy Scott's *No. 13 Washington Square*, a mystery story; George Bronson Howard's *God's Man*, introducing little known Rupert Court, Beekman Place, etc.; Rupert Hughes' *Empty Pockets*, with some of its scenes laid in Batavia Street, "the most Dickensy street in New York," and its neighborhood; Ernest Poole's *The Harbor*, a sociological novel, widely read, showing how New York Harbor influenced a man's life; C. G. Norris's *The Amateur*, a sincere picture of artist life to-day; James Lane Allen's *A Cathedral Singer*, backgrounded by the Cathedral of St. John the Divine on Morningside Heights, and Granville Barker's *Souls on Fifth*, a delicious little satire on Fifth Ave. crowds, ending in one of the strangest romances of fiction.

New York's literary associations and traditions are exhaustively described in *New York of the Novelists* by A. B. Maurice ('16).

ENTERING NEW YORK

I. Via Ocean Steamship

The traveler arriving at New York on an ocean steamship is first welcomed by the *Nantucket Lightship* (192 M. from Sandy Hook Lightship) which reports incoming vessels by wireless. The first land sighted is usually either *Fire Island* or the *Navesink Highlands* on the New Jersey coast, each with a lighthouse. Sandy Hook Bar (Pl. A.—E7) runs N. from the New Jersey coast toward Long Island, protecting *Lower Bay* from the ocean. Three channels cut this bar and allow entrance to vessels. A strong ebb tide keeps these channels open even in winter. They are the new *Ambrose Channel*, 40 ft. deep; *Main-Ship-Bayside-Gedney Channel*, 30 ft. deep; and *Swash South Channel*, 22 ft. Ambrose Lightship is the point from which the time of the voyage is reckoned. *Sandy Hook Beacon*, with a white light, is at the entrance to the Lower Bay of New York Harbor. The distance from Sandy Hook to the Battery is 18 M.

The Lower Bay contains two islands given up to hospitals for the reception of travellers with contagious diseases. **Swinburne Island** (Pl. A—C6) the first, receives the very serious cases like bubonic plague, cholera, typhus, etc. **Hoffman Island** (Pl. A—C5), nearer the city, provides for less dangerous diseases and shelters also the people who must be detained because they have been exposed to infection.

On the S. of Lower Bay is the *New Jersey coast*, and the S. part of the bay, adjacent to the Hook, is called *Sandy Hook Bay* (Pl. A—C7), and near Staten Island, *Raritan Bay* (Pl. A—A7) into which flows *Arthur Kill* (Pl. A.—A6). On the W. (left hand) of Lower Bay is *Staten Island* (Pl. A—B5-6) with small suburban settlements along the coast among which is the recreation grounds of *South Beach*. As the vessel approaches *The Narrows* (Pl. A—C5) a strait lying betw. Staten Island and *Long Island*, the famous beach, *Coney Island* (at the S. point of *Long Island*) is seen on the E. (right hand). On summer evenings the lights are charming.

E. of *Coney Island* lies *Barren Island* (Pl. XII—D5) where the city garbage is reduced. *Jamaica Bay* (Pl. XII—D4) is beyond.

The *Upper Quarantine Station* is about 3 m. from Sandy Hook at *Clifton* (Pl. A—C5) off which all vessels anchor until they have been cleared by the officer of the Board of Health. About halfway between the Quarantine Station and New York, to the W. is *Robbins Reef*, with a lighthouse.

Passing through the Narrows which forms entrance to the *Upper Bay*, Staten Island on the left has the fortifications *Fort Wadsworth* and *Fort Tompkins*, while *Long Island* to the right has *Fort Hamilton*.

Just off Fort Hamilton is *Fort Lafayette* (Pl. A—C5) used as a storage place for ordnance. During the Civil War it was a prison.

As the vessel sails northward through the Upper Bay *Brooklyn* (pp. 397-448) lies to the E. and *Jersey City* (pp. 453-457) to the W., while *New York* lies straight ahead to the N.

The only water inlet on the E. side is *Gowanus Bay* (Pl. A—C4). On the W. side betw. Jersey and Staten Island is the water way

Kill van Kull, giving access to *Newark Bay* on which are situated *Elizabethport* and *Newark* (Pl. A—A4). The Upper Bay is about 4 m. wide and 8 m. long, and contains an area of 14 sq. m. safe anchorage.

Nearly in mid-channel lies Liberty or Bedloe's Island (Pl. A—C4) with the gigantic **STATUE OF LIBERTY. (Steamers from the Battery every hour. Round fare, 25c.) The island is federal property and a signal corps is stationed here. The broad, star-shaped foundation of the statue was formerly *Fort Wood*, a military post. Liberty Enlightening the World, as the statue used to be called was the work of the French sculptor *Auguste Bartholdi*. It was erected in 1886, and was a gift from the French nation, to commemorate the centenary of American independence. The pedestal was designed by *R. M. Hunt*, the money for it being raised by popular subscription in the United States. The dimensions of the statue are: foundation to torch, 305 ft. 6 in.; base to torch, 131 ft. 6 in.; length of hand, 16 ft. 5 in. The statue faces the sea, welcoming incoming ships.

Follow the main path from dock to statue, entering a doorway in the embankment, follow the dark passageway to stairway to the outside or to Elevator. The stairway leads to a pleasant terrace.

The elevator runs, 9:30-12; 12:30-6:15, except Sat., Sun., and hol., when it begins at 10:30. Above the balcony, the ascent is by a circular stairway to the head. From here, and from the balcony is a fine view. The lower end of Manhattan is seen from a picturesque angle, the *Singer Tower* and the *Woolworth Building* are prominent; turning always to the left we see Ellis Island with the Jersey coast in the background; Jersey, with the peninsula on which is situated Bayonne in the foreground; Staten Island in the distance; the Narrows; Long Island, with the elevation of Fort Hamilton, Governor's Island in the foreground; Brooklyn Bridge. ("History of Bartholdi's Statue," 10c, for sale at souvenir stand on the first floor of the statue.)

Somewhat to the E. nearer the city, is a low, filled-in island, originally 65 A. but enlarged to 120 A., called Governor's Island. It is now Federal property and the headquarters of the eastern division of the United States army is located here. Visitors must secure a pass by writing to the post-adjutant, Government Ferry, New York City (near South Ferry) several days in advance. The island is reached by ferry from the Battery.

This island was originally called *Pagganck* by the Indians, from whom Governor Wouter Van Twiller bought it in 1637. He used it as a goat-pasture and erected a saw-mill. It was named *Nooten* or *Nut Island* by the Dutch, and did not acquire its present name until 1698, when it was set aside by the Assembly for the benefit of royal governors. It became a part of New York City in 1730, and from 1790 on was for a time in the possession of Columbia College. In 1800 it was ceded to the Federal Government, and has been a military headquarters since 1821.

The round brick building prominent from the water is *Castle William*, built 1809-11 and used in the War of 1812, now a military prison.

The main building is *Fort Jay*, formerly called Fort Columbus. At the S. end of the original land is the *Chapel of St. Cornelius*, one of the Trinity Parish chapels, containing battle flags.

Ellis Island (Pl. A—C₄) is made up of three islands joined by causeways. The Federal government bought the land from the state in 1808, using it first as a magazine site. In 1891 the immigrant station was placed here. The present buildings date from 1897. Although it is officially stated that visitors can receive permission by written application to the Commissioner, yet as a matter of fact it is necessary only to apply for a pass at the ferry slip, on one's way. The island is closed to visitors Sundays and holidays. The government ferry leaves from the southernmost point of the Battery. The waiting room and dock are entered by the last door in the curved brick building with the cloister front. (Ferry leaves 10, 11, 12, 1, and 2; returns at 10:30, 11:30, 12:30, 1:30, 2:30, and 3:30.)

Third class passengers are transferred from the ocean liners at their docks, on to barges and brought to the island for examination. They usually arrive an hour or two after the ship has docked. The main buildings are on the northerly island and the Visitors' Entrance is plainly marked. Guides are no longer furnished at the office, but signs and explanatory statements are posted everywhere. The visitor first ascends the staircase to the gallery surrounding the *Main Hall*. The immigrants come into the hall from the large stairway at the east end of the room passing in long lines by the inspectors. From the gallery a good view of proceedings is obtained. If the immigrant's credentials and health are satisfactory he goes on to the railroad room. If his desirability is questionable or if destination is uncertain, he is held for further investigation. If it is finally decided that he cannot enter the country he is sent back by the steamship company that brought him.

Opening upon the gallery are some of the *Dormitories* where the detained immigrants sleep. The visitor returns to the main floor and proceeds through the door marked "Special Inquiry Division, Departing Division, Immigrants' Dining Room" to see the *Dining Room*, at the end of the passage. This part of the building is closed to visitors during the noon hour from 11:45 to 1:30. Detained immigrants are fed here at the expense of the steamship companies. Bills of fare are posted to show the kinds of food.

Beyond are the *Large Dormitories* (also closed betw. 11:45 and 1:30). Friends of detained immigrants are allowed to call upon them here.

The immigrant who passes the official inspection, goes on to the *Railroad Rooms* on floor below the main examination hall. (Descend the staircase in the N.W. corner.) In one room tickets are sold to all points in the United States and Canada and the interests of the stranger are closely safeguarded. Beyond is a waiting room from which the immigrants are taken to the different railroad stations. Food is sold here under government supervision for those who wish a supply to eat on the train.

The visitor returns from the waiting room, through the ticket office, and continues, by the offices of the missionaries and immigrant societies, to the *Information Department* (sign over the door). Friends meeting immigrants or seeking information concerning them come here.

Beyond are the *Waiting Rooms* where immigrants and friends meet. This is, next to the examination hall, the most interesting part of the island. One of the pillars is known as the "Kissing Post." Any person calling for an immigrant is subjected to a cross-examination and identity must be proved beyond question.

The remainder of the island is not open to visitors. It is taken up chiefly by *hospitals*. Although those sick with contagious diseases are removed from the ship at quarantine, many are left who need temporary medical attention. The hospitals also receive those who become sick during detention. The hospitals are under the care of the United States Public Health Service and receive from eight to ten thousand cases a year.

Upper Bay is continued in two rivers; the Hudson river (the lower part of which is called in a confusing manner the North river) on the W. and the East River on the E. The two rivers together contain $13\frac{1}{2}$ sq. m. of anchorage. The tide rises and falls an average of 43 in.

The apparent illogic of the popular designations, East and North Rivers, is explained away when we remember that the names were conferred at a time when all of New York lay well below Grand st. (the point where East River turns N.), and consequently, while the incoming tide flows N. in the Hudson, it flows at the start almost due E. in the East River.

As the steamer rounds the *Battery* (Pl. II—B6) a splendid **View of the high buildings of Lower Broadway is obtained, with *Brooklyn Bridge* to the E. As the vessel proceeds up the North (Hudson river) the buildings which stand out most clearly are the high cupola of the *Singer Building*, the towering, white, cathedral-like *Woolworth Building*, the massive, towered *Municipal Building* behind, the square twin structures of the *Hudson River Tunnel Terminal*, and the gilded dome of the *Pulitzer Building*.

Arrival at the Pier. Custom house formalities are explained on p. 36 for the benefit of strangers arriving in New York by sea. Steamships dock in Manhattan, New Jersey or South Brooklyn. All the main steamship landings in Manhattan are near surface, elevated, or subway lines (p. 29) and numerous hacks and taxicabs are always in waiting. (See Hack and Taxicab rates, p. 28.) Transfer Agents (see p. 2) are also on hand to receive trunks and forward them to any address (40-75c.; not always delivered the same day).

The principal steamship lines with docks in Manhattan are: Cunard Line, Piers 53-56 North River (ft. of W. 14th st.); French Line, Pier 57 N. River (ft. of W. 15th st.); Atlantic Transport Line, Pier 58 (ft. of W. 16th st.); Red Star Line, Pier 59 (ft. of W. 18th st.); White Star Line, Pier 60 (ft. of W. 19th st.); American Line, Pier 62 (ft. W. 22d st.); Anchor Line, Pier 64 (ft. W. 24th st.). All these lines, except the last named, occupy the modern and commodious series of docks known as the Chelsea Improvement (p. 238); passengers landing here can conveniently reach any of the Elevated or Subway lines by taking a 23d or 14th st. crosstown surface car (the 14th st. cars pass all these docks, starting from 23d st.). The following Italian lines dock at Pier 74 North River (ft. 34th st.): La Veloce Line, Italia Line, Navigazione Generale Italiana Line, and Lloyd Italiano Line. Passengers landing here may take a 34th st. crosstown car, changing to subway, elevated or surface line, as desired.

The steamship lines which dock in Hoboken are: the Hamburg-American Line, ft. of 1st st.; the North German-Lloyd Line, ft. of 3d st.; the Holland-American Line, ft. 5th st.; Wilson Line, ft. 7th st. Passengers may most conveniently reach Manhattan by taking Hudson and Manhattan Tunnels (station reached by walking S. on River st. to Hudson pl.), either to Cortlandt st. or 33d st. Terminal. Scandinavian Line, ft. of 17th st. Take ferry to Desbrosses st., then Desbrosses and 6th ave. surface car to 6th ave. and 4th st.; change to 6th ave. surface line, or take Elevated at 8th st.

The following lines dock in South Brooklyn: Fabre Line, ft. of 31st st.; Austro-American Line, ft. of 42d st. Passengers may either walk four blocks E. and take 5th ave. Elevated to Manhattan end of Brooklyn Bridge (changing to Subway or 3d ave. Elevated), or take 39th st. ferry to foot of Whitehall st. (the Battery), within a few steps of all Elevated and Subway lines.

II. Via Long Island Sound Steamboats

The traveler arriving at New York by way of the *Long Island Sound* steamboats traverses the Sound for 115 M. before entering the *East River* (Pl. I—C1-6).

Long Island is on the S. and on the N. is Connecticut the greater part of the way. The New York State line comes just before *Port Chester*. *New York City* begins at *Pelham Bay Park* (Pl. A—F2—3). On the New York side (right hand) are *Pelham Bay* (Pl. A—F2) and *East Chester Bay* (Pl. A—F2), and on the Long Island side (left hand), *Manhasset Bay*, and *Little Neck Bay*. *Huckleberry Island* (Pl. A—F2) and *David Island* lie outside the city limits. Within the city limits are *Hart's Island* (Pl. A—F2) *Hunter's Island* and *City Island*, (p. 391) described in connection with *Pelham Bay Park* (p. 391). On the Long Island side is *Manhasset Neck* terminating in *Sand's Point*, with a lighthouse (fixed white light). To the S. *Great Neck* (Pl. A—F2), terminating in *Hewlett Point*.

The vessel enters the *East River* (Pl. A.—F3) betw. *Willet's Point* (Pl. A—F3) on the Long Island side, with *Fort Totten* (p. xviii) and *Throgg's Neck* (Pl. A—F3) on the New York side with *Fort Schuyler* (p. 390). The East River is really a tidal channel connecting the sound with Upper Bay.

We pass *Old Ferry Point* (Pl. A—E3) on the right; *Whitstone Point* (Pl. A—F3) on the left; *Classon Point* (Pl. A—E3) on the right; *College Point* (Pl. A—E3) on the left; before the river widens out with *Flushing Bay* (Pl. A—E3) on the left, with the town of *Flushing* (Pl. A—E3). The large island is *Riker's* (Pl. XI—F7) and the other small ones are the *Brothers* (Pl. A—E3) and *Berrian*. The river now narrows somewhat and the shores are filled with city buildings. The *Harlem River* (Pl. XI—A3-C8) enters the East River at *Bronx Kills* (Pl. A—E3).

The three islands following are given over entirely to charitable and corrective institutions: *Randall's*, *Ward's* and *Blackwell's*. For permission to visit charitable institutions apply to Department of Charities at the foot of 26th st. For permission to visit corrective institutions apply to Department of Corrections, 124 Leonard st.

Randall's Island contains about 100 A. Here during the Revolutionary War, in 1776, 250 Americans unsuccessfully attempted to capture a British camp. The name comes from Jonathan Randall who bought the Island in 1784. In 1835 the city bought it of him for \$50,000. The island is now given up to the care of children. At the N. end are the Children's Hospital, Feeble-minded schools and Custodial Asylums.

The channel S. of Randall's is called *Little Hell Gate*. The reef to the E. is *Sunken Meadow* (Pl. XI—D8). At E. 112th st. is a city *Recreation Pier* in connection with *Thomas Jefferson Park* (15.5 A).

Ward's Island (Pl. I—C1) reached by ferry from ft. of E. 116th st., was occupied by the British in 1776. After the Revolution it was bought by the Ward brothers, Jasper and Bartholomew. It was at one time the city Potter's Field. It now contains a state hospital for the insane. The visiting hours of the *Manhattan State Hospital* are Sat., Sun., Mon., from 1 to 2. (Permission to visit and information concerning ferries should be obtained from the city offices at 1 Madison ave.)

The point of land on the Long Island side is *Hallett's Point* with *Hallett's Cove* to the S.

The River Channel betw. Ward's Island and Blackwell's Island is called HELL GATE (Pl. I—D1), probably called from the Dutch expression *Helle-gat*. This was an extremely dangerous passage in early times. The worst of the hidden reefs have been blasted out by the government. The work of clearing the channel began in 1851. The largest rock half way between the two islands is known as *Mill Rock* and the one just S. of Ward's Island, as *Hog Back*.

****The New York Connecting Railroad Bridge over Hell Gate from the Astoria section of Queens, crossing Ward's and Randall's Islands to the Port Morris region of the Bronx, is now in process of construction.**

Starting from the yard of the N. Y., N. H. and H. R. R. at 142d st., Bronx, the line is to cross the Bronx Kills by a lift bridge 300 ft. long. It will then be carried along the eastern shore of Randall's Island by a viaduct half a mile in length to Little Hell Gate which will be crossed by a bridge 1,000 ft. long to Ward's Island. Across this the road will run on a viaduct 2600 ft. in length to Hell Gate, where will be erected the most massive bridge structure in this country. It will have huge granite piers, 250 ft. high, and a span of 1,017 ft. The height above mean water will be 150 ft. The great steel structure, rising in a parabolic arch, will be designed for four tracks, two for passenger trains and two for freight. From the Long Island end of the bridge, the tracks will continue to the Sunnyside yards of the L. I. R. R. in Long Island City, through Queens and the East New York section of Brooklyn, to the waterfront at 6th st. A future tunnel may connect with Staten Island. Passenger connection betw. the Pennsylvania system and the New Haven will be by the tunnels of the former from New Jersey to Long Island, and thence by the Connecting Railroad to Port Morris. The structure from Astoria to Port Morris will be three miles in length, and the estimated cost is \$30,000,000.

The long narrow island is Blackwell's Island (Pl. I—C2-3). Except Sundays and holidays, city ferries, available only to passengers with passes, leave the foot of E. 26th st., 10,

10:30, 11, 12, 1:30, 2:30, and 3:30; Saturday afternoon, 1:30 and 2 only; leave E. 53d st., E. 70th st., E. 120th, E. 125th st. daily every half hour from 7:30 to 12 p. m. (Visiting hours, Sunday 11 a. m. to 4 p. m.; Wednesdays, Saturdays, 2 to 4 p. m.) The island extends from 50th st. to 86th st., and contains 120 A.

The Indian name was Minnahanonck or Long Island. When it was granted to Captain John Manning, in 1664, the name was changed to Manning's Island. His step-daughter who inherited it, married Robert Blackwell. The city bought it in 1828 for \$50,000. The island is surrounded by granite sea walls and most of the buildings are of granite, erected by convict labor. At the extreme south end of the Island is the Training School for Nurses. The first large building at the N. end of the island is the *Metropolitan Hospital*, with its pavilions. Tubercular patients are treated here. The Gothic stone building, with wide wings near the middle of the island, facing the river, is the *Workhouse*, to which are sent men and women convicted, in the Magistrates' Courts, of misdemeanors, vagrancy, and disorderly conduct and sentenced to terms from ten days to six months. The construction of the building is as mediaeval within as without, extremely picturesque, but frightfully over-crowded and at best ill-adapted to benefit the prisoners sent here for correction. To the S. are the many buildings of the *New York City Home for the Aged and Infirm*. About a third of the inmates are bed-ridden. Special wards are set aside for the blind and the incurable. The next buildings are the *Penitentiary*, where are sent male and female prisoners, convicted of minor crimes and misdemeanors, and committed by the Justices of Gen. Sessions and Special Sessions. The *City Hospital*, which with the Metropolitan Hospital at the N. end, receives general adult hospital cases, occupies the S. end of the island.

The *Queensboro Bridge* (Pl. I—C3) first called Blackwell's Island Bridge, crosses the island near the lower end. It is, unlike the other East River bridges to the south, not a suspension, but a continuous cantilever bridge with its central towers resting on Blackwell's Island. It extends from 2d ave. at 59th st., Manhattan, to Jackson ave., Long Island City. (The Manhattan entrance is reached by the 2d ave. elevated to 57th st.; the 3d ave. elevated to 59th st.; or surface cars.) It is next to the largest cantilever bridge in the world and has the largest carrying capacity.

Its length is 8,600 ft., inclusive of the Queensboro Plaza, an additional length of 1152 ft. The length of the spans are: W. channel, 1182 ft.; island, 630 ft.; E. channel, 984. Clear height of bridge for channel width of 400 ft. (both channels), 135 ft. above mean high water. It has been estimated that the steel and iron used in the main bridge weighs upward of 54,200 tons, and inclusive of the approaches, 74,000. It was built 1901-9, and cost \$17,900,000 for construction and land.

S. of the island the *Belmont Tunnel* (Pl. I—C3) now in operation, and the *Pennsylvania Tunnels* (Pl. I—C4) run beneath the river.

From 29th st. S. to 25th st. are the buildings of *Bellevue* and *Allied Hospitals* (Pl. I—C4; p. 225).

At 24th st. is a public *Recreation Pier*.

Around 17th st. are city hospitals for contagious disease (Pl. I—C4; p. 224).

Recreation Piers jut out from each side beyond; from Metropolitan ave. in Brooklyn and from E. 3d st. in Manhattan.

The **Williamsburg Bridge* (Pl. I—D5) betw. the Manhattan and the Queensboro, extends from Delancey and Clinton sts., Manhattan, to a large Plaza in Brooklyn at the junction of Broadway and Havemeyer st. (The Manhattan entrance is reached by surface cars only.) The construction was carried on during the years 1896-1903.

It is 7308 ft. long, with a middle span of 1600 feet. and two side spans of 596 ft. each. It carries two roadways, each 20 ft. wide, and two footwalks, each 17 ft. 8 in. wide. In laying the foundations for the towers, it was found necessary, before finding bedrock, to sink the caissons to an unusual depth: the N. and S. caissons on the Manhattan side descending, respectively, 55 and 66 ft. below mean high water, and those on the Brooklyn side 107 and 91 ft. The clear height of bridge for channel width of 400 ft. is the same as the Queensboro Bridge, 135 ft. The construction cost \$14,000,000 and the land \$9,100,000. During the spring of 1914 a most interesting feat of engineering was performed on this bridge. The 9-inch pins were removed and 12-inch ones inserted to take their places, in order to strengthen the bridge to meet the increased railroad traffic. The work was done at midnight, when it would least interfere with traffic.

Below on the Brooklyn side opens *Wallabout Bay* (Pl. III—B1) with the *United States Navy Yard* (p. 439).

**Manhattan Bridge* (Pl. I—C6) to the N. of Brooklyn Bridge, built in 1901-11, has now the distinction of being the greatest suspension bridge in the world. It extends from the Bowery and Canal st., in Manhattan, to Nassau and Bridge sts., in Brooklyn. (Manhattan entrance may be reached by the 3rd ave. elevated to Canal st.; or by surface cars on the Bowery or Canal st.)

The bridge is of double-deck design, the first deck having a 35-foot roadway in the center, two subway tracks on each side, and 11-foot footwalk on each side, the top deck having four trolley tracks. It is 6,855 ft. long (about 1 1-3 m.), with a main span of 1,470 ft. It has steel towers. The center span is 135 ft. above the water in the middle. The entire cost was \$26,000,000 dollars, the construction amounting to \$14,000,000, and the land costing \$8,000,000 on the Manhattan side and \$4,000,000 on the Brooklyn side.

***Brooklyn Bridge* (Pl. I—C6) extending from City Hall Park, Manhattan, to Fulton and Sands sts., Brooklyn, is the oldest and most beautiful of the four great bridges connecting Manhattan and Long Island. (The Manhattan entrance may be reached by subway to Brooklyn Bridge; by 2nd or 3rd ave.

elevated lines, changing at Chatham square; by the 6th ave. elevated to Chambers st., walk two blocks; by the 9th ave. elevated to Warren st., walk 3 blocks; by Broadway surface cars.) The *View from the bridge is one of the sights of the city; Manhattan lying on the W., Long Island on the E., to the N. the crowded East River, and to the S. the Upper Harbor. By night the scene is even more beautiful with thousands of lights shining from the great buildings and towers on land and moving with the ferries and vessels in the river and harbor.

The bridge was opened in 1883. The original cost of construction was \$15,000,000. It was originally a toll bridge, but now only the street cars pay toll. Nearly four thousand trolley cars and the same number of elevated cars cross daily. Although it was once the greatest suspension bridge in the world, it is now surpassed in size by the other three bridges. The river span is 1,595 ft. 6 in., each land span 930 ft., the Brooklyn approach 998 ft., and the Manhattan approach 1,562 ft., giving a total length of 6,016 ft. The depth of the foundation below high water is 45 ft. on the Brooklyn side and 78 ft. on the Manhattan side, and the height of the stone towers is 272 ft. above the water. The center span clears the water by 135 ft. in the middle. The diameter of the cables is 15¾ inches, and each contains 5,296 parallel, galvanized steel, oil-coated wires.

Many of the sound steamers have their docks in this vicinity. (For landing and transportation see p. 1 and 28). The Fall River and Providence lines round the Battery and dock in the North (Hudson) River. (For description of Battery and Upper Bay see p. 119 and 104).

III. Via Hudson River Steamboat

This trip, if made in the daytime, affords by far the most picturesque and historically interesting of all the approaches to New York City. The visitor passes for miles within sight of highest peaks of the Catskill Mountains (on W.), among which Washington Irving laid the scenes of "Rip Van Winkle." Presently, we pass, on the L., Poughkeepsie, known most widely as the home of that pioneer women's college, *Vassar College*. At West Point is the *U. S. Military Academy*, situated on a picturesque plateau, just at the foot of *Crow's Nest* (1428 ft.), where Joseph Rodman Drake laid the scene of "The Culprit Fay" (p. 389).

Further S. the promontory of Anthony's Nose (E. shore), and Dunderberg Mountain (W. shore), form the southern gates of the Highlands. It was here, while breakfasting in a house on the E. shore, that Benedict Arnold received the news of André's arrest. It is at the foot of Dunderberg Mountain that Captain Kidd is supposed to have buried some of his treasure. In Haverstraw, just below, Arnold and André met to arrange for the surrender of West Point, and it was after crossing the river from here that André was captured. Diagonally across from Haverstraw is Ossining, earlier known as Sing Sing, a name still preserved in the State prison there situated. Here the river widens into the Tappan Zee, its widest point (4 miles) being opposite Tarrytown, the vicinity of which has been immortalized in

Washington Irving's "Sketch-Book." Irvington, just S. of Tarrytown, was formerly Washington Irving's home; the old house is still standing. Four miles S., across the river, is Tappan, where Washington had his headquarters, and where Major André was executed, Oct. 2, 1780. Five miles S., on the E. side is Yonkers (p. 393). From the Tappan Zee S., the chief object of interest, for a stretch of 20 miles, is the 500-foot precipice of the famous Palisades, on the W. bank (a formation of trap-rock, commercially valuable for macadam roads), which have now been saved from threatened destruction by being converted into a state park.

Below Yonkers, the steamboat passes Mt. St. Vincent, containing the *Convent of the Sacred Heart*, among whose buildings is a granite structure, with six octagonal towers, originally built by Edwin Forrest, the tragedian, for a dramatic school (an unfulfilled dream).

Just below, at Spuyten Duyvil, where the creek of that name formerly emptied, is now the western opening of the United States Ship Canal (p. 357), forming a channel through the Harlem River, between the Hudson River and Long Island Sound. To the S. rises the lofty wooded knoll of Inwood, the northern beginning of Manhattan Island.

The steamboat presently passes (L.) the long stretch of Riverside Drive Park and Extension, lined with costly residences and apartment houses. The historic "Hollow Way," at 129th st. (p. 343), now spanned by a lofty viaduct, may be plainly seen from the river. Just below at 123d st., is the square, conical-roofed structure of General Grant's Tomb (p. 253). Diagonally across the river looms up conspicuously the flaunting sign of the Palisades Amusement Park (reached by the Fort Lee Ferry). Opposite 42d st. is Weehawken (p. 460), where Alexander Hamilton was killed in a duel, by Aaron Burr. From this point southward, the skyline of lower New York with its soaring structures may be seen even more advantageously than from the Bay. At 32d st. the tubes of the Pennsylvania Railroad pass beneath the river. On the Manhattan side, from 23d to 14 sts., stretches the system of huge docks known as the Chelsea Improvement (p. 238), occupied by the American, Red Star, White Star, Cunard and other transatlantic lines. Across the river, at Hoboken, is another series of big docks, housing the Hamburg-American and North German Lloyd Lines. The Hudson River Day Line and the Night Line of the Hudson Navigation Company both make stops at 129th st. (take crosstown 125th st. trolley-car, connecting with Subway and Elevated systems for downtown points); the Day Line also stops at 42d st. (trolley-car connecting with Elevated and Subway). The terminal docks of the two lines are, respectively, Nos. 29 and 32 North River, near Desbrosses st. (Desbrosses st. trolley-car to 6th ave. and 4th st., then uptown by surface or Elevated cars).

IV. Via Railroad

The only railroad stations on Manhattan Island in which the traveler is interested are the Grand Central Station (see p. 114) and Penn. Station (see p. 116).

The depots of the other great railway systems are on the New Jersey side of the North River, and passengers are conveyed to and from them by large ferryboats or by the Hudson Tunnels (see p. 35). The ferry houses, however, furnish the same opportunities for the purchase of tickets, checking baggage, etc., as the railway stations, and the times of departure and arrival of trains by these lines are given with reference to the New York side of the river.—*Pennsylvania Rail-*

road, Jersey City Depot (Pl. I—A6), Montgomery st., Jersey City, reached by ferries from Desbrosses st. (Pl. I—B5), Cortlandt st. (Pl. I—B6), and by Hudson Tunnels (see p. 35), used by trains of the Pennsylvania Railroad (for all points in the West and South), and also by the Long Branch Railroads. For new station in New York, see p. 116—*Erie Railroad Depot* (Pl. I—A5), Pavonia ave., Jersey City, reached by ferries from Chambers st. and W. 23rd st., and the Hudson Tunnels, used by the Erie Railroad and its branches, the New York, Susquehanna and Western, the Northern R. R. of New Jersey, and the New Jersey and New York R. R.—*West Shore station* (Pl. I—A3), Weehawken, reached by ferries from Cortlandt st., W. 42d st. (Pl. I—B3), used by the West Shore Railroad (for the same districts as the N. Y. Central Railroad) and the New York, Ontario & Western Railroad.—*Delaware, Lackawanna and Western Station*, Hoboken, reached by ferries from Christopher (Pl. I—B5), Barclay, and W. 23d sts., or by the Hudson Tunnels, used by the Delaware, Lackawanna and Western Railroad (for New Jersey, Pennsylvania, and Western New York).—*Central Railroad of New Jersey Depot*, Communipaw, reached by ferries from Liberty st. (Pl. I—B6) and W. 23d st. (Pl. I—B4), used also by the Baltimore & Ohio, the Long Branch, the Lehigh Valley, and the Philadelphia & Reading Railroads.

For *Brooklyn station*, see p. 419; for *Long Island station*, see p. 419.

a. **Via New York, New Haven & Hartford R. R. (from New England).**

The visitor approaching New York from the East by the New York, New Haven and Hartford R. R. will have many picturesque glimpses of Long Island Sound, especially if he comes by the Shore Line branch. The near approach to New York, however, is without interest, the tracks being sunken and running between high concrete or masonry walls. The terminal in Manhattan is in the Grand Central Station at 42d st.

Taxicabs and other conveyances can, of course, be secured at any time. Visitors preferring to take a car, can readily reach any desired part of the city. The 42d st. station of the Subway connects directly with the Grand Central on the lower level.

The new ****Grand Central Station**, situated at 42 st., and extending from Vanderbilt ave. to Lexington ave., is the greatest railway terminal in the world. It was opened in 1913. During the time that the new terminal was in process of construction, the traffic was so planned and managed, that the 800 trains were kept running as usual, and from 75,000 to 125,000 passengers were handled daily. The new terminal covers 79 A., and 30,000 people can be accommodated in the public rooms at one time, without crowding.

The exterior finish is granite and Indiana limestone. The entrance to the main building is in the form of a triumphal arch of monumental proportions, surmounted by a statuary group representing Progress rising from the American Eagle, with Physical Force and Mental Force at his feet to serve him. The style has something of the Doric motive, modified by the French Renaissance. The outbound concourse is the principal feature of the main building. Its high vaulted ceiling is made

to represent the blue of the sky, and on it are depicted the constellations of the heavens. It is lighted by enormous dome-shaped windows, three at the E. and the same number at the W. end. This concourse is used for through out-bound traffic only. Beneath it is the suburban concourse, used for local out-bound traffic. The station for incoming travel is located just across Vanderbilt ave. from the main building, with direct exits to the subway and street. With the exception of the stairways from the main concourse, leading to the surrounding galleries and tiers of business offices, broad ramps or inclined ways are used altogether, thus minimizing the danger and confusion of steps to large crowds. All the usual facilities of a great station are to be found here, including an excellent restaurant. This room is artistically treated, with a series of Guastavino arches, and is to be found adjoining the concourse on the suburban level. Passengers may pass directly from the terminal to the subway without going to the street level. Elevated and surface-car lines pass the door. In time, one general subway station here will connect the present 4th ave., Broadway and Lenox ave.-Bronx subway with the new Lexington ave.-Bronx line via the diagonal route now under construction (beneath the surface of the site of the Grand Union Hotel); also with the Steinway-Belmont ave. service to Long Island City and with the McAdoo-Hudson tunnel trains to Newark, N. J., which system is to be extended N. from Herald sq. via 6th ave. and 42nd st. to the terminal zone.

Trains of the New York Central and Hudson River Railroad, and of the New York, New Haven and Hartford Railroad use this terminal. All are operated by electricity. The trains of the Putnam Div. of the New York Central start from 8th ave. and 155th st. (reached by the 6th or 9th ave. elevated). The Harlem River Branch of the New York, New Haven and Hartford starts from Harlem River Station, 132d st., reached by shuttle train of 3d ave. elevated from 129th st. station.

b. Via New York Central & Hudson River R. R. (*from New York State and the West*).

Visitors entering New York by the New York Central and Hudson River R. R. have, until Spuyten Duyvil is reached; a similar but more restricted view of the points of interest that are to be seen from the river steamboats. Here, however, the train curves to the L., following the upper side of the U. S. Ship Canal (p. 351) and the E. bank of the Harlem River.

On the L. the land rises presently in a steep bluff, *University Heights* (p. 360), crowned by the buildings of *New York University*, including its *Hall of Fame* (p. 361). Opposite, on the Manhattan side of the Harlem, is the high ground of *Washington Heights*, terminating on the N. in *Fort George* (p. 355), site of part of the Revolutionary defences and now an amusement park. Below, along the water's edge, is the *Speedway* (p. 353), hitherto reserved for fast trotting horses. At 181st st., the train passes beneath the lofty arch of *Washington Bridge*, and just below it *High Bridge* (p. 353), which carries the first Croton Aqueduct across the Harlem. After passing the station of Mott Haven, the tracks cross the river to Manhattan and continue down Park ave., for the greater part of the way through a tunnel, to the Grand Central Station at 42d st.

c. Via West Shore R. R. (from New York State and the West).

For points of interest along the line of the West Shore R. R., see above, Hudson River Steamboat Lines (p. 112). The Terminal Station is at Weehawken, opposite 42d st.

New York City is reached by ferry: 1. to 42d st. (crosstown surface car to Elevated and Subway Lines); 2. to Cortlandt st. (2, 3 and 4 blocks E., respectively, to 9th and 6th Ave. Elevated Lines and Subway).

d. Via Pennsylvania R. R. (from the West).

Travellers from South and West, approaching New York on the Pennsylvania R. R., after leaving Philadelphia, pass through *Trenton*, N. J., the capitol of the state (57 m. from N. Y.); *Princeton Junction* (47 m.), from which a branch line runs to *Princeton* (3 m.), the seat of Princeton University; *New Brunswick* (31 m.),—*Rutgers College* may be seen from the train; *Rahway* (19½ m.); *Elizabeth* (15½ m.) (Pl. A—A5), *Newark* (10 m. See p. 461;) then the train, after crossing the Passaic River, proceeds over a stretch of flatlands to Jersey City (p. 453), and thence through tunnels under the Hudson River to the Pennsylvania Terminal Station at 7th ave. and 31st-33d sts., New York City.

The ***Pennsylvania Station* (Pl. I—B4), from 31st to 33d sts., was opened in 1910. It covers the entire area bounded by 7th and 8th aves. and 31st and 33rd sts., with entrances on all four sides. The structure is really a monumental bridge over the tracks, for the highest point of the tracks in the station is 9 ft. below sea level. The station is built after the Roman Doric style of architecture, its façades being designed to suggest the Roman temples and baths, with Roman Doric colonnades, composed of columns 4½ ft. in diameter and 35 ft. high, on four sides. (*McKim, Mead and White*, Architects.)

Above the central colonnade on 7th ave. and the one on each of the two adjacent sides, is an entablature surmounted by a clock with a dial 7 ft. in diameter. To L. and R. of the clock are symbolic figures representing Day and Night. Day, a fully draped female figure, faces the East and clasps to her breast a tall sheaf of sunflowers. Night, partly draped, faces the West, half shrouding her head under a fold of her garments; in her arms is a bunch of poppies. Between the figures is a winged wheel, emblematic of Speed, Progress and Commerce (*Adolph A. Weinmann*, artist).

The central entrance on the 7th ave. side leads through an arcade 225 ft. long, flanked on both sides by shops to the Grand Stairway descending to the main waiting room. This stairway, nearly 40 ft. wide, is constructed of Italian "Travertine" from the Roman Campagna, near Tivoli. This is the kind of stone used in the construction of the

Coliseum and St. Peter's at Rome; its importation for use in the Pennsylvania Station is said to be the first instance of its employment in an American building. At the head of the stairway in the Travertine wall is placed the statue of Alexander Johnston Cassatt, president of the Penn. Railroad Co., 1899-1906, the dominant personality in the Penn. Railroad tunnel and station project (by *Adolph A. Weinmann*). At the foot of the stairway is the General Waiting Room, modeled on the Roman Baths of Caracalla, and finished, like the arcade, stairway and other waiting rooms, in the same mellow, cream-tinted Travertine. Its dimensions are: length, 314 ft.; breadth, 108 ft.; height, 150 ft.

High up on the walls are six mural paintings by *Jules Guérin*, consisting of topographical maps in sky-blue and pale browns and yellows, depicting chiefly the regions over which the Pennsylvania Railway and connecting lines run: 1. N. Wall, Atlantic Ocean and Coast; 2. E. Wall, left, Pennsylvania, Michigan, Illinois, Wisconsin; 3. E. Wall, right, New York and New England; 4. S. Wall, United States and Mexico; 5. W. Wall, left, New York City and Vicinity; 6. W. Wall, right, Long Island.

Parallel to, and connected with the main waiting room is the Concourse, directly over the tracks on which the trains arrive and depart. Stairs descend from it to each of the train platforms. Underlying the main concourse, and located between it and the tracks, is the exit concourse, used for egress purposes only. Two stairways and an elevator connect it with each train platform. The station is thoroughly furnished with all modern equipment. Surface cars pass the door, and motor buses to 5th ave. and Riverside Drive run to and from the station at frequent intervals. Direct connection will be made with the 7th and 8th ave. subways when they are completed. The station is used by trains of the Penn. Railroad, which pass to New Jersey through tunnels under the Hudson River, and of the Long Island Railroad, the northern part of the station, separate ticket offices and entrances, being devoted to that road. Long Island trains pass by tunnel under the city and the East River to Long Island City.

e. *Via Erie R. R. (from New Jersey, Southern New York State and the West).*

Travelers from the West, arriving by the *Erie R. R.*, pass for nearly eighty miles along the picturesque east shore of the Delaware River. After leaving Port Jervis (89 m.), the scenery offers little of interest. The line passes through Tuxedo (39 m.), and the busy manufacturing towns of Paterson (17 m.) and Passaic (13 m.). The main terminal station is in Jersey City, foot of Montgomery st.

New York City may be reached by ferry: 1. to Chambers st. 6th Ave. Elevated Station (two blocks E. at West Broadway; Subway lines, five blocks E., from City Hall Pk.); 2. to 23d st. (surface car E. on 23d st., reaching all Elevated and Subway lines); or by Hudson and Manhattan R. R. Tunnels: 1. to Cortlandt st.; 2. to 6th ave. uptown stations, with terminus at 33d st.

f. **Via Delaware, Lackawanna & Western R. R.** (*from New Jersey, Southern New York State and the West*).

In approaching New York by the Delaware, Lackawanna & Western R. R., the two chief points of interest are the famous Delaware Water Gap and Lake Hopatcong, a popular nearby summer resort. E. of Denville, the line has two branches, that on the N. passing through Paterson and Passaic, and that on the S. through the attractive and fashionable "Oranges" (Maplewood, South Orange, Brick Church, etc.), and through Newark, the 14th largest city of the U. S. in population (p. 461). The Terminal Station is at Hoboken.

New York is reached either by Hudson and Manhattan Tubes, to Cortlandt st. (downtown terminus) or to 33d st. (uptown terminus); or by ferry: 1. to Barclay st. (two blocks E. to 9th Ave. Elevated; three E., one N. to 6th Ave. Elevated at Park pl.); 2. to Christopher st. (Christopher and 8th st. crosstown lines, reaching elevated and subway lines); 3. to West 23d st. (crosstown surface line, reaching all elevated and subway lines).

g. **Via Central Railroad of New Jersey** (*from Pennsylvania and the South and West*).

Passengers approaching New York over the *Central R. R. of New Jersey*, pass (30 m. from Jersey City), *Bound Brook* on the Raritan River, the junction of the *Philadelphia and Reading R. R.*; *Plainfield* (24 m.), an attractive residential town (population 22,755); *Elizabeth* (Pl. A—A5) (11½ m.; pop. 82,411); *Elizabethport* (10 m.), the juncture of branches to *Newark*, and to New Jersey seaside resorts, *Sea Bright*, *Long Branch*, etc. The train now crosses *Newark Bay* on a bridge 2 m. long; there is a view of Newark on the L. and of Staten Island on the R. The railway terminal is in *Jersey City*.

New York is reached by ferry to: 1. Liberty st., within a few blocks of Cortlandt st. elevated stations and Fulton st. subway station; 2. 23d st., taking crosstown trolley connecting with rapid transit lines.

DOWNTOWN NEW YORK*

(From the Battery to Fourteenth Street)

I. The Battery and Vicinity

THE BATTERY. At the southern end of Manhattan Island, lies the Battery (Pl. II—B6), a small park of about 21 acres, bounded on the north and east by Battery Place and State street. Once a fashionable residential section, it is now the favorite lounging place for hordes of Italians, Greeks and Syrians who have colonized the lower west side.

The park consists almost wholly of made land, the island having originally ended at Pearl Street, so named because of the pearly shells found along the shore. As more land was reclaimed, Water, Front and South streets, as their names suggest, successively marked the southern boundary. Beyond this was nothing but a ledge called *Shreyer's Hook*, and a cluster of jutting rocks, the *Capske*. In consequence of rumors in 1693 of a proposed French expedition against New York, the "Whitehall Battery," mounting 92 cannon, was erected upon *Shreyer's Hook*, and from this the present park takes its name.

Entering the park from Bowling Green (see p. 121), we turn down State St. past the Custom House, following the curving line of the Elevated Railway to its terminus at South Ferry. The interesting old residences that once faced the park have nearly all been replaced by modern office buildings, headquarters for the leading steamship lines and foreign consulates. No. 21 State St., the *Battery Park Building*, contains the offices of the Cunard, the Anchor, and the Holland-American Lines, and the Austro-Hungarian consulate, while No. 17, the *Cheesbrough Building*, contains the Fabre Line, the Finland Steamship Company and the Compagnie Générale Transatlantique, as well as the offices of the British, Brazilian, Norwegian, Portuguese and Swedish consuls. Only four of the old private houses, Nos. 6-9, still survive and are occupied by missions of various denominations. The most interesting is No. 7, with curiously curved front and upstairs balcony supported by Corinthian columns.

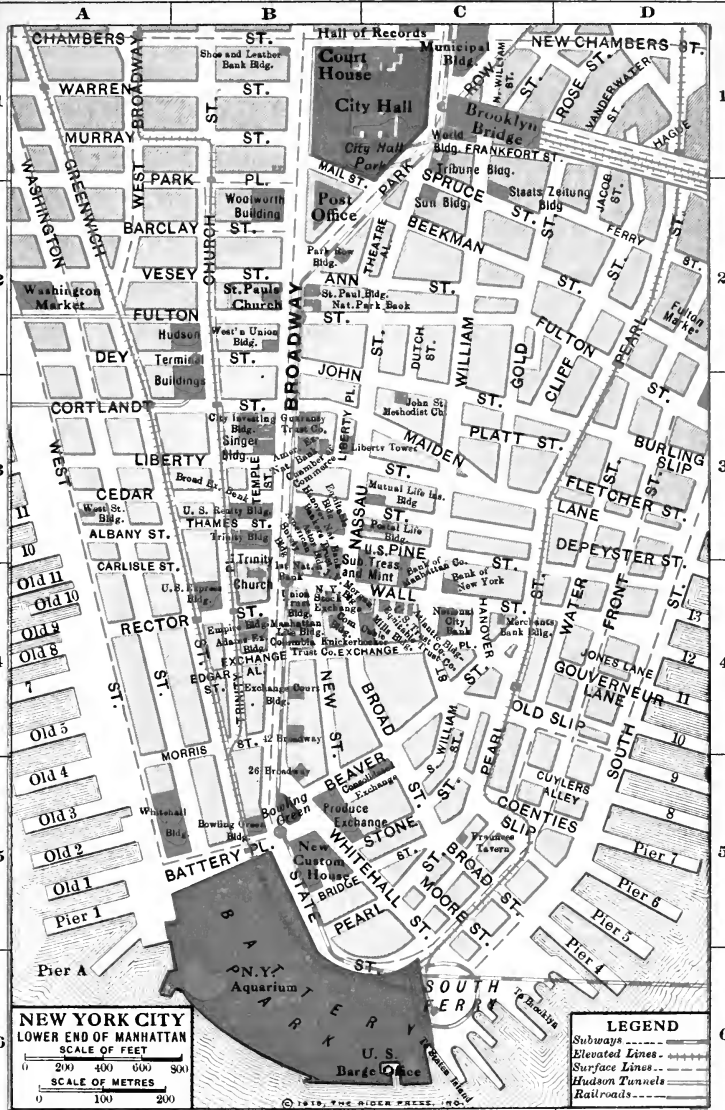
In 1806 it was the home of Moses Rogers, a prominent merchant and connected by marriage with President Dwight of Yale. During the Civil War it was taken by the Government for military purposes; later it contained the office of the Pilot Commissioners. It is now the

* To the native New Yorker "New York" still means, popularly speaking, "Manhattan Island," though Manhattan, the original city of New York, is now but one of the five boroughs (see p. xv) of New York City. The terms "Downtown New York," "Uptown New York," etc., as used in this guidebook mean therefore, in accordance with local practice, the southern and northern sections respectively of Manhattan Island.

Mission of Our Lady of the Rosary, a home for Irish immigrant girls. It contains some fine old mahogany woodwork and an English stained glass skylight.

At South Ferry are the ferries to St. George, S. I., and to Atlantic and Hamilton avenues and 39th street, Brooklyn. Next, to the west, is the new *United States Barge Office* (1911), a two-story structure of polychrome brick, with a curving façade above an arcade. This is the starting point of the boats to Governor's and Ellis Islands, and here also are the offices of the U. S. Coast Guard, the U. S. Shipping Commission, and the U. S. Marine Hospital (the hospital itself is at Stapleton, S. I.) To the west of the Barge Office is a recently erected fountain and behind it a simple square granite shaft, a *Monument to the Wireless Operators* who perished at sea in fulfilment of their duty. Ten names are already inscribed on the shaft, that of JACK PHILLIPS, of the *Titanic*, heading the list. From this point a fine *Sea Wall* stretches in a sweeping curve along the entire southern side of the Battery, affording an admirable view of the Bay and its islands. Turning to the right, on a path leading towards the centre of the park, we come to a bronze statue of John Ericsson, the inventor of the screw propeller, and designer of the *Monitor*. It was designed by J. S. Hartley and erected by the city in 1893. The granite pedestal bears panels in low relief commemorating the great inventor's chief achievements. A little further west stands the monument to Giovanni de Verrazzano (*Ximens*, sculptor), who, it is claimed, was Henry Hudson's precursor in discovering New York Harbor. It was given by the Italian colony of this city, largely through the efforts of the *Progresso Italo-Americano*, and consists of a bronze bust of heroic size, supported on a lofty granite pedestal, in front of which a symbolic female figure points the path to success.

At the western end of the sea wall stands a solid, squat, circular structure, the *New York Aquarium*. It is free to the public and is open every day in the year (9 A. M. to 5 P. M. from April to October, 10 to 4 from November to March, excepting on Monday forenoons, when only teachers with classes and members of the N. Y. Zoological Society are admitted). There is no printed guide to the exhibits, but every tank is carefully labeled, with many interesting additional data as to the habitat of the different species, their maximum size, length of life, their relative value as food, etc. The central space on the ground floor is taken up by one huge circular tank, occupied at present by a school of Cape Hatteras porpoises, and several smaller tanks containing seals, sea-lions, alligators, giant turtles and several of the larger



NEW YORK CITY
LOWER END OF MANHATTAN
 SCALE OF FEET
 0 200 400 600 800
 SCALE OF METRES
 0 100 200

LEGEND
 Subways
 Elevated Lines - - - -
 Surface Lines - - - -
 Hudson Tunnels - - - -
 Railroads - - - -

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species of fish. The main portion of the collection, however, is contained in the wall tanks, extending entirely around the circular wall in two tiers, one on the lower floor, the other in the gallery above. Particular attention should be given to the many brilliant-hued species from the semi-tropical waters of Bermuda and the West Indies.

History. *Castle Garden*, the building in which the Aquarium is now housed, has many historical associations. It was erected in 1807 by the U. S. Government as a fort called the West Battery. After the War of 1812 the name was changed to Castle Clinton. It had a battery of 30 guns, the embrasures for which still remain in the nine-foot outer wall. In 1823 the building was ceded to the city by Congress, and under the new name of Castle Garden became a place of entertainment, capable of containing 8000 spectators. It was connected with the Battery by a bridge, the intervening water space not being filled in until many years later. General Lafayette was received here in 1824, President Jackson in 1832, President Tyler in 1843 and Louis Kossuth in 1851. It was here, in 1835, that Professor Morse, the inventor of the telegraph, demonstrated the practicability of controlling the electric current. Here also, in 1850, Jenny Lind made her American debut, under the management of P. T. Barnum. In 1855 Castle Garden became the landing place for immigrants, and between that date and 1895 no less than 7,690,606 foreigners passed through its doors. It was opened as an Aquarium, Dec. 10, 1896, and in 1902 the management was transferred from the Department of Public Parks to the N. Y. Zoological Society, a private organization with a membership of 1796.

BOWLING GREEN (Pl. II—B5), on the N. of the Battery is a tiny oval Park closed in by an iron fence brought from England in 1771; in the middle is a bronze statue of Abraham de Peyster, Mayor of New York from 1691-95 (*G. E. Bissell*, sculptor), erected by John Watts de Peyster, 6th in direct descent. Bowling Green derives its chief fame from the early 17th and late 18th centuries. It is believed by some that here Peter Minuit purchased the Island of Manhattan in 1626. In the early settler days it was a Dutch Market, and in 1732 it was leased at 1 peppercorn a year for a private *Bowling Green*. In 1765 the Stamp Act Riot occurred here, and here in 1770 the leaden equestrian *statue of George III* was set up to be torn down by the mob on July 9, 1776, and turned into bullets for the patriots. In 1797 the Green took on its present circular shape. It is enclosed by the Washington Building on the W., the new Custom House on the S. and the Produce Exchange on the E.

THE CUSTOM HOUSE. The new Custom House (Pl. II—B5), at the foot of Broadway, occupies the entire city block bounded by Bowling Green, and Whitehall, Bridge and State Sts. It is a large granite building in the modern French renaissance style, erected in 1902-7 from designs by *Cass Gilbert*. Including the ground, it cost more than \$7,000,000; and its seven floors contain an area of 300,000 square feet.

On the exterior a series of large granite columns, rising to the cornice and crowned with composite capitals, extends around the four sides. From the centre of the fern leaves of each capital looks out the sculptured head of Mercury, the ancient God of Commerce. Cut in the granite lintel of each window is a man's head, forming a series of eight racial types repeated alternately around the building. On the Bowling Green façade are a number of *sculptures by *Daniel C. French* and others that merit detailed inspection.

Borne on lofty granite pedestals, at the level of the second or main floor are four groups of heroic size, by *Daniel C. French*, representing the FOUR CONTINENTS. From left to right: 1. Asia, gazing ahead with fatalistic calm, beside her a tiger and the naked, suppliant people; 2. America, clear-eyed and hopeful, with the symbolic eagle and an armful of Indian maize; 3. Europe, gravely reflective, with her right hand on the prow of an ancient ship, and her left elbow on a globe surmounting a pile of books; 4. Africa, asleep; beside her a lion and the Sphinx.

Extending across the entire front of the sixth story are twelve heroic statues in white granite representing the COMMERCIAL NATIONS, in the following order, from left to right: 1. Greece and 2. Rome, by *F. E. Elwell*; 3. Phœnicia, by *F. W. Ruckstuhl*; 4. Genoa, by *Augustus Lukeman*; 5. Venice and 6. Spain, by *F. M. L. Tonetti*; 7. Holland, and 8. Portugal, by *Louis St. Gaudens*; 9. Denmark, by *Johannes Gellert*; 10. Germany, by *Albert Jaegers*; 11. England, and 12. France, by *Charles Grafly*.

On the seventh story is a CARTOUCHE, by *Karl Bitter*, consisting of two winged figures supporting the shield of the United States. One of these figures holds a sheathed sword, typifying the great power of peace; the other holds a close-bound bundle of reeds, symbolic of the strength of perfect union.

Much of the ground floor of the Custom House is occupied by a branch of the Post Office. The only objects of interest to the visitor are on the floor above. Ascending the imposing flight of steps on the Bowling Green side, we reach the main entrance. Directly opposite is the central rotunda, which well merits inspection. At the west end of the northern corridor (last door on the right) is the Collector's Reception Room. Visitors are admitted on week days during office hours. It is a spacious chamber, ornately decorated, with a gilded ceiling and elaborate walnut carvings. A walnut screen, delicately wrought and rising two-thirds of the way to the ceiling, divides the ante-chamber from the main room. Visitors are freely admitted to both sections, and should give special attention to the series of *Paintings of the Seventeenth Century Ports, by *Elmer E. Garnsey*, which extend around the four walls.

The series begins on the eastern wall next to the entrance door with 1. Amsterdam, Holland; then, continuing westward on the south wall around the room: 2. Curaçoa, in the Caribbean Sea; 3. Port Orange (now Albany), New York; 4. New Amsterdam, (now New York City); 5. La Rochelle, France; 6. London, England; 7. Port Royal, Jamaica;

8. Plymouth, England; 9. Cadiz, Spain; 10. Genoa, Italy. Probably the most interesting is the harbor of Amsterdam. The visitor should notice the tower in the centre, known as the Weepers' Tower, because of the farewells that took place at its base. To the right, beyond the spire of the Old Church, is the dome of St. Nicholas, patron saint of sailors. On the left is a war-ship, the *Seven Provinces*, displaying the banner of Amsterdam.

The present Custom House occupies the site of *Fort Amsterdam*, built in 1626 by Peter Minuit, probably on the site of a trader's fort, the original log block house of 1615. The Governor's House and the First Collegiate Dutch Church stood within its walls. Its successor, Fort George, was demolished in 1790, and the Government House erected as a presidential mansion, a purpose defeated by the removal of the seat of government to Philadelphia. It was the residence of several governors, among them George Clinton and John Jay. From 1799 it was used as the Custom House, until burned down in 1815. The site was occupied by private residences, which eventually were converted into offices of the leading steamship companies, until they in turn passed to make way for the present edifice.

The Custom House has undergone numerous removals. From 1842 to 1862 it occupied what is now the Sub-treasury building on Wall Street, when it was transferred to the former Merchants' Exchange, where it remained until the completion of its new abode.

The *Washington Building* (1 Broadway, erected by Cyrus W. Field) is on the site of the house erected in 1760 by Archibald Kennedy, Collector of the Port of New York, and afterwards occupied by the British generals Cornwallis, Howe, and Clinton (memorial tablet).

WHITEHALL ST. (Pl. II—B5) runs S. E. from 2 Broadway to the East river. Opposite the Custom House on Whitehall st. is the PRODUCE EXCHANGE (Pl. II—B5), Italian Renaissance style, 220 ft. long, 114 ft. wide, and 60 ft. high. The tower, 225 ft. high, commands a fine view of the city and harbor. If we enter the *Produce Exchange* by the Stone Street entrance, on the wall directly to the right of the entrance is a tablet marking the site of the first schoolhouse ever built in New York. Passing on through the hall to the rear wall facing the court, we may see a tablet erected to mark the site of the first *Huguenot Church*, built in 1688. The *Visitors' Gallery* in the main hall of the Exchange is reached by N. side elevators to third floor. Visitors freely admitted during business hours.

At 39 Whitehall St. is the *U. S. Army Building*, a red brick structure, resting on a fortress-like two-story foundation of granite. Over the entrance is the seal of the War Department, hewn in the granite. The building is a depot for quartermasters' supplies. To the E., at the S. E. cor. of Broad St. and Pearl St., is the old—

*FRAUNCES' TAVERN (Pl. II—C5), one of the oldest buildings in the city. It was erected in 1719, by Etienne Delancey, a wealthy Huguenot who after residing there nearly half a century, conveyed it in 1762 to Samuel Fraunces, who here opened the *Queen's Head Tavern*. It was here, in 1768, that

the *N. Y. Chamber of Commerce* was organized. In 1775 it was injured by a shell from the British ship *Asia*. Its chief historic interest, however, is due to its having been the scene of the farewell of Washington to his officers, Dec. 4, 1783. Just a century later the reorganization of the *Sons of the Revolution* took place in the same room. The building was carefully restored in 1907 under the auspices of this society, as a memorial to their former president, Frederick Samuel Talmadge. It is open to the public daily, except Sundays.

The lower floor is occupied by a restaurant (p. 20). On the floor above, on the Broad Street side, is the *Long Room*, the scene of Washington's farewell. On the south wall are portraits of Frederick Samuel Talmadge, President, and John Austin Stevens, founder of the Sons of the Revolution. On the east wall are modern copies of old portraits of Alexander Hamilton, Philip Schuyler, and Major General Alexander McDougall, First President of the Bank of New York. In the middle of the room is a handsome long table, constructed from splendid old beams removed from the lower story when repaired in 1890.

On the next floor is the museum. Over the mantel is a painting by *Edward Trenchard*, Washington arriving at the foot of Wall Street for his Inauguration, 1789. On the mantel, a miniature replica of the Equestrian Statue of General Anthony Wayne at Valley Forge, by *Henry K. Bush-Brown*, and a Bronze Medallion of Wayne, by *James E. Kelly*. On right of mantel, The Old Mount Vernon, by *Eastman Johnson*. On table by window, a small bronze, Paul Revere, by *James E. Kelly*. In the centre of the room are four long glass cases containing a great variety of Colonial and Revolutionary curios, portraits, autographs, old documents, ornaments and weapons. There are the original deeds of conveyance of Fraunces' Tavern, including that of Delancey; there is one case devoted to "Our French Allies," including an interesting series of old engravings, autograph letters from Louis XVI. and various distinguished Frenchmen, also a small bound volume once belonging to Lafayette and containing his signature.

On the upper floor there is nothing of interest beyond a collection of nearly a hundred early portraits of Washington, both woodcuts and copper and steel engravings.

The restoration of the old building was conducted with the greatest care and it is believed that its present state closely resembles what its appearance must have been in the days when it was a favorite resort for Colonial fashionable life. Some of the old tiles could be matched only by sending to Holland, while the bricks needed for repairs on the Pearl Street side were obtained from some old buildings in Baltimore of almost exactly the same period, which happened to be in the course of demolition.

The names of the streets in this vicinity preserve numerous reminiscences of local history. Broad St., owes its width (and name) to the fact that originally a canal ran through the middle of it. Bridge St. commemorates the bridge which crossed the canal at that point. Moore St. marks the site of the first mooring place for boats. Stone St. was the first New York street to be paved (with cobblestones, in 1657). Whitehall St. originally led to Governor Stuyvesant's house, later known as the *White Hall* (erected 1658). In Dutch times, it was called the *Marckveldt*, the memory of which still

lingers in Marketfield St., the short block facing the court of the Produce Exchange (*Marckfeldt Steegie*), which later, probably because it was a favorite shopping center, was rechristened by the English *Petticoat Lane*.

II. Broadway from Bowling Green to Wall Street

BROADWAY (Pl. II—B5), the most important street of New York City and probably the best known single street in the world, starts at Battery Place and runs N. through Manhattan, across the Harlem river, through the Bronx and across the city line, a distance of 19 miles. The lower part is lined on either side with huge loft buildings, divided into office suites for professional men. Banks, insurance offices, wholesale houses, newspaper plants, and some factories are also found here. At noon time and in the evening when the office workers are on the street, the side walks are crowded. The subway morning and evening is insufferably packed. Going N. the right-hand side is E. and the left is W. The following buildings are mentioned either because of their size (indicated by the number of stories) or because of the wealth of the firms they house.

No. 1, W. side, is *Washington Bldg.* (p. 123) with the 19 story *Bowling Green Building* adjoining.

Opposite is the *Produce Exchange* (p. 123).

No. 26, E. side, is the *Standard Oil Bldg.* The original building was 9 stories high and the additional 6 stories rest, not on the old building but upon a cantilever projection from a new portion of the building erected on one side of the old building.

No. 41, W. side, is the site of the first dwellings inhabited by white men on Manhattan Island. They were erected in 1613, by Adrian Block, captain of the *Tiger*, to house his crew after that vessel had been destroyed by fire, and until he completed a new ship, the *Unrest*. A tablet erected by the Holland Society, marks the spot.

No. 50, the *Tower Building*, is interesting as being the earliest example of a skeleton-frame steel structure (1888-89). The originator and designer was *Bradford Lee Gilbert*. The commemorative tablet was erected by the Society of Architecture and Ironmasters of New York.

Beyond, on the W. side, Nos. 53-61, is the *Adams Express Co.* (32 stories) and No. 71 is the *Empire Building* (20 stories), the hall of which is an arcade to the Rector St. station of the 6th Ave. elevated. Back of Trinity Church-

yard, at No. 2 Rector St. rises the *United States Express Building* (23 stories). On the E. side, at the S. corner of Exchange Place, No. 52, is *Exchange Court Building*, with bronze statues of Stuyvesant, Clinton, Hudson and Wolf by *J. Masscy Rhind*; on the N. corner, No. 60, the *Columbia-Knickerbocker Trust Building*; at No. 66 the *Manhattan Life Insurance Building*, with a tower 348 ft. high; and at No. 80 the *Union Trust Building*.

(Description of Broadway continued on page 132.)

III. Wall, Broad, Nassau and William Streets and their Neighborhood

WALL ST. (Pl. II—C4) runs from Broadway to the East river. The st. takes its name from a wall erected along this line in 1653 by Gov. Stuyvesant, with gates at Broadway and Pearl st. It was not removed till 1699. In Revolutionary times it was a fashionable residence neighborhood. It is now the center of the financial life of the country, some of the greatest business firms in the world being housed in the high buildings that rise on either side of the narrow thoroughfare.

At the N. E. corner of Wall st. and Broadway is the *United Bank Building*, owned by the First National Bank and the Bank of the Republic and housing also several private banking firms, and southern and western railway companies. No. 10 Wall st., opposite the end of New st., is the *Astor Building*, on the site formerly occupied by the First Presbyterian Church. Jonathan Edwards and George Whitefield both preached here. In the same block, at the corner of Nassau st., is the *Bankers Trust Company building* (39 stories), on the site of the Gillender Building, demolished only 15 years after its erection to be replaced by a larger structure. The ground cost \$825 per sq. ft., which is said to be the highest price ever paid for land.

On the S. side betw. New st. (stopping at Wall st.) and Broad st. (becoming Nassau st. on the N. side) betw. the Mortimer Building and the Wilkes Building is the side entrance to the *STOCK EXCHANGE (Pl. II—B4), its Main Entrance being on Broad st. (Hours 10-3. A visitor must be taken in by a member or obtain a pass from the Secretary at 13 Wall st.) It is a 10-story marble building, designed by *George B. Post*, finished in 1903 and costing \$3,000,000. The frontage on Broad st. is 138 ft., and on New st., 152 ft.

The first five stories are behind six Corinthian columns, 52 ft. 6 in. high. The pediment sculptures were by *J. Q. A. Ward*, assisted by *Paul W. Bartlett*. The central figure represents Integrity, the group on the right of the central figure represents Agriculture and Mining, and on the left represents Motive Power, Scientific and Mechanical Appliances.

The *New York Stock Exchange* is not an incorporated body but a strictly voluntary association, organized in 1792 by a group of brokers meeting under a buttonwood tree at what is now 70 Wall st., and later in the old Tontine Coffee house. The member-

ship is limited to 1100 members, of whom about 700 are active. No one but members are allowed on the floor. Memberships fluctuate in value with general business conditions. They have brought as high as \$95,000, and have been sold within a year for less than \$59,000. The Exchange does no business itself, but provides facilities to its members and oversees their conduct. An elected committee of 40 members is the governing board. Stocks and bonds of corporations and bonds of governments are sold. Transactions must be completed and paid for on the following day. In 1913 sales amounted to 83,283,582 shares of stock, worth \$5,921,462,680, and \$501,155,920 bonds. The record day in stocks was April 30, 1901, when 3,190,857 shares were traded in, and in bonds, Nov. 11, 1904, when sales amounted to \$15,085,500.

On the N. side, at the corner of Nassau st., is the *UNITED STATES SUB-TREASURY BUILDING (Pl. II—C4). The little old building formerly adjoining it was the old Assay Office, recently demolished. The Sub-Treasury is open from 10 a. m. to 3 p. m. The building was erected in 1812 for a Custom House and remodeled for its present use in 1862. It is of marble with a Doric portico and the interior is quaintly ornate. The vaults, which have held at one time \$250,000,000 in gold and silver, are shown to visitors only upon presentation of a letter from a New York Bank.

The present building stands on an historic site. The Colonial City Hall was here from 1699 to 1812. In front stood the pillory and whipping post. Many important events took place here. 1735, the Zenger case was won here (p. xxii). 1765, the Stamp Congress met, and in 1785 the Continental Congress met here. In 1788 the building was remodeled and named Federal Hall. Washington's inauguration took place April 30, 1789. After being formally received by the two houses in the Senate hall, he stepped outside in front of the building to take the oath of office. The stone on which he stood is preserved in the building in the S. wall. He then attended divine service at St. Paul's chapel (p. 137). He wore a complete suit of homespun so finely woven that it was "universally mistaken for a foreign manufactured superfine cloth." Other officials offered "the same token of attention to the manufacturing interests of their country." A tablet on the W. front commemorates the passage of the Ordinance of 1787 by Congress. The tablet on the E. front represents Washington in prayer at Valley Forge, by *J. E. Kelley*, presented by Lafayette Post, No. 140, G. A. R. In front of the building is a bronze statue of Washington by *J. Q. A. Ward*, erected by public subscription in 1883.

To reach the present ASSAY OFFICE pass through the Sub-Treasury Building, to the Pine st. exit. The Assay office entrance is at the right, up a wooden inclined plane. The old, closed building on Broad st. was erected in 1823 as a United States Bank and Treasury. The new rear building is six stories and equipped with modern machinery. (Visitors applying to the superintendent, desk near entrance, betw. 11 a. m. and 3 p. m., will be shown the processes.)

This is a government office which handles gold and silver for banks, private firms and individuals, etc. Anyone can bring here gold or silver in any form (amounting in value to at least \$100), have it melted and assayed and receive for it its value in money. Banks sending gold bullion abroad obtain it here. The loss in "sweated" coins can be determined here and the purity of any gold or silver.

In the same block, on the N. side, among other buildings, are two important banks, the *Bank of the Manhattan Company*, at No. 40, chartered in 1799. It is the second oldest bank in the city. Its banking privileges were secured through a clever ruse, by Aaron Burr, who, in an apparently harmless measure incorporating a company to supply the city with water, engrafted a clause providing that its surplus capital might be employed in any capacity not inconsistent with the laws of New York. The *Merchants' Bank*, at No. 42, was founded 1803, and is the third oldest bank.

On the S. side of the street, betw. Broad and William Sts., are a number of important companies. At No. 23 is the beautiful new low building of the banking house of J. P. *Morgan & Co.* This famous house, known earlier as *Drexel, Morgan & Co.*, owes its name to John Pierpont Morgan (1837-1913), one of America's greatest financial geniuses, who was an active partner from 1871 onward and the controlling power in the firm during his later years. Mr. Morgan's special ability as an organizer was displayed in his success in establishing the United States Steel Corporation, the Northern Securities Company, and the Atlantic shipping combination. Mr. Morgan was also well known as an enthusiastic and discriminating art collector and the owner of an unrivalled private collection of unique books and manuscripts (see p. 210).

Next comes the *Mills Building*, with its main entrance on Broad St. No. 37 is the *Equitable Trust Co.*, No. 43 the *United States Trust Co.*, and at No. 49 is the *Atlantic Building*. On the next block, still on the S. side, from William to Hanover St., is the huge granite structure of the *National City Bank*, with twenty-five million dollars capital, thirty million surplus, and two hundred and forty million deposits.

The building now occupied by the bank covers an entire block bounded by Wall, William and Hanover Sts. and Exchange Place. It was originally erected as a *Merchants' Exchange*, on the site of an earlier Exchange, destroyed in the big fire of 1835. In 1862 it became the United States Custom House. It is a massive structure, of blue Quincy granite, in the Doric style, with a portico of granite columns 38 ft. high. Dimensions: 200 ft. deep by 144 to 171 wide; elevation to top of dome, 124 ft. Cost, including ground, \$1,800,000. (*Isaiah Rogers*, architect.)

On the N. side at the E. corner of Wall and William Sts., the *Bank of New York*, the oldest New York bank and one of the three oldest in the country, founded by Alexander Hamilton and others in 1784. The cornerstone bears an inscription and the date 1797.

At No. 48 is a tablet marking one of the *Bastions* of the original wall. Among other buildings, No. 54 is the *Central*

Trust Co., and on the N. W. corner of Pearl St. is the *Seaman's Bank*. On the N. E. corner is the *Tontine Building*, named for the *Tontine Coffee House*, which formerly stood here. The shore line originally ran as far inland as the present Pearl St., and here at the foot of Wall St. was the *Meal Market*, used also as the city *Slave Market*.

At No. 56 Wall St. is a Memorial tablet to *Morris Robinson*, first president of the Mutual Life Insurance Company, who here first established modern life insurance in America (erected by the Canadian Society of New York, 1903).

HANOVER SQUARE (Pl. II—C4) located in this tangle of sts. betw. William and Hanover, three blocks S. of Wall st., one block S. E. of Beaver st., one block N. E. of Broad st., was named for George I of Hanover.

At the corner of William and Beaver sts. is the *Cotton Exchange* (p. 130). A tablet marks the site of Bradford's *New York Gazette*, 1725, the first New York newspaper. Nearby at the corner of Beaver and S. William sts. is the original Delmonico's. The marble pillars at the entrance are from Pompeii.

One block further S. on Pearl St. brings us to *Coenties Slip*, a popular corruption of the name of Conraet Ten Eyck, who lived here. The "Slip" (filled in about 1835) is now occupied by *Jeanette Park*, so named in memory of the *Herald Arctic Expedition* ship.

At the head of the present slip is the site of the first public hotel erected in New York. Governor Kieff, of New Amsterdam, had been in the habit of receiving official visitors in his own home, but finding this custom burdensome, he erected in 1648, at the company's expense, a plain stone tavern. This was later used as the *Stadt Huys*, or City Hall.

BROAD ST. (Pl. II—C4) runs S. from 21 Wall St., curving E. to the East River. The block betw. Wall St. and Exchange Pl. contains the main entrance of the *Stock Exchange* (p. 126). Opposite the Exchange is the *Mills Building*, one of the earliest great office buildings built in 1882, now inconspicuous among far larger buildings, with an entrance also on Wall St. At the S. E. cor. of Broad St. and Exchange Pl. is the 20-story *Broad-Exchange Building*. The *Commercial Cable Building*, with two domes, is 317 ft. high.

On the S. E. cor. of Beaver St. is the *Consolidated Stock Exchange*; visitors' entrance on Beaver St. This exchange, though not as important as the main one, is well worth a visit. Visitors are admitted freely. Take the elevator to gallery at the Beaver St. entrance.

The *Consolidated Stock Exchange* was organized as a mining exchange in 1875, altering its name and field in 1886. It deals

chiefly in securities listed upon the main exchange, but also in shares not listed there and some mining shares generally excluded from the main exchange. It has 1,225 members, about 450 of whom are active. Membership sells for from \$650 to \$2,000.

The three exchanges next in importance are the *Produce* (p. 123), the *Cotton* (p. 130), cor. Beaver and William sts., and the *Coffee* (113 Pearl st.), with a business mainly speculation, consisting of purchase and sales for future delivery, either by those who wish to eliminate risks or who seek to profit by fluctuating values. The *Produce Exchange*, the most important of the three, was chartered in 1862. It has 2000 members, some of whom are also connected with other exchanges. The business includes dealing in all grains, cottonseed oil and other products. Wheat is the chief subject of trading. The *Cotton Exchange*, incorporated in 1871, has 450 members and is the most important cotton market in the world. It provides the means of financing about 80 per cent. of the crop of the United States and arranges for its distribution. Traders and manufacturers in Great Britain, Germany, France, Spain, Egypt, Japan, and India trade here. The *Coffee Exchange*, incorporated in 1885, has 320 members, of whom 80 per cent. are active. Four exchanges of minor importance are the *New York Mercantile Exchange*, 6 Harrison st.; *The Real Estate Exchange*, 14 Vesey st.; the *Metal Exchange*, 111 Broadway; and the *Maritime Exchange*, 78 Broad st.

At the N. W. cor. of Beaver St. is the *Morris Building*. At the S. W. cor. is the *American Bank Note Building*.

A part of Broad st. just below the Stock Exchange, in front of No. 44, is roped off for the *CURB MARKET, where traders buy and sell stocks and bonds, shouting and gesticulating in continuous excitement, amid the confusion of passing traffic. The men in the street signal by a finger language to clerks in the windows of surrounding offices, who in turn are in telephonic communication with unseen directors. The scene is extraordinary.

The *Curb Market* has existed for some 30 years, but has become important only since 1897. It has 200 subscribers, about 150 of whom appear on the curb. It is under less regulation than the organized exchanges, and deals in securities not listed in the more conservative exchanges.

NASSAU ST. (Pl. II—B₃) runs from 20 Wall St., continuing Broad St. N. to Park Row, parallel with Broadway, 1 block E. At the N. E. cor. of Pine St. is the *Fourth National Bank*. At the N. E. cor. of Cedar St. is the *National Bank of Commerce*, with the *Postal Life Building* next door. Opposite, on the E. side, betw. Cedar and Liberty Sts., is the *Mutual Life Insurance Building*, on the site of the *Middle Dutch Church*, built 1727-32. A tablet at the corner of Nassau and Cedar commemorates the fact. It has not been widened since it was laid out in 1692.

At the N. W. cor. of Beaver St. is a *Tablet* commemorating "the gallant and patriotic act of Marinus Willett in here seizing from the British forces (June 6th, 1775) the muskets with which to arm his own troops."

In Cedar st., betw. Nassau and Broadway is the NEW YORK CLEARING HOUSE (Pl. II—B5) built of white marble, Italian Renaissance style, elaborately decorated, with a dome. Visitors are not admitted. The association is made up of 65 banks and trust companies who daily balance their accounts with each other here, determining by their system of exchanges how much each must pay or receive from each of the others.

In 1913 the clearings amounted to over \$98,121,000,000, a daily average of over \$323,800,000. On Nov. 3, 1909, the clearings amounted to \$736,000,000. In the cellar is a vault, 24 ft. wide, 20 ft. deep and 12 ft. high, capable of holding 210 tons of gold, or about \$105,000,000 in coin. The vault rests upon concrete and iron. The outer walls are steel plates 6 in. thick; each outer door weighs 10 tons. Both inner and outer doors are fitted with time and combination locks. Around the vault, four feet from the walls, is a fence with bars three inches thick. Electric signals give an alarm if any part of the walls is touched. There are also arrangements for charging the fence with electricity and for flooding the vault room with live steam.

At the N. E. cor. of Nassau and Liberty Sts. is the 31-story *Liberty Tower*. Toward Broadway, on the N. side of Liberty st. is the CHAMBER OF COMMERCE (Pl. II—B3) a marble building on a granite base, elaborately ornamented, built in 1902 at a cost of \$1,500,000, designed by *J. B. Baker*. (Adm. by member's card.)

The statues in front are Alexander Hamilton, DeWitt Clinton, and John Jay. The statuary over the entrance and beneath the cornice is symbolical of commerce. Within an impressive staircase leads to the hall. Carved seats are built against the wall. On either side of the desk are beautiful silver vessels presented in 1824 to Hon. DeWitt Clinton "whose claim to the proud title of 'Public Benefactor' is founded on those magnificent works the Northern and Western Canals." The walls are hung with members' portraits, including a painting of Washington by *Stuart*, The Atlantic Cable Projectors by *Daniel Huntington*, Alexander Hamilton by *Trumbull*, and Cleveland by *Alexander*. The Chamber of Commerce with 1,600 members today, organized in Fraunces' Tavern in 1768 and incorporated in 1770, is the oldest commercial organization in the United States.

One block to the E., where Liberty and William Sts. are cut by Maiden Lane, are several large insurance buildings, the most noticeable of which is the 20-story building of the *German-American Insurance Co.*, in the triangular plot.

Maiden Lane was formerly the center of the jewelry and silver trade. Some firms yet remain. At No. 17 is the *Silversmith's Building*, and the *Jewelers' Building* adjoins it.

The S. E. cor. of Nassau and Fulton Sts. is the site of the *Shakespeare Tavern*, once a favorite gathering place for men of letters: Fitz-Greene Halleck, DeWitt Clinton, James K. Paulding, etc. It was here that the 7th Regiment was organized, August 25, 1724.

On the S. side of John st. opposite Dutch st. is the *John*

St. Methodist Church (Pl. II—C3), sometimes called the "Cradle of Methodism" in America. The original church was built in 1768, rebuilt in 1817, and in 1841. The building with its quaint gallery, old-fashioned pews, memorial tablets and relics is owned by the Church at large and managed by trustees elected by the General Conference of the Methodist Episcopal Church.

Somewhere in this vicinity, along William st. betw. John and Ann. the first blood of the Revolution was shed by the patriots in a quarrel following the cutting down of their Liberty Pole. The Fight is called the *Battle of Golden Hill*. Little record is to be found of it in the histories beyond the fact that it occurred Jan. 19, 1770. No one was killed but several were wounded. The exact site cannot be determined.

At No. 126 Nassau St. was once the home of Mary Rogers, who sold cigars at Anderson's store (Broadway and Duane St.) and was known to Poe, Fenimore Cooper and Washington Irving. It was her strange murder that suggested to Poe his story of "The Mystery of Marie Roget."

The *American Tract Society* (organized 1825), at 125 Nassau st., interdenominational, has printed and circulated religious literature in 175 languages for use in home and foreign mission fields. Over seven hundred million books, pamphlets, and tracts have been put into circulation.

IV. Broadway from Wall Street to City Hall Park

Returning to Broadway on the W. side, N. of Rector st., opposite the beginning of Wall st., is the famous old *TRINITY CHURCH, a Gothic edifice of brownstone, by *Richard Upjohn*. 192 ft. long, 80 ft. wide, and 60 ft. high, with a spire 285 ft. high, built 1839-46. (Special noon services at 12 each day.)

History. The historic interest of Trinity parish is due to the fact that it is the parent of the Episcopal Church in America. The first Church of English services in this country were held in a little chapel near the Battery. In 1697 a grant of land "in or near a street without the north gate of the city, commonly called Broadway" was made to the Parish of Trinity Church; and in 1705 a further grant was made of a tract west of Broadway, extending all the way from Vesey to Christopher Street, and known successively as the Annetje Jans Farm, the Duke's, the King's, and finally Queen Anne's Farm. Excepting for the city streets and the St. John's Park tract, Trinity Parish still owns practically all of this valuable property (estimated now to be worth over \$17,600,000).

The present Trinity Church is the third structure on the present site. The first building was erected in 1696, burned in the great fire of 1776; rebuilt, 1788-90. The first and second rectors were Mr. Vesey and the Rev. Henry Barclay, whose names are commemorated in Vesey and Barclay streets. During Mr. Barclay's ministry the growth of the church necessitated the erection of St. George's Chapel, now a separate parish (see p. 224), and in 1763 the second chapel, St. Paul's, was erected. At the outbreak of the revolution Trinity remained

staunchly loyal, and because of the refusal to omit from the prayers the customary words, "our most gracious sovereign, King George," the church was closed by the authorities and remained so until the entry of the British into New York.

Trinity Parish to-day maintains eight chapels: The Chapel of the Intercession (p. 345), St. Agnes Chapel (p. 243), St. Augustine's Chapel (p. 152), St. Chrysostom's Chapel (p. 230), St. Cornelius's Chapel (p. 106), St. Luke's Chapel (p. 161), St. Paul's Chapel (p. 137), Trinity Chapel (p. 165). It also gives aid to ten other churches, all of which do mission work in the poor districts of the city. Trinity Parish also appropriates \$20,000 annually for beds in St. Luke's Hospital, maintains a Cooking School, a Labor Employment Society, a Laundry School, an Industrial School, Drawing Classes, Manual Training Classes, and various guilds for boys, girls and young men and women.

The first objects of interest which invite the visitor's attention are the three pairs of memorial bronze doors, opening on the front and north and south side entrances. They are the gift of William Waldorf Astor as a memorial to his father, the second John Jacob Astor.

Main entrance doors, by *Karl Bitter*; right door, upper panel, (Revelations VI, 15-17), The great day of God's wrath, when all men shall hide themselves; middle panel (Luke I, 28-38), The Annunciation; lower panel (Genesis XXVIII, 10-18), Jacob's ladder. Left door, upper panel (Revelations IV, 6-11), The Throne of God, the four beasts, and the twenty-four elders that fall down and worship; middle panel (Matthew XXVIII, 1-8), The angel at the empty tomb; lower panel (Genesis III, 23-24), The expulsion from paradise.

North entrance doors, by *J. Massey Rhind*: Right door, upper panel (Revelations XXII), "Blessed are they that do His commandments, that they may have right to the tree of life, and may enter in through the gates into the city"; middle panel (Acts III, 1-2), The lame man at the temple gate; lower panel (Revelations XIX, 1-6), God is praised in heaven for avenging the blood of His saints. Left door, upper panel, "Domine, Quo Vadis?"; middle panel (Acts XVI, 26-28), Miraculous liberation of Paul and Silas; lower panel (Exodus XII, 23), The passover.

South entrance doors, by *C. M. Niehaus*: Right door, upper panel, Dedication of the Astor Reredos, June 29th, 1877; middle panel, Consecration of four bishops in St. Paul's Chapel, October 31st, 1832; lower panel, Dr. Barclay preaching to the Indians, 1739. Left door, upper panel, Consecration of Trinity Church, May 21st, 1846; middle panel, Washington at St. Paul's Chapel after inauguration, April 30th, 1789; lower panel, Henry Hudson off Manhattan Island, September 11th, 1609.

Interior. The groined roof is supported by rows of carved Gothic columns. But the interest centres on the altar and reredos, memorials to the late William B. Astor, erected by his sons. The altar is of white marble with shafts of red, dividing the front and sides into panels. In the central panel are passion flowers, a Maltese cross, a Christ head and symbols of the evangelists. The super-altar is red Lisbon marble with the words "Holy! Holy! Holy!" in mosaic. The reredos is of Caen stone, carved in foliated designs. Above the super-altar are seven white marble panels showing scenes from the life of Christ just before and after the Last Supper. Buttresses divide the reredos into three bays, which contain statuettes of the twelve apostles. Behind the reredos is a stained glass window, with figures of Christ and the twelve apostles.

In a passageway, north of the channel, are an effigy of Bishop Onderdonck, memorial windows to other bishops, and some stones from the old edifice.

Graveyard. The dead are interred in vaults, the location being marked by slabs set into the pavement and the grass. The visitor encounters a host of old family names that have figured prominently for more than two centuries in the social and political history of New York: Laights, Bronsons, Ogdens, Lispensards, Bleeckers, Livingstons, Apthorps, Hoffmans, to mention only a few. Many of the inscriptions of the individual tomb-stones are quaint and interesting. But for the hurried sight-seer, the following graves at least should be visited:

Beginning at the N. E. corner of front vestibule, Samuel Johnson, President of King's College (tablet in pavement); continuing west along north side of church, take first path to right, and note (on left) grave of William Bradford, friend of William Penn and printer of the *New York Gazette*, the first newspaper published in the city. Keeping still to right, follow easternmost curve northward, passing graves of Ann Churcher and her brother Richard (oldest grave, 1681), and of Sidney Breese, ancestor of Samuel F. Breese Morse, inventor of the Atlantic cable. Diagonally opposite, on east side of path, Charlotte Temple, popularly identified with the unfortunate heroine of the romantic novel of that name. Further north, near the street, the Firemen's Monument, and in the N. E. corner, the Martyrs' Memorial, erected to the soldiers and patriots who died in British prisons during the Revolution. It was placed intentionally at a point directly opposite Pine Street, at a time when it was proposed to extend that street westward across the Trinity property. Go west along the northern path to the third turning; note on left stone marked "Pierre Perret, preached to the French Church 17 years and died September, 1704." Next, Benjamin Faneuil, father of Peter Faneuil, whose name is perpetuated in Faneuil Hall, Boston. At end of path, near the N. W. corner of the church, Michael Cresap, first captain of the Rifle Batteries (died 1775). It was the men in his command who without authorization exterminated the family of the Indian chief, Logan, "the friend of the white man."

Directly in the centre of the northern half of the churchyard stands the recently erected *Trinity Church-Yard Cross*, by *Thomas Nash*, a memorial to Mrs. William Astor, given by her daughter, Caroline Astor Wilson (1914). The twelve panels of the shaft, three on each of its four sides, set forth the genealogy of Christ, as given by St. Luke, the series beginning with the lower panel on the east side and continuing in rotation towards the right: 1. Adam and Eve; 2. Seth; 3. Enoch; 4. Noah; 5. Shem; 6. Abraham; 7. Isaac; 8. Jacob; 9. Judah; 10. Ruth; 11. Jesse; 12. David. The cross above the shaft bears on one side the Crucifixion, and on the other the Mother and Child.

Proceeding around the rear of the church to the south side, we find, at the S. W. corner the vault of Anthony J. Bleecker. South-west, near the rear fence, half hidden under bushes, the grave of Sir William Alexander, Earl of Stirling, valued friend of Washington, who gave up a coronet in order to fight for American independence. Facing the south wall of church, towards the east, in the following order: Albert Gallatin, Secretary of the Treasury, 1801-1813; John Clark; John Slidell; General Clarkson. Go south along western path: At S. E. corner of first branch to left, Marinus Willett, famous "Liberty Boy"; directly opposite (west) General Phil. Kearney (in the Watts vault). Continuing on path near Rector street side: (left) Rev. Henry Barclay, second rector of Trinity; (right) memorial tablet to Robert Fulton; Alexander Hamilton; the Danish consul, Nanstadt; (at east apex of central green) John Watts, founder of the Leake and Watts Orphan Asylum. Near S. E. corner of church: M. L. Davis, friend of Aaron

Burr and his second in the duel with Hamilton; Captain James Lawrence, U. S. N., who fell, June 1st, 1813, in the action between the frigates Chesapeake and Shannon, and whose dying words were "Don't give up the ship!" Captain Lawrence's widow and his executive officer, Lieut. A. C. Ludlow, are buried with him.

The *United Bank Building* stands on the N.E. corner of Wall st., the low Schermerhorn Building next, with the 23-story *American Surety Building* on Pine st. corner. The owners of the American Surety Building have protected themselves against the erection of any building which would cut off their light by leasing the Schermerhorn for 99 years at an annual rental of \$75,000.

On the W. side, N. of Trinity, stands the 21-story *Trinity Building*, with Gothic façades on Broadway and the Churchyard. Adjoining this, in the same style, is the *United States Realty Building*. The entire cost of the two buildings and the lots on which they are erected was \$15,000,000. Farther on, at No. 141, is the *Washington Life Building*.

On the E. side, betw. Pine and Cedar Sts., is the new **Equitable Life Assurance Building*, replacing the building destroyed by fire in January, 1912, 36 stories high and rated as the largest in the world. In the next block, betw. Cedar and Liberty Sts., on the E. side, No. 128, is the 16-story *American Exchange National Bank*, a fine banking and office building. This bank, founded in 1838, and nationalized in 1865, has total resources in excess of \$70,000,000, its capital and surplus being nearly \$10,000,000. Adjoining is the *Guaranty Trust Company*.

On the W. side betw. Liberty and Cortlandt sts., is the **SINGER BUILDING* (Pl. II—B3) with its picturesque tower (*Ernest Flagg*, architect), 41 stories (612 feet) high. It is built without wood, contains nine and one-half acres floor space, 552 vacuum cleaners, 600 lavatories, and 3425 miles of wiring. The tower rests on 36 caissons sunk to bed rock 92 feet below the curb and is anchored to withstand a wind pressure of 30 pounds per square foot. At night it is lighted with 13,000,000 candle-power of electricity and is visible for a distance of 40 miles.

Next door is the **City Investing Building*, 34 stories high and contains 13½ acres of floor space.

On the E. side, at No. 160, is the *Lawyers' Title Insurance and Trust Company*. On the corner is the *Broadway-Maiden Lane Building*, while beyond is the low *Title Guarantee Trust Company's Building*.

On the N. W. cor. of Dey St. is the *Western Union Telegraph Company*. At noon, each day, a time-ball drops down a pole on the tower.

In Church St., one block to the W. of Broadway, stand the twin **HUDSON TERMINAL BUILDINGS* (p. 17), *Cortlandt*

Building, between Cortlandt and Dey Sts., *Fulton Building*, between Dey and Fulton Sts, 22 stories, and together forming a huge office building joined in the upper stories by a bridge across Dey St.

The primary object of the *Hudson Terminal Buildings* is to provide a terminus for the Hudson Tubes but the cost of the land was so high—from \$40 to \$45 a square foot—that the huge office building was erected to pay interest upon the land investment. (*Jacobs and Davies*, engineers. *Clinton and Russell*, architects; *George A. Fuller*, contractor.) The foundation is a marvellous piece of caisson structure, for in addition to the problem of dealing with the quicksands that lay betw. the surface and bedrock, the engineers had to safeguard the surrounding buildings which stood upon old and insecure foundations. Bedrock upon which the foundation rests, is at the deepest point 110 ft. below the surface.

The *Concourse Floor* may be entered from the ground floor of the building, or from the streets on broad ramps. The exits and entrances were calculated by a study of the movement of crowds during the rush hours on Brooklyn Bridge. Ticket booths are conveniently located and plainly marked near the train stairways. All trains are on the floor beneath. The various New Jersey railroads have ticket offices on the Concourse Floor. Every variety of shop is here for the convenience of the commuter, as well as all the conveniences of a large railroad station. The finishing is glazed with terra cotta.

The two office buildings overhead are 22 stories high with a contents of 15,000,000 cubic feet. The rental area, exclusive of the Concourse Floor is 815,000 square ft. The buildings are connected by a bridge over Dey st. on the 3rd floor and on the same floor with the Cortlandt st. station of the Sixth ave. elevated. The enormous size of the buildings is indicated by the amount of building material used, 17,000,000 bricks and 27,000 tons of steel.

Two large clubs occupy the upper floors: The *Machinery Club* is housed in the 21st and 22d floors of the Fulton Building, and the *Railroad Club* in the top floor of the Cortlandt Building.

The sculptured clock standards are by *Karl Bitter*.

FULTON ST. (Pl. II—2) runs E. and W. across Manhattan from the East River to the Hudson, with a market at either end. At the East River, adjoining Fulton Ferry, is *Fulton Market*, where the fishing boats land in the evening and discharge their cargo of fish, oysters, clams, etc. Early in the morning the retail dealers come to purchase their supplies. At the W. end is *Washington Market* (Pl. II—A2), formerly important, but now almost replaced by Gansevoort Market in wholesale trade. The business done here is mainly retail.

Washington Market occupies an entire city block. The structure housing it has been recently entirely rebuilt and modernized. The exterior is ornamented with a sort of frieze of animals' heads in terracotta, bulls, rams, pigs, etc., recurring at regular intervals.

On Broadway, at the S. W. cor. of Fulton St., is the *Mail and Express Building*.

*ST. PAUL'S CHAPEL (Pl. II—B2) on the W. side of Broadway, betw. Fulton and Vesey sts., was the third to be built and is now, through the destruction of the first two buildings, the oldest church edifice in the city. (Enter by the E. door. Special service for night workers at 2:30 a. m.) It was built, by *McBean*, in 1764-6, the steeple being added in 1794.

The interior, less decorated than Trinity's, is heated by stoves in the four corners. The pew occupied by Washington on the N. side is marked by the shield of the United States on the wall, and on the S. side of the church is the pew occupied by Governor Clinton, marked by the shield of the State. Behind the chancel lies the body of General Richard Montgomery, killed at the storming of Quebec on Christmas Day, 1775. The Churchyard is open to the public. On the N. side are the graves of Dr. Wm. James McNevin, and Charles Mordeck, a Hessian captain (1782). On the E. side of the church facing Broadway is a memorial to General Montgomery. On the S. E. side, close by the church is the grave of Thomas Addis Emmett, the Irish patriot. The oldest grave is on the Fulton st. side, near the fence to the W. of the central path; Francis Dring (1767). On the opposite side of the path nearby is the grave of John Holt, editor of the *New York Gazette* (1784). Another interesting grave is that of *George Frederick Cooke* (1756-1812), an English actor from the Theatre Royal, Drury Lane, the first male star to come to America. He made his first appearance October 21, 1810, at the Park Theatre (p. 140), not far from his place of burial. His monument, situated in the middle of the western half of the churchyard, was erected by Edmund Kean. The lines on the monument,

"Three kingdoms claim his birth;
Both hemispheres pronounce his worth,"

were written by Fitz-Greene Halleck. Further inscriptions show that the stone was repaired by Charles Kean in 1846; by E. A. Sothorn in 1874; and by Edwin Booth in 1890.

At the S. E. corner of Ann st. is the 26-story *St. Paul Building*.

Overlooking St. Paul's, on the north side of Vesey Street, is the *Evening Post Building* (1903). It is built of gray Indiana limestone, the main façade containing bay windows of cast iron, bronze-finished. The editorial offices are on the 10th floor.

The façade repays some study. The spandrils of the windows, from the 3rd to the 7th story, are ornamented with oval reliefs, taken from the marks of well known printers of the 16th and 17th centuries: Namely, 1. Elzevir of Amsterdam, 1620; 2. Jacopus of Strassburg, 1550; 3. Nicolaus of Francordia, 1510; Thomas Brunnen of Paris, 1575; Aldus of Venice, 1540. (Models executed by *Miss Harriet Clark*.)

At the level of the 9th story are four heroic sized statues, in limestone, typifying "Four Periods of Publicity." They are: 1. "By Spoken Word," a male figure leaning forward to listen; 2. "By Written Text," a monk; 3. "By Printed Text," a printer of the period of Guttenberg; 4. "Indicative of the Potentialities of the Newspaper," shows an editor in modern garb. Sculptors: *Gutzon Borglum* and *Estelle Rumbold Rohn* (two each).

The block betw. Vesey and Barclay sts. on Broadway was occupied until 1913 by the famous old Astor House, the northern half of which

is still standing. This block was originally the site of the Church Farm House, later turned into a tavern, the *Drovers' Inn*. Afterwards it contained the home of J. J. Astor, J. C. Coster and Jacob Lydig. The Astor House was built in 1834-38.

At the S. E. cor. of Barclay and Church Sts. is *St. Peter's Roman Catholic Church* (Pl. II—B2), the oldest Roman Catholic edifice in the city, built in 1839.

On the block betw. Barclay and Park Pl. rises the 60-story ***WOOLWORTH BUILDING* (Pl. II—B2), which takes its name from being financed by Frank W. Woolworth, the head of the 5 and 10 cent store system. Admission to the observation gallery 50c.; open 9 a. m. to 5 p. m.

This building is extremely interesting both as an engineering feat and as a new architectural treatment of the loft building (*Cass Gilbert*, architect.) The foundation is sunk through 115 ft. of quicksand to bed rock, and consists of 69 piers of partly reinforced concrete. Each of the main columns is 3 ft. 6 in. by 3 ft. 8 in. at the base and is designed to carry a maximum load of 4750 tons. The engineering calculations are based upon a maximum wind pressure of 30 lbs. per square foot over the entire exposed surface of the building and a total building weight of 125,000 tons.

The height is 792 feet; the number of stories, 60; the total estimated weight, 206,000,000 lbs.; the floor area, 40 acres; the number of electric lights, 80,000; while the combined height of the 28 elevator shafts is two miles. The architectural treatment is an extremely original combination of office building and cathedral, and despite its huge bulk, an extraordinary effect of grace and lightness has been obtained. The exterior walls, up to seven feet above the curb line, are of polished Maine granite; above that elevation, up to the 43d story, the material is Bedford limestone; and above that, terra cotta—said to be the most complicated architectural terra cotta in the world. The exterior carvings, by *Donnally and Ricci*, deserve examination; notably, the arch of the main entrance, the bas-relief heads, typifying Europe, Asia, Africa and America, that repeat themselves along the line of the second story, and the curious gargoyles on the 29th, 49th and 51st floors. Bats, pelicans, frogs, owls, etc., disport themselves at these dizzy heights.

Entering from the Broadway side, we find ourselves in a broad and lofty corridor glowing with an oriental lavishness of color. The walls, stairs and balconies are of rich marble, mostly from Vermont; green-veined cream Pavonazzo, contrasted with American Sienna. The ornamental work is mainly of wrought iron covered with pure gold leaf. The vaulted ceiling, by *Heinigke and Bowen*, is of glass mosaic, delicate traceries in different shades of green against a gold background in the midst of which resplendent red parrots disport themselves.

At the half-way point, where the transverse corridors diverge to the Park Place and Barclay St. entrances, there are two mezzanine balconies, on the rear walls of which are two lunettes containing mural paintings by *Paul Jennerwein*; north wall, Labor, a female figure enthroned, holding a distaff; on either side, kneeling boys with offerings of grain and fruit; south wall, Commerce, a female figure enthroned, holding the globe; on either side, kneeling boys offer a ship and a locomotive. These frescoes cannot be seen to advantage from below; the visitor, however, can reach the northern balcony through the rooms of the Irving Bank.

One quaint feature which should not be missed is the series of carved figures, half caricature, half portrait, which seem to be bearing the weight of the cross beams of the side corridors upon their shoulders. It is an open secret that these are portrait busts of Mr. Woolworth, Mr.

Cass Gilbert, the architect, and various members of the construction company. The first two mentioned are immediately beneath the south balcony; Mr. Gilbert may be identified by the miniature model of the Woolworth Building in his arms; facing him, Mr. Woolworth is contentedly adding one more five-cent piece to the ample pile already beside him.

In the Rathskeller below, in the basement, notice the mural decorations by *Frederick J. Wiley*, picturing mediæval hunting scenes, towering castles, wandering troubadors, knightly horsemen, and wind-driven galleons.

On the 9th floor is the *Merchants Association*, an organization devoted to the civic, industrial, commercial and professional interests of the city.

The **Observation Gallery* is open 9 a. m. to 5 p. m. Tickets (50 cents) may be obtained at the news-stand at the Barclay St. entrance. Six express elevators, running at a speed of 700 feet per minute, the fastest electric elevator service in the world, take the visitor to the 56th floor, from which a shuttle elevator runs to the gallery.

The elevators are equipped with air cushions extending one-fifth the height of the shafts. If an elevator should chance to drop from the topmost story, it would be brought gently and harmlessly to rest at the bottom. The massive steel doors, designed to resist the tremendous pressure of air, are of such weight that a special pneumatic device had to be designed to open and close them. The roar produced by escaping air, within the cushioned section of the shaft is rather startling when first experienced.

Broadway now skirts the W. side of *City Hall Park*. In the triangle of land at the S. end stands the old *Post Office*, built in 1875, a renaissance building with a frontage of 89 ft., sides 280 ft., and rear, facing the park, 277 ft. In the corridor by the western entrance is a tablet commemorating the raising of the Liberty poles and the *Battle of Golden Hill*. S. E. corridor contains a tablet and bust to Postmaster Pearson. The building has been long overcrowded, and the new office on Eighth Ave., betw. 31st and 33d Sts., is now the main office. (Post Office Dept., p. 44.)

V. City Hall Park and Vicinity

PARK ROW (Pl. II—B2) runs from No. 1 Ann st. N. E. to Chatham sq., skirting City Hall Park. Near the intersection of Park Row and Nassau st. are many of the New York newspaper buildings. The *Pulitzer Building*, corner of Frankfort st., containing the *World* offices, is of brownstone, with a gilded dome. The *Sun Building* formerly on the opposite corner of Frankfort st., erected in 1811 as Tammany Hall, has recently been demolished. The *Tribune's* tall building rises to the W., in the same block, with a clock tower. In front of the *Tribune Building* formerly stood a bronze figure of its famous founder, *Horace Greeley* (1811-

72), by *J. Q. A. Ward*, erected in 1872 and presented to the city in 1890. This statue has recently been moved to City Hall Park and stands just south of the *City Court*. Opposite the Post Office is the 30-story Park Row Building, which was in 1899 the highest building in the world.

It occupies in part the site of the old *Park Theatre*, the memory of which still survives in *Theatre Alley*, the narrow lane which passes in the rear, from Ann to Beekman sts. and which was originally the stage passage to the theatre.

The Park Theatre was first built in 1798, burned in 1820, rebuilt and again burned in 1848. It was here that Junius Brutus Booth made his debut; Edmund Kean and Edwin Forrest played here; it was the scene of the Kean riot, Nov. 14, 1825; it was the scene of the first Italian opera given in America, Nov. 29, 1825; the Ravels and Charles and Fanny Kemble played here; and here also Fanny Elssler introduced the Ballet into America. In 1842 a ball was given at the Park Theatre in honor of Charles Dickens.

Opposite the newspaper offices, in the open called Printing House Square, is a bronze *Statue of Benjamin Franklin*, presented in 1867 by Capt. Albert de Groot to the printers and press of New York. One block E. of Park Row, at Spruce and William sts., are statues of Franklin and Gutenberg on the front of the *Staats Zeitung Building*. *Dolan's Restaurant*, 33 Park Row, contains a model of the buildings on this block as they stood about 1800.

**BROOKLYN BRIDGE (Pl. II—C1), stretching from City Hall Park, Manhattan, to Sands and Washington sts., Brooklyn, was completed in 1883, after 13 years' labor. The bridge affords accomodation for two railway tracks, two carriage roadways used also by electric cars, and a wide, raised footway in the center. It was designed by *John A. Roebling* (d. 1869), and was completed by his son. *Washington Roebling*. The surface and elevated roads of Brooklyn cross the bridge to its New York terminus (fare to any part of Brooklyn, 5 cents; fare to cross bridge only, 3 cents, or 2 tickets for 5 cents, on local bridge trains, p. 111).

From the S. E. cor. of the Park, Frankfort St., ("Newspaper Row") runs E. under shadow of the Brooklyn Bridge to Franklin Sq. and Pearl St. It was named in honor of Frankfort, Germany, the birthplace of Jacob Leisler, executed for treason in 1691 on his own farm in this neighborhood. His memory is also preserved in Jacob St., adjoining Frankfort.

At the S. W. corner of Pearl St., facing Franklin Sq., is the old established publishing house of Harper & Brothers, founded in 1818 (present building, 1854). Diagonally opposite on the eastern pier of the bridge, in Franklin Sq., is a tablet recording the fact that here was approximately the site of

No. 3 Cherry St., where Washington lived at the time of his inauguration. This section was earlier known as *Cherry Hill*, named from a cherry orchard belonging to Mayor Thomas Delancey

At No. 5 Cherry St. was the home of John Hancock. No. 23, formerly known as "The Well," was a favorite resort of captains of privateers during the War of 1812. No. 24 was the birth-place of Wm. M. Tweed. No. 27 was the home of Capt. Samuel Chester Reid, commander of the privateer *General Armstrong*, which he himself sunk off the coast of the Azores, to keep it from falling into the hands of the British, after a spirited engagement with six English vessels. It was here that Capt. Reid designed the present American flag, with 13 stripes commemorating the 13 original states, and a progressive scheme of stars to keep pace with the successive new additions.

Retracing our steps to City Hall Park we should note the **CITY HALL itself (Pl. II—CI), open to visitors from 10 to 4, Sat. 10 to 12, containing the headquarters of the Mayor of Greater New York, the Board of Aldermen and Art Commission. It is of Stockbridge (Mass.) marble in the Italian Renaissance style, with a central portico, two projecting wings, and a cupola clock tower; architect, *John McComb*. The cornerstone was laid on the site of the old almshouse by Mayor *Edward Livingston* in 1803. The building was first occupied by the city government in 1811, but was not completed until 1812. The cost of the structure was about half a million dollars. The rear of the building was built of brownstone, because at that time it was not anticipated that the city would ever extend further north (!), but is now painted white and not readily detected from the marble.

Many celebrations have taken place here: the 200th anniversary of the discovery of Manhattan by Henry Hudson; the visit of Lafayette in 1824; the opening of the Erie Canal in 1825; the Croton Water opening in 1842; the laying of the Atlantic Cable in 1858; the visit of the Prince of Wales in 1860; the centenary of Washington's inauguration in 1889; the 250th anniversary of the City Charter, 1903; and the Hudson Fulton celebration in 1909. The bodies of several persons whom the city wished to honor have lain in state in the City Hall. Among these were President Lincoln in April, 1865; General Grant in August, 1885; John Howard Payne, author of "Home, Sweet Home," in 1883; General Worth, 1857; and Mayor Gaynor, 1913.

Ascending the steps, either on the north or south side, the visitor finds himself in a central rotunda, with curving stairs ascending to right and left, to a circular gallery on the second floor. In this gallery, on the north side stands a statue of Thomas Jefferson, by *David d'Angers*, (the painted plaster original from which was made the bronze replica in the National Capital) presented in 1854 by Commodore Uriah P. Levy, U. S. N. On the south side, opposite the stairs, is the entrance to the **Governor's Room*, now known as the Trumbull Room. In point of fact, it is now a suite of three rooms, including the Grand Jury Room on the east and the

Council Chamber on the west, the doors to which were not cut through until 1859. The furniture in these rooms, of solid mahogany, consists of the original chairs and tables used in the old Federal Building at Wall and Nassau streets (see p. 127). Through a donation by Mrs. Russell Sage in 1909 and subsequent gifts amounting altogether to \$65,000, these rooms have been restored to their original severe and simple dignity. The few ornaments, clocks, candlesticks, etc., on the mantel shelves, while not historically associated with City Hall, have been sought out with much pains and are strictly of the correct period and appropriate in style. One of the valued relics here shown is a portion of a limb of *Peter Stuyvesant's Pear Tree* (see p. 157), which formerly stood at the corner of Third avenue and 13th street.

These three rooms now contain the following portraits: Trumbull Room, beginning on west wall, by the window and continuing towards the right: 1. Peter Stuyvesant, Governor of New York, 1647-64; 2. George Washington; 3. Edward Livingston, Mayor of New York, 1801-3; 4. John Jay, Governor of New York, 1795-1829; 5. Alexander Hamilton; 6. Morgan Lewis, Governor of New York, 1804-7; 7. Daniel D. Tompkins, Governor of New York, 1807-17; 8. Richard Varick, Mayor of New York, 1789-1801; 9. George Clinton, Governor of New York, 1777-95, 1801-4; 10. James Duane, Mayor of New York, 1784-89. All of these paintings are by *John Trumbull* (1756-1843). Note especially in the portrait of Washington the background, showing a view of the lower end of New York more than a century ago.

East Room, beginning on south wall and continuing around the room to left: 1. Joseph C. Yates, Governor of New York, 1823-25, by *John Vanderlyn*; 2. James S. Morton, United States General, by *Charles Wesley Jarvis*; 3. Gideon Lee, Mayor of New York, 1833-34, by *Henry Inman*; 4. Washington Hunt, Governor of New York, 1851-52, by *Charles L. Elliott*; 5. Horatio Seymour, Governor of New York, 1853-54, 1863-64, by *Charles L. Elliott*; 6. William L. Marcy, Governor of New York, 1833-38, by *William Page*; 7. John Young, Governor of New York, 1847-49, by *Henry P. Gray*. In front of the east mantel is the *Desk of Thomas Jefferson*.

West Room, beginning on north wall and continuing to left: 1. Enos Thompson Throop, Governor of New York, 1829-32, by *Robert W. Weir*; 2. Martin Van Buren, President of the United States, 1837-41, by *Henry Inman*; 3. William C. Bouck, Governor of New York, 1843-45, by *Charles L. Elliott*; 4. William Henry Seward, Governor of New York, 1839-42, by *Henry Inman*; 5. Henry Hudson, English navigator, by *Count Pulaski*; 6. Josiah Ingersoll, Warden of the Port of New York, 1820-39, *Artist unknown*; 7. DeWitt Clinton, Governor of New York, 1817-23, 1828, by *George Catlin*. On west mantel is a marble bust of De Witt Clinton. In front of the middle window is the *Desk of John Adams*; opposite against north wall, the *Desk of Alexander Hamilton*.

Returning to the Rotunda gallery, we turn to the left into the corridor leading to the west end of the building. This corridor contains the following pictures: 1. Reuben E. Fenton, Governor of New York, 1865-69, by *William Page*; 2. Hamilton Fish, Governor of New York, 1849-50, by *Thomas Hicks*; 3. Alexander Macomb, Commander in Chief of the U. S. Army, 1828-41, by *Samuel L. Waldo*; John A. King, Governor of New York, 1869-72, by *Jacob H. Lazerus*; 4. Myron H. Clark, Governor of New York, 1855-56, by *Francis Bicknell Carpenter*; 5. Edwin D. Morgan, Governor of New York, 1859-62, by *Daniel Huntington*.

On the north side of this corridor a door opens into the old *Council Chamber* which contains the following interesting portraits: John A. Dix, Governor of New York, 1873-75, by *Anna Meritt (née Lea)*; (Dix is best remembered for the oft-quoted remark, "If any one attempts to haul down the American flag, shoot him on the spot"); Thomas Jefferson, by *Charles W. Jarvis*; Andrew Jackson, by *John Vanderlyn*. The Aldermanic Chamber occupies the Eastern end of the same floor, and is open to the public unless the Board of Aldermen are in session. On the ceiling is a mural painting, New York City receiving the Tributes of the Nations, by *Taber Sears, Washington Breck* and *Frederick C. Martin*, painted for the city in 1903. It is an elliptical panel, 41 ft. by nearly 24, and in it New York, the eastern gateway of the American continent, is symbolized by the central figure who sits enthroned, while a group of others lay their offerings before her. On the walls hang the following portraits: Henry Clay, by *Charles W. Jarvis*; George Washington, copied by *M. M. Swett* from a *Stuart* in Faneuil Hall; Christopher Columbus, copied by *Prof. Samuel F. B. Morse* from a very old original; David Thomas Valentine, Clerk of the Common Council 1857-69, by *C. W. Jarvis*; George Washington, a portrait woven in silk at looms in Lyons, France, at a cost of \$10,000. In the northeast corner is a recently erected tablet commemorating the 250th anniversary of the establishment of a Municipal Government under a Mayor and Board of Aldermen of the City of New York as successors in office of the Burgomasters and Schepens of New Amsterdam.

At the southeast corner of the Aldermanic Chamber a door opens into the *Committee Room*. Here, on the west wall, hangs a portrait of George B. McClellan, Major General commanding the Army of the Potomac, 1861-62, by *William H. Powell*. Opposite, on the east wall, William Bainbridge, Commander of the *Constitution*, Dec. 29, 1812, by *John W. Jarvis*. North wall, Robert Anderson, Commander of *Fort Sumpter*, April 12-13, 1861; by *W. H. Powell*; Joseph Gardner Swift, U. S. Surveyor, Port of New York, 1818-27; by *J. W. Jarvis*.

On the ground floor in the southwest corner is the *Mayor's Reception Room*. It contains the following portraits (with but one exception, former Mayors of New York): North wall: Robert Hunter Morris, Mayor 1841-44, by *Frederick R. Spenser*; Andrew Hunter Mickle, Mayor 1846-47, by *Edward Mooney*; West wall: Marquis de La Fayette, by *Samuel F. B. Morse*; South wall: Cornelius Van Wyck Lawrence, Mayor 1834-37, by *Henry Inman*; Aaron Clark, Mayor 1837-39, by *Henry Inman*; East wall: Philip Hone, Mayor 1825-26, by *John Vanderlyn*; William Paulding, Mayor 1823-25, 1826-29, by *Samuel F. B. Morse*.

In the basement corridor is a marble tablet commemorative of the architect and sculptor of the building. The Dutch and Federal standard yard measure is on the opposite wall. Beneath the Mayor's window on the outside wall is a tablet memorializing the reading of the Declaration of Independence to the army in Washington's presence, July 9, 1776 on this spot. Sunk in the pavement in the front of the main entrance is a tablet marking the first excavation for the subway by Hon. Robert A. Van Wyck, 1900.

On the upper floor (reached by a circular stair-case in the N. W. corner), are the offices of the City Art Commission. The main committee room and that in which the records are kept are on the southern side, above the main entrance, and contain some interesting old furniture. They are not open to the public, but anyone displaying interest in municipal art works will be courteously received. In an enclosed gallery surrounding the base of the dome hangs an interesting col-

lection of designs submitted in competition for sculptures, fountains, bridges and other public works of art since the creation of the Commission; and the visitor may compare for himself the successful and unsuccessful competitors.

The Art Commission consists of ten members, four of them ex-officio: The Mayor of New York; the President of the Metropolitan Museum of Art; the president of the New York Public Library; and the president of the Brooklyn Institute of Arts and Sciences. The other members, appointed by the Mayor, must include at least one architect, one painter and one sculptor.

To the N. of the City Hall is the COUNTY COURT HOUSE, (on the site of the old American Institute, in the upper story of which was Scudder's Museum,) a building of white marble with Corinthian columns, its principal entrance on Chambers st. It contains the State Courts and several municipal offices. The building, erected by the Tweed Ring (p. xxiv.), cost \$12,000,000, a large part of which went into the pockets of the gang. A million was spent on furniture. E. of the Court House is the *City Court*, a brown stone building erected 1852.

The new *HALL OF RECORDS, N. E. of the Court House, and extending from Chambers along Centre to Reade St., is an imposing granite structure in the French renaissance style, erected at a cost of \$7,836,146 (opened 1911; designed by the late *John R. Thomas*, and completed by *Arthur J. Horgan* and *Vincent J. Slattery*). The exterior is richly adorned with sculptures. The granite employed for the building, inclusive of the statuary, is from Hallowell, Maine.

Here are recorded the various public records and legal documents for which provision is made by law, including: *Conveyances and Mortgages* of real estate; *Chattel Mortgages*; *Wills*, etc. The building also contains the offices and Court rooms of the *Surrogate's Court*.

Chambers street façade: Above the chief cornice are eight granite statues, heroic size, by *Philip Martigny*. The subjects are all prominent in local history, (and in spite of their height from the ground, may be readily distinguished by certain simple details). From left to right: 1. David Pietersen de Vries, Pontoon of a colony on Staten Island, about 1640, (holds hat and gloves in his hands); 2. Caleb Heathcote, Mayor of New York, 1711-14, (in clerical garb); 3. De Witt Clinton, Governor of New York, 1817-23, (heavy overcoat hanging from shoulder); 4. Abram S. Hewitt, Mayor of New York, 1887-88, (feet apart, left hand holds roll); 5. Philip Hone, Mayor of New York, 1825-26, (pen in right hand, scroll in left); 6. Peter Stuyvesant, Director General of New Netherlands, (wooden leg); 7. Cadwallader D. Colden, Mayor, 1818-21, (colonial dress); 8. James Duane, Mayor of New York, 1784-89, (right hand on hip, cane in left).

Sculptures grouped about large central window in attic roof, by *Henry Kirke Bush-Brown*: Above, Infancy and Childhood; below them, four Caryatids symbolizing (from left to right) Spring, Summer, Autumn, Winter. Below: Philosophy (an aged man, half reclining, gazes at a skull); Poetry, (a young man, half reclining, holds a medallion of Dante); Maternity, (a seated female figure, holding an infant); Heritage, (a man seated, holding a child).

Centre Street Façade: On left and right of entrance, two symbolic figures, by *Philip Martigny*: 1. Justice, with roll in right hand, and with left on shield at her side; 2. Authority, with roll in left hand and with right resting on fasces at her side.

Reade Street Façade: Four sculptures, by *Henry K. Bush-Brown*; Above (left), Study; (right), Instruction; below (left), History;

(right), Law. On chief cornice: Eight granite statues, heroic size, by *Philip Martigny*: From left to right, 1. Justice, female figure, with sword and scales; 2. Electricity, female figure with palm branch and spindle-like object; 3. Printing, a man with a printing press behind him; 4. Force, a nude male figure, holding a club; 5. Tradition, an old man with a crook and scroll; 6. The Iron Age, a young man, with ropes and pincers; 7. Painting, female figure holding a mirror, brushes and palette; 8. Sculpture, a female figure holding mallet and chisels, with her right hand on torso of a man.

West Elevation: Statues above the large Central Window, in attic roof, by *Henry Kirke Bush-Brown*: 1. Industry, a young man with left hand on anvil; 2. Commerce, a seated female figure holding rudder.

The beauty of the interior well repays the lavish expenditure it entailed. The three vestibules and the large central and stately staircase (copied after the foyer of the Grand Opera House at Paris) are finished in Sienna marble, of a warm and delicate yellow tone. In the Chambers St. vestibule are two sculptured groups of white marble, by *Albert Weinert*: 1. (on left), The Consolidation of Greater New York, 1899; in the centre is a youth, on his left a seated female figure handing him a key, on his right another female figure with an open scroll in her lap, and her left arm resting on the City Hall in low relief; 2. (on right), Recording the Purchase of Manhattan Island; in the centre a youth is holding out a bag of gold to a female figure seated on his right, who holds tablet and stylus; on his left is a seated Indian.

Above and behind these groups are two elliptical lunettes in glass mosaic, by *William De Leftwich Dodge*; 1. (left) Searching the Records; 2. (right) Widows and Orphans Pleading Before the Judge of the Surrogate's Court. The vaulted ceiling is also richly decorated in glass mosaic, red, green and blue on gold background, representing the Signs of the Zodiac, also designed by *Dodge*. The vaulting allowed space for only eight of the twelve signs: they are labeled with their Greek names and run in the following order: North side, right to left, 1. Didymoi (*Gemini*); 2. Leon (*Leo*); Toxentes (*Sagittarius*); 4. Aigokeros (*Capricornus*); 5. Parthenos (*Virgo*); south side, 6. Krios (*Aries*); 7. Hydrochoös (*Aquarius*); 8. Tauros (*Taurus*). At the four corners are four Greek deities appropriate to the functions of Recorder and Surrogate: 1. Themis (*Justice*); 2. Erinys (*Retribution*); 3. Pen-thos (*Sorrow*); 4. Ponos (*Labor*).

A similar richness in material and finish has been consistently carried out throughout the entire building. But the two show rooms—which the visitor should not miss—are the *North and South Court Rooms* of the Surrogate's Court, on the 5th floor. The North Court Room (No. 509) is gorgeously finished in English oak; along the north and south walls are huge panels in relief, presenting allegories of Wisdom, Truth, Civilization and Degradation. On east and west sides are handsome bronze-trimmed mantel-pieces of light green Easton marble. Note the beautiful French renaissance chandeliers of cut glass.

On the south wall, sunk in to give the effect of mural paintings, are three portraits of former Surrogates. In the middle is Surrogate Thomas, by *C. Seymour Thomas*; on either side, Surrogate Rollins and Surrogate Fitzgerald, both by *John W. Alexander*.

The South Court Room is somewhat sombre, being finished in Santo Domingo mahogany, with mantle-pieces of dark red Numidian marble. Both court rooms are overlooked by spectators' galleries, reached from a mezzanine floor.

The Register will allow visitors to inspect the old city records and maps.

W. of the Hall of Records, on Broadway, extending from Chambers to Reade St. is the *Stewart Building*, being

the original dry goods store of A. T. Stewart, pioneer in the department store business.

The building dates from 1846, but was later extensively remodeled and, until the completion of the new Municipal Building, contained many of the important city offices.

Facing the Hall of Records, on the east side of Centre Street, stands the **MUNICIPAL BUILDING**, erected at a cost of about \$12,000,000. (*McKim, Mead and White*, Archts.) The building is unique in shape and design, the ground plan being a broad and flattened letter U, with the concave facing the City Hall, and its walls so constructed that all its windows are outside. The extreme dimensions of site are 450 by 300 feet. Its forty stories, exclusive of the statue surmounting the tower, rise to a height of 564 feet. Its purpose was to provide offices for a number of city departments, thus saving over half a million dollars in annual rent. Some idea of the magnitude of the structure may be gained from the following figures: Five million pieces of steel were used in its construction, also 705,000 cubic feet of granite; its total floor area is 648,000 sq. ft., and its estimated weight is 377,320,000 lbs.

The sculpture decorations on the front and end façades are by *Adolph Alexander Weinman*, and with the exception of Civic Fame, are all bas-reliefs in North Carolina granite. A massive colonnade borne on Corinthian columns extends along the west façade, like a string to a bow. It is broken by a main central arch and two smaller arches on right and left adorned with the following carvings:

In left spandril of central arch: Guidance, supporting a rudder and a tablet of the Law; right spandril: Executive Power, holding Fasces. Over north small arch, Progress, holding a torch and winged ball; above south arch, Prudence, holding a mirror and a serpent, symbols of reflection and wisdom. Directly below these medallions are two long panels: On left, Civic Duty shows to a group of people a scroll, symbolic of the law; on right, Civic Pride receives tribute from the people.

Impaneled between the windows on the second floor are a series of twelve symbolic figures representing the various city departments. The series begins at the middle and repeats to north and south, making in all twelve panels: (1) Board of Estimate and Apportionment; (2) Civil Service; (3) Building Inspection; (4) Board of Elections; (5) Water Supply; (6) Correction; (7) Accounts; (8) Records; (9) Licenses; (10) Comptroller; (11) Sheriff; (12) Public Service.

Crowning the whole structure is a heroic figure of Civic Fame, in copper, twenty feet high, and poised on a huge copper ball. In her left hand she holds a mural crown composed of five parapets, symbols of the five Boroughs, and surrounded by a band of dolphins, symbolic of a seaport town. Her right arm holds a shield bearing the arms of the city.

A wide vaulted passage allows for the continuation of Chambers St. through the building, while in the basement is a

spacious station in which subway systems of Brooklyn and Manhattan converge.

At the corner of New Chambers and Duane Sts., E. of Park Row is the *Newsboys' Lodging House* (Pl. II—C1), founded by J. Loring Bruce in 1853, now in charge of the Children's Aid Society (United Charities building, p. 215).

N. of the Municipal Building, at Duane St. and City Hall Pl., stands the little red brick R. C. *Church of St. Andrews*. Mass is said regularly at 2 a.m. for the benefit of printers and other night workers. The rector is the Catholic Chaplain for the City prison.

To the S. W. of the City Hall, facing Broadway, is a bronze *Statue of Nathan Hale* (1755-76), by *MacMonnies* (1839), erected by the Society of the Sons of the Revolution. To the S. E. of the City Hall, near Park Row is a fountain erected about 1873, replacing a near-by fountain which marked the opening of the Croton Aqueduct in 1842. E. of the City Hall, on a granite monument, is a *Tablet*, placed by the Mary Washington Colonial Chapter of the Daughters of the American Revolution, marking the site of the old Register's Office, built as a debtor's prison in 1758 becoming a military prison during the British occupation.

VI. The Section North and East of City Hall Park

At the N. W. corner of Reade and Center Sts. is the *Manhattan Water Tank*, now hidden from view by three story office buildings, but visible through the rear windows of these buildings. It was built in 1799 by the Manhattan Water Co., of which Aaron Burr was president. The preservation of the tank full of water is one of the conditions of the Charter of the Manhattan Bank. Specimens of the old wooden pipes, made by boring logs, may be seen in the Manhattan Bank, 40 Wall St., (p. 127) and in the New York Historical Society building (p. 244).

The approved design of the new Court House for New York County, to occupy four city blocks at Center and Worth sts., is an adaptation of the Coliseum at Rome for modern uses. The architect, *Guy Lowell*, a cousin of the President of Harvard, designed a structure with a diameter of 500 ft. and about 200 ft. high. At the four entrances, one from each point of the compass, porticos with massive Corinthian columns are provided for, and 80 Doric columns surround the structure above. The design calls for a structure of 8 stories above ground and 2 below. The new B. R. T. subway under Centre st. will run beneath the building with a subway station in the basement, and elevators running directly from the station platform to all the court rooms. The diameter of the central lobby is to be 112 ft. and above the glass dome that will be its cover there is to be an open circular space, admitting light and air. The ground floor is to be used for the public waiting room and offices; the second for the City Court; and the next four stories for courtrooms for the Supreme Court. There are to be no less than 51 court rooms.

In the block betw. Centre, Leonard, Lafayette, and Franklin sts., is the TOMBS, the city prison, shown by permit from the Department of Correction, 124 Leonard st.

The original granite building built in 1838 of stone brought from the Bridewell (or common jail, erected in 1775 and used as a prison by the British) in City Hall Square, in ancient Egyptian style, was taken down and a new structure erected in 1898. This building is already antiquated according to the new standards of prison architecture. A bridge known as the "Bridge of Sighs" connects the prison with the *Criminal Courts*, a large building in the N. Good mural paintings by *E. S. Simmons* are placed in the room of the Supreme Court, in the northeast corner on the first floor. The theme of the central painting is "America Offering Justice to the World." The faces in it are said to be those of the artist's wife and children. On the right panel are the Three Fates spinning, weaving and cutting off the thread of life; on the left are three male figures representing "Brotherhood Uniting Science to Freedom." These murals were made under the direction of the Municipal Art Commission in 1895.

Nearby at 240 Centre St. is the main entrance to the new *Police Headquarters*. (Description of dept. p. xxvi.)

The NEW YORK POLICE HEADQUARTERS, a granite structure in the Georgian style of architecture, with marble trim and ornamental iron, stands on a flatiron shaped lot bounded by Broome, Grand and Centre Streets and Centre Market Place (*H. G. Thompson*, arch.). On the first floor are the Night Captain's room, the Museum, the Criminal Record Room, the Rogues' Gallery, and the main Assembly Room of the Detective Bureau, where the daily line-up of criminals takes place. On the second floor are the various clerical departments and the Commissioner's private offices. The third floor contains the Bureau of Complaints, the library, the Bureau of Pensions, and the Trial Room.

Back of the Judge's desk is a panel containing a large mural painting depicting a rural scene in New Amsterdam at practically the very spot where the Police Headquarters now stands.

The section bounded by Lafayette, White, Mulberry, and Leonard Sts. was once a fresh water pond, 60 ft. deep named Collect Pond, popular with fishermen. It was filled in about 1821, the water being drained off by a cut made to the North River through a canal which later became Canal St. A sewer now drains the original springs still living in the middle of the island.

To the E. of this group of city buildings lie an Italian section about Mulberry Park, Chinatown, the once-famous Bowery, and the crowded Lower East Side, inhabited chiefly by Jewish immigrants; each neighborhood is distinct in its characteristics.

Somewhat to the N. lies Mulberry Park, now called COLUMBUS PARK, an open space of 2.75 a. in the heart of the Italian district, at what was formerly Mulberry Bend.

The opening of this park, due to the tireless efforts of Jacob Riis, has changed the neighborhood from a disreputable, tumble-down district to a respectable, though over-crowded, Italian quarter. The sidewalk markets with their delicious and low-priced green vegetables

and salads, the Italian women shopping, and the children playing about, give an Italian atmosphere to the quarter.

The open space at the S.W. of the park, called Paradise Park or Five Points (from the intersection of North, Baxter, and Park sts.), was reputed the most dangerous spot in New York. Fourteen negroes were burned here during the negro insurrection in 1740.

CHINATOWN centers in Mott, Pell, and Doyers sts., to the W. of Chatham sq. (2nd ave. elevated to Chatham sq.). The sight-seeing automobiles offer an evening trip in which the visitor can enjoy the picturesqueness of the neighborhood and visit joss houses and shops, without fear of annoyance. (Restaurants, p. 24). A daytime shopping trip is a simple matter to anyone.

The theatre is now closed. A josshouse at 16 Mott st. (adm. 10.) is ornate with gold leaf, carved ebony and painting. Chinatown has gained its reputation for lawlessness partly from the constant quarreling between rival Chinese societies, "tongs" and even more from the criminal element of white people who make this their headquarters. The visitor will see nothing of the real opium dens unless he can arrange to accompany a police official.

THE BOWERY runs from Chatham Square N. E. to E., 3d and 4th aves., just below Astor Place. *Chatham Square* is mentioned as being fenced off for a cattle field in 1647. It takes its name from William Pitt, Earl of Chatham.

The name of this famous street is a corruption of the old Dutch word "*bouwerie*," meaning "farm," the street having been originally the road which led to the farms outside the city. A few other Dutch words linger in this vicinity; the Jewish and Italian immigrants learn to speak of the apartments on the ground floor of a tenement as "on the *stoop*," and the children in the park playgrounds refer to the swings as "*scups*," and call swinging in them "*scupping*." The Bowery was at one time the fashionable theatre street, and within comparatively recent years has enjoyed a reputation for the lawlessness attendant upon gambling dens and sporting houses. That is now a condition of the past. The street became a dingy thoroughfare of dirty saloons, small shops and vulgar theatres, offering little danger and no excitement. The erection of the elevated in 1878 put an end to the wild night life of the street. It is now becoming a modern mercantile thoroughfare.

There is a tradition that Charlotte Temple, the heroine of the romantic story by that name, who is popularly identified with the grave in Trinity Church-yard, died in a house at the corner of Chatham Square and Pell St.

On the E. side of Chatham Square formerly stood the old *Chatham Theatre* (demolished in 1862). A portion of it, with the original façade, still remains and forms a part of *Cowperthwait's Furniture Store*. It was here that "Uncle Tom's Cabin" was first performed in 1852.

South on New Bowery, cor. of Oliver St., is the quaint old *Jews' Burial Ground*, the oldest Jewish cemetery in the city; it was granted in 1656 and deeded to the Jews in 1729. The commemorative tablet was given in 1902 by the late Isidor Straus. To the S. E. along Madison St. and adjacent cross-streets is the Greek quarter. The signs are all in

Modern Greek, and shops abound in which Greek wines and cordials, ripe olives, oil, tobacco and other eastern imports may be procured.

This neighborhood was once the *Rutgers Farm*, the memory of which is preserved in the street names: Rutgers St., James and Oliver Sts., named from members of the family, and Division St. which marks the dividing line between the Rutgers and the Delancey Farms.

Around the cor., at Oliver and Henry Sts., is the *Mariners' Temple* built in 1843 on the site of the old *Oliver Street Baptist Church* originally erected in 1795 and rebuilt in 1800 and 1812. At present services are conducted in English, German, Italian and Greek. Across the street is *Public School No. 1*, successors to the first *Free School of New York*; and two blocks east at Rutgers St. is *Public School No. 2*. A tablet erected in 1911 commemorates the centennial of its founding, on land given by Col. Henry Rutgers. Midway between them, S. W. cor. of Market St., stands the *Church of the Land and Sea*, erected in 1817; there is a commemorative tablet.

A detour may be made from Chatham Square through the crowded section E. of the Bowery and often referred to as the "Ghetto." Its swarming population is made up chiefly of Russian, Polish and Hungarian Jews. Go N. E. along Division St., the centre of the East Side cloak and garment makers. Many of the shops here have the same names that are found on the uptown branch stores on lower 6th Ave. Salesmen (and saleswomen too) stand in wait at the doors and attempt to stop passers-by and draw them in. Follow Division St. eight blocks to *Allen St.*, the centre of the copper and brass antique shops.

To the Russian immigrant his family copper, often inherited through generations, is as proud a possession as the family silver in American households. But the struggle for existence in a new country results in the passage of a large part of these rare old utensils into the hands of second-hand dealers. Many bargains may be picked up in these shops by the collector who has a moderate knowledge of the hallmarks of a genuine antique. Naturally, the different dealers vary greatly in their degree of scrupulousness. *Joffe*, at No. 6, is as reliable as any.

Three blocks E. on Canal St. bring us to the *Wm. H. Seward Park* and open-air playground (3.3 acres). Facing the park on the S. is the *Educational Alliance* (incorp. 1889), a Jewish institution primarily intended for the education of the immigrant Jew.

The educational division includes lectures in English and Yiddish on American history and civics; naturalization classes; a domestic art school; a domestic science school; and manual training. The social division includes auditorium entertainments; boys' and girls' clubs; summer camps; and various inter-settlement activities. There are besides religious and social service divisions.

Returning on Canal St. to the Bowery, we see, half a block S. facing the approach to the *Manhattan Bridge* (p. 111), the *Thalia Theatre*, formerly the *Bowery Theatre*, the fifth playhouse of that name erected on the same site.

The original *Old Bowery Theatre* was erected in 1826 on the site of the *Bull's Head Tavern* (1760), at which Washington stopped to rest on entering the city in 1783. This is the theatre in which Charlotte Cushman played to fashionable audiences. It was the first in the city that was lighted with gas. The present structure, renamed *Thalia Theatre* in 1879, was for a number of years a Yiddish playhouse, with Bertha Kalish (who now plays in English) for leading woman, supported by Kessler, who now has a theatre of his own on 2d avenue. For the last year, the *Thalia* has been an Italian playhouse.

One block N., opposite Rivington St., stands the *First Mile Stone*, the distance being measured from City Hall. When these mile stones were first set the City Hall was in Wall St. Consequently, when the present City Hall was completed in 1812, the stones were removed to their present positions in order to conform to the new starting-point.

Rivington St. and its immediate neighborhood are said to constitute the most crowded spot in the world. There are numerous social settlements in this vicinity, the best known being the *Nurses' Settlement*, 265 Henry St., the *Jacob Riis Neighborhood Settlement*, 48 Henry St., the *University Settlement*, Rivington and Eldridge Sts., and the *College Settlement*, 95 Rivington St., each with its individual lines of work. Visitors welcome.

Canal St. preserves the memory of the canal which once ran through the middle of it to the North River, and drained the waters of the Collect or Fresh Water Pond at Mulberry and Leonard Sts. *Bayard* and *Hester Sts.*, just S. and N. of Canal, are reminders of the Bayard farm stretching along the W. side of the Bowery as far as Bleecker St., and belonging to a nephew of Peter Stuyvesant; the second of these streets was named after Hester Bayard.

Delancey St., recently widened and parked, to form an approach to the Williamsburg Bridge, was originally a lane that led to the house of James Delancey, Chief Justice, 1733. *Mills Hotel No. 2*, cor. of Chrystie St., approximately marks the site of the house. West of the Bowery is *Kenmare St.*, so named in honor of the East Side politician, Timothy D. Sullivan, whose birth-place was Kenmare, Ireland.

The *Bowery Mission*, at 227 Bowery, reached by the 3rd ave. elevated to Stanton street station, maintains a midnight service and a distribution of free bread and coffee at one o'clock at night. "The Bread Line" exhibits in a mass the city's most wretched inhabitants.

VII. From Canal to Fourteenth Street East of Broadway

The Downtown section from Canal to 14th st. contains, in its lower part, little of interest to the visitor. On the E. is the Jewish quarter (p. 150); in the center an Italian neighborhood (p. 149); and W. of Broadway a hodge-podge of small factories, shops, warehouses, and the shabby homes of people of many nationalities. The few interesting buildings are up toward 14th st. clustered about *Astor Place*, extending to 2nd ave. on the E., and *Washington Square* on the W.

Continuing up the Bowery, go W. on Prince St., to Mott, reaching the old *St. Patrick's Church* (R. C.), founded in 1809, completed in 1815, and partly destroyed by fire in 1869. It was rebuilt the same year in its present form at a cost of \$200,000 (*Henry Engelbert*, arch.). The interior is in the early English Gothic style of the 13th century. This church was formerly the Cathedral of New York, until after the completion of the New St. Patrick's on 5th Ave. (p 199).

Among the graves in the surrounding church-yard are those of *Francis Delmonico*, several of the *Paulist Fathers*, *Monseigneur Preston*, *Vicar General Starr*, *Second Resident Bishop Connolly*, *Third Resident Bishop Dubois*, *John Kelly*, the lawyers *Brady* and *O'Connor*, and the bankers *Hargous* and *Donnelly*. The oldest tomb, that of *Valentine Sherry*, is dated 1805.

Two blocks N., on East Houston St., near 2d Ave., is *St. Augustine Chapel*, the fourth in order of time of the Trinity chapels. The interior decorations, windows, etc., repay a visit. The chapel bell was cast in 1700 and was presented to Trinity by the Bishop of London in 1704. Beneath the chapel are Sunday-school class-rooms which, with the rooms in the adjoining mission house, have a capacity of 1600 scholars.

Further E. on Houston St., No. 257, is *Little Hungary*, a widely known bohemian resort, where dinner is served in the wine-cellars, in the midst of casks and barrels (p. 25).

It started in a modest way about 20 years ago, when four or five men persuaded the proprietor to serve them Hungarian meals in his cellar. The new idea caught the public fancy, and soon slumming parties to East Houston St. became popular in the fashionable set. The time to see Little Hungary at its best is on some gala night when a Hungarian ball or wedding is in progress.

Continuing E. we reach, between Pitt and Sheriff Sts., *Hamilton Fish Park*, the site of two city blocks of notorious tenements.

Willett St. which cuts the park in two, and *Sheriff St.* on the E. both preserve the memory of *Marinus Willett*, a famous "Liberty Boy" and at one time Sheriff of New York.

If we go N. to 2d St., we pass, E. of 2d Ave., the *New York City Marble Cemetery*, dating from 1832. It contains the grave of *James Lenox*; and here *President Monroe* and *John Ericsson* were temporarily interred. There is a second *Marble Cemetery* now completely surrounded by dwellings. The entrance is at 41½ 2d Ave., but it is really not worth the trouble of gaining admission.

Three blocks west on 2d St. we reach *Lafayette St.*, which since 1905 extends from Center St. to Astor Place, and includes what were formerly *Elm*, *New Elm* and part of *Marion St.*, as well as *Lafayette Place*. S. on the E. side, near Hous-

ton St. is the extensive red brick *Puck Building*, where the well known satiric weekly of that name is published. Note the gilt-bronze figure of *Puck* above the entrance.

Two blocks N., at the N. E. cor. of Great Jones St., is the *St. Joseph Home for Industrial Boys*. This admirable institution, the purpose of which is to provide a home at minimum cost for self-supporting newsboys, is largely the outcome of the tireless labors of the *Rev. John C. Drumgoole*; a bronze memorial statue in bronze, by *Robert Cushing*, was placed at the corner of the building in 1892.

Nos. 428-34 Lafayette St. are all that remain of the old *Colonnade Row*, once a fashionable residential center. From one of these old houses President Tyler was married to Julia Gardiner, of Gardiner's Island. Washington Irving and John Jacob Astor at one time lived in the Row.

Opposite, on the E. side of Lafayette St., stands a large red-brick and brown-stone building, formerly the *Astor Library*, originally endowed by John Jacob Astor, who left by will \$400,000 for the purpose.

The library was incorporated in 1849, and its first home was at 32 Bond St., In 1854 the central portion of the present structure was completed (*Griffith Thomas*, arch.). The side wings were added respectively in 1859 and 1881. The original endowment was increased by the founder's son, William B. Astor, with \$550,000, and by the grandson, John Jacob Astor, with \$700,000. The original board of trustees included Washington Irving. The Astor collection is now in the N. Y. Public Library (p. 186).

Astor Place (named after John Jacob Astor), earlier called Art St., is a short street slanting southward from 3d Ave. to 744 Broadway. Its peculiar slant is due to the fact that it follows the original winding course of the old Inland Road to Greenwich. At No. 13 is the *Mercantile Library*, a private library established in 1820, with a large number of subscribers and excellent service.

The present building (the third Clinton Hall), stands on the site of the *Astor Place Opera House*, the scene of the Macready-Forrest riots in 1849, the culmination of a bitter quarrel between the two actors. No less than 20,000 persons were involved, and the 7th Regiment had to be called out to quell it.

The *Mercantile Library* was organized by the clerks of merchants, at No. 40 Fulton St. The first Clinton Hall, erected at Nassau and Beekman Sts., was so named because Dewitt Clinton gave the first volume to the library when organized. In 1854 it removed to the *Astor Place Opera House*, demolished in 1892, when the present building was erected. The library rooms have space for nearly 500,000 volumes. The annual dues are \$5.00.

In the open space E. of the Library is a statue of S. S. Cox, erected by the postmen in recognition of his efforts in Congress to better their working conditions (*Louisa Lawton*, artist).

The *New York Women's League for Animals* maintains at 350 Lafayette St. a model free hospital and dispensary for animals, well worth a visit by animal lovers.

COOPER UNION occupies a plot bet. 3rd and 4th aves. at their intersection, S. of Astor Place. It is an old-fashioned brown sandstone building, founded in 1857 by *Peter Cooper* (1791-1883), to furnish free education for persons employed during the day. It contains a large library and a newspaper room open to all from 8 a. m. to 9 p. m. with an extensive assortment of newspapers and newspaper files. The reading room contains a complete set of Patent Reports.

Both day and evening courses are given, without tuition, in drawing, painting, modeling, telegraphy, stenography, etc. Young men and women have been quick to avail themselves of these opportunities and the classes are full every year. An annex has been built betw. 6th and 7th sts. on 3rd ave., called the *Abram Hewitt Memorial Annex*. The hall in the basement of the old building is famous in the history of political agitation and reform. Here Garrison, Phillips, and Beecher pleaded for abolition. The hall has always stood for free speech and to-day all sorts of political, social, and religious addresses are delivered to alert, intelligent audiences of mingled nationalities. The phrase "a Cooper Union audience" has become proverbial to describe the radical and enthusiastic crowds that gather here.

On the 4th floor is the *Cooper Union Museum for the Arts of Decoration*. Open (free) from Oct. 1st to May 1st, 9 a. m. to 5 p. m. daily, except Sunday and Monday (visitors obtain tickets at office); and every evening except Saturday and Sunday, 6:30 to 9:30 (passes obtained at Room 25). The visitor ascends stairs in S. E. cor. Note in E. corridor, several memorial tablets: (1) Memorial to centenary of *Peter Cooper's* birth, a bronze medallion by *A. S. Haskell*, in colored marble frame; (2) A silver memorial tablet to *Abram S. Hewitt*; (3) Bronze tablet to *Prof. William A. Anthony* (1835-1908); (4) Memorial to *Edward Cooper*, son of the founder; (5) Marble bust of the *Rev. Robert Collyer*.

The E. corridor of the museum contains the *Pierpont Morgan Collection of Textiles*, in upward of a dozen large cases, including brocades, printed linens, velvets, etc., many specimens dating back to the 14th century. Of the rooms opening to the east of the corridor, the more interesting are the following: Room 2, containing a *Collection of Early Bindings*; Room 3, containing the *Decloux Collection* of English and German furniture of the 17th to 18th century; Room 5, *Old French Furniture, 17th Century Wood-Carving* from Flanders, Italy and England; 17th-18th century laces, and a few interesting old Italian paintings. In the corridor is the *Jacob Schiff Collection* of 18th century French and Chinese silks. The Northern corridor contains the *Thomas Smith Collection* of laces and the *Loan Exhibit* of laces belonging to *Miss Eleanor Hewitt*. The western rooms contain chiefly plaster casts of foreign sculptures, fountain, vases, mantel-pieces, etc.

Just S. of Cooper Union, in the little triangular square facing the Bowery, is the statue of *Peter Cooper*, by *Augustus St. Gaudens*, with pedestal and canopy by *Stanford White*. The new two-story *Hewitt Annex* occupying the block on the E. from 6th to 7th Sts., was planned to relieve the crowded rooms of the Cooper Union; but lack of funds has delayed the construction of the six additional stories originally projected.

Directly north of Cooper Union, occupying the block bounded by Third and Fourth avenues, 9th and 10th streets, is the American Bible Society, founded in 1816, for the purpose of "encouraging a wider circulation of the Holy Scriptures without notes or comment." The society is non-sectarian, and conducts work both in the United States and in foreign countries. It prints scriptures for the blind in three different styles. Its total issue of scriptures for 1914 was 5,251,176, and for the past 98 years, 103,519,891.

The present Bible House was erected in 1852 at a cost of over \$300,000. Upon request at the main office visitors are shown over the entire building, including the printing rooms and bindery, thus witnessing the entire process of book-making. The society formerly possessed an interesting collection of early Bibles, comprising a library of 5000 volumes, but it has lately been given to the New York Public Library.

John Wanamaker's Department Store, just N. of Astor Place, occupies two city blocks between Broadway and 4th Ave., 8th and 10th Sts. It is the New York branch of the much older Philadelphia store.

The two stores are connected at 9th St. by a bridge adapted from the historic *Bridge of Sighs* at Venice, and also by an underground passage. The northern building was formerly the uptown branch of A. T. Stewart, New York's first "Merchant Prince" (1823-76). It was erected in 1862 (designed by *John Kellum*, architect of the County Court House). In the new, or south building the chief feature is the second floor, which is given over entirely to pianos. Each make has a separate room, each finished in some characteristic style: e.g., there are the Louis XIV, the Flemish, the Louis XV, the Louis XVI, the Moorish, the Renaissance, the Empire and the Old Dutch Rooms. There is besides on this floor an auditorium with a seating capacity of 1600. Every day, morning and afternoon, free concerts are given. The organ is an especially fine one. The store has a Subway connection at Astor Place.

**Grace Church* belonging to the Episcopalian denomination, is nearby on Broadway, E. side, at the corner of 10th St., with church house and rectory. The building (1843-6) is built of white limestone with a marble tower, in the decorated Gothic style (*James Renwick, Jr.*, architect). (Open 9 a. m. to 5 p. m.) The corner plot has been purchased, cleared of buildings and presented to Grace Church within recent years. Herein is a "doliola" designed to hold grain and excavated in Rome. The church has a choir school and a remarkably fine boy choir adds to the beauty of the service. The chimes are famous. They are played at 12 noon and at 4 in the afternoon.

Over the main entrance, in the central tympanum, is a bas-relief representing The Healing of the Lame Man at the Temple Gate. In the outer porch are tablets recording the donors of the several bells composing the *Chime*, all of which are memorials. In the inner porch are numerous tablets commemorative of the founding of the parish,

the completion of the present edifice, of various church officers, etc. The altar and reredos were given by the late *Catharine Lorillard Wolfe*. The central panel of the reredos shows Christ saying to his disciples "Lo! I am with you always." In the side panels are figures of the evangelists. The pulpit, designed by *W. W. Bosworth*, has at the angles figures of the great preachers of apostolic times. In the north transept are two marble busts: (1) eastern corner, *Bishop Potter*, for many years rector of Grace Church; (2) western corner, *James Renwick*, the architect of the church. Over the doorway in the south transept is a memorial tablet inscribed "In thankful memory of *Catharine Lorillard Wolfe*, oft-times and in many ways the helper of the Church."

The many beautiful windows, most of them memorials, were made in England. Those attributed to Burne-Jones were really designed by his pupil Holiday, although some of the faces may have been by Burne-Jones himself.

Windows in lower wall: Beginning on north aisle, L. Jacob's Dream, by *Tillinghast*; (2) Ruth and Naomi, by *Holiday*; (3) Joseph and Benjamin, by *Holiday*; (4) The Heavenly Hosts, by *Booth*; (5) Six Gospel Scenes, by *Loren* (gift of Renwick, the architect); (6) Moses Smiting the Rock, by *Burlison & Grylls*; (7) Elijah and Daniel, by *Clayton & Bell*; (8) David and Aaron, by *Clayton & Bell*; (9) Abraham and St. Peter; (10) St. Martin of Tours and St. Perpetua, by *Heaton, Butler & Bayne*; (11) The Garden of the Resurrection, by *Booker*; (12) The Nativity, by *Clayton & Bell*; (13) Fra Angelico's Angels, by *Sharp*; (14) The Four Marys, by *Holiday* (gift of Grace Church); (15) The Resurrection of Lazarus and of Jairus' Daughter, by *Holiday*; (16) The Miraculous Draught of Fishes, by *Booth*.

Windows in the upper and clearstory wall: (1) over entrance, Rose Window; (2) beginning on north wall, The Prophecy of Enmity, by *Booth*; (3) The Prophecy of Shiloh; (4) The Promise of a Greater Prophet; (5) The Prophecy of Gentile Homage; (6) Continental Thanksgiving; (7) The Patriarchs, by *Clayton & Bell* (large N. transept window, a memorial to Peter Schermerhorn and Sarah, his wife); (8) The Finding of Moses, by *Clayton & Bell* (as are all the following windows to No. 21 inclusive); (9) The Offering of Isaac; (10) The Baptism of Christ; (11) The Resurrection; (12), (13) and the two opposite windows, (15), (16), recently added when the chancel was extended, contain numerous panels of early Church Fathers and Dignitaries; (14) The Church Triumphant (large window over altar in chancel; the gift of Miss Wolfe); (17) The Ascension; (18) The Transfiguration; (19) The Crucifixion; (20) The Nativity; (21) Witnesses to the Incarnation (large S. transept window, a memorial to Peter Augustus Schermerhorn and Adeline Emily Schermerhorn); (22) The Annunciation; (23) Gloria in Excelsis.

Across Broadway from Grace Church at Fleischmann's Bakery and Restaurant (p. 20) is a second *bread line* (p. 151), where bread is distributed at 11:30 p. m. each night

To the E., at 2d Ave. and 7th St., is the *Middle Dutch Church*, successor to the original Church of St. Nicholas in Fort Amsterdam and to the Middle Church, cor. Cedar and Nassau Sts.

History: The Middle Collegiate Church was founded in 1729 on Nassau St., on the site of the Mutual Life Building; in 1859 it removed to Lafayette Pl.; in 1892 it occupied its present edifice, a limestone structure in Gothic style, with a graceful spire. The pulpit is of pure statuary marble, formerly in the Lafayette St. Church.

There is a tablet on the 2d Ave. side. Within the church are pictures of the former churches; also memorial tablets to Peter Minuit,

first Director-General and elder; to Sebastian J. Krol and Jan Huyck, "Visitors of the Sick"; to the Rev. Jonas Michaelius, first minister; and to J. C. Lamphier, who founded the Fulton St. Prayer Meeting. The church has some interesting windows, and because it is shut in by adjacent buildings they are continually illuminated by electric lights. The church also contains a memorial to the victims (nearly a thousand in number) who perished in the *Slocum* disaster, in 1904, in the East River.

At 11th St. and 2nd Ave. stands ST. MARK'S-IN-THE-BOWERY.

History: The old edifice was willed by Judith Stuyvesant to the Dutch Reformed Church, with the proviso that the Stuyvesant family vault should be preserved. Peter, the Governor's great-grandson, gave the land, chapel and a bequest of \$2000, to which Trinity Church Corporation added \$12,500, with which the present structure was erected. The steeple was added in 1829, and the porch in 1858.

It stands in the centre of what was once *Bowery Village*, laid out on the farm which Peter Stuyvesant purchased from the West Indian Company for a country seat. The old streets ran at right-angles, forming oblong blocks quite similar to those of up-town New York. The cross streets were named from the male members of the Stuyvesant family: *Nicholas, William, Stuyvesant, Peter, and Governor Sts.*; the up-and-down streets from the female members: *Judith, Eliza and Margaret Sts.* The only survival of these streets, swept away by the City Plan of 1807, when numbered streets and avenues were laid out, is the short remnant of Stuyvesant St., preserved to keep open the front approach to St. Mark's Church.

The church is open on week-days, but the front entrance is locked; rear gate on 11th St. open 9 to 5. Within are some interesting memorial windows and tablets.

The subjects of the windows, beginning on west aisle at main entrance, are as follows: (1) "He is not here but is risen"; (2) "Suffer little children to come unto Me"; (3) "The Sword of the Spirit is the Word of the Lord"; (4) "Blessed are the dead in the Lord"; (5) "Mary sat at Jesus' feet"; (6) east aisle, "Follow Me"; (7) stained glass portrait of *Peter Stuyvesant*, placed in 1903 by the Daughters of Holland Dames (it marks the location of Stuyvesant's interment); (8) Titular window, St. Mark; (9) St. Augustine. The 10th window is plain. Between the 9th and 10th windows are marble memorials to Nicholas Fish and to his wife Elizabeth, daughter of Peter Stuyvesant. Around the walls of the balcony have lately been hung twelve monochrome designs in brown on unstretched canvas, suspended like tapestries. The subjects are life-size enlargements of Blake's familiar four-inch wood-cut illustrations of the *Book of Job* (done by *Sperry*).

In the Church-yard (where interments still occasionally take place) are a number of interesting graves: Among others, Dr. Harris, one of the former presidents of Columbia, and first rector of St. Mark's; Mayor Philip Hone; Thomas Addis Emmett; A. T. Stewart (whose body was stolen in 1878); and Governor D. T. Tompkins (in the Minthorne vault). On the eastern side of the church, under the second window, is a tablet marking the vault where Peter Stuyvesant and Governor Slaughter are interred.

Governor Stuyvesant's Pear Tree, which he planted in 1644 as a memorial 'by which his name might still be remembered,' stood for 200 years at the N.E. corner of Third Ave. and 13th st. (memorial tablet).

The church has recently instituted a most interesting series of Sunday afternoon talks on literary or sociological topics at which well-known writers may often be heard.

VIII. From Chambers Street to Fourteenth Street West of Broadway: Greenwich Village

A. FROM CHAMBERS STREET TO GRAND STREET.

The section of the city lying W. of Broadway, from Chambers st. almost to Canal st., contains little of interest to the tourist. It is an agglomeration of sad looking warehouses, wholesale business concerns and manufactories, stamped for the most part with the marks of shabby middle age, yet in point of fact this section is the youngest part of the downtown district. The old Greenwich Road (now Greenwich st.), which skirted it along the river bank, was borne on a raised causeway where it crossed the swampy grounds at Canal st. (*Lispenard's Meadows*), and again near Charlton st. where Minetta Water broadened into a marsh. Even so, the road was often heavy and inundated by high tides; so that traffic for the most part followed the *Inland Road to Greenwich*, along the Post Road (now the Bowery), and across by Monument Road, remnants of which are the present Astor Place and Greenwich ave.

Most of this western section was originally taken up by the *Annetje Jans Farm*, which after her second marriage to Dominic Bogardus, came to be known as the Bogardus Bouwerie. It was confiscated in 1674 by the Duke of York, known thereafter successively as the Duke's Farm, the King's Farm and the Queen's Farm, until finally, in 1705, it was granted in perpetuity by Queen Anne to Trinity Church, which still retains its title to most of the land.

West Broadway begins at Vesey st. and extends N. to Washington Square. It has undergone several changes in name, a portion of it having formerly been known as Laurens st. (after a revolutionary officer), while the upper section was until comparatively recently called South Fifth Avenue. It is a narrow, depressing thoroughfare, darkened by the elevated railroad structure, and largely given over to wholesale grocers, wine merchants, etc. About the only feature of historic interest is the names of the cross streets, most of them taken from former dignitaries of Trinity Church.

Vesey st., our starting point, was named after the Rev. William Vesey, first Rector of Trinity. Continuing N., we reach next *Barclay st.*, (after Rev. Mr. Barclay, second Rector). Then comes *Murray st.*, named after a distinguished officer and a dignitary of the Church; then *Warren st.*, after Sir Peter Warren, a Commander of the British naval forces, who married the daughter of James Delancey (see p. 162); next, *Chambers st.*, after John Chambers, a lawyer; then *Reade st.*, after another prominent officer of the Church; four blocks N., *Leonard st.*, which, like *Lispenard st.*, six blocks further N., is named after Leonard Lispenard, owner of *Lispenard's Meadows*, acquired through his wife, daughter of Anthony Rutgers who, in 1710, succeeded in draining the swamp which previously made this region worthless.

The visitor who noted the beginning of Pearl st. at lower Broadway may be surprised to find the other end of that meandering thoroughfare also on Broadway, above Duane st.

At Beach st., four blocks N. of Leonard, is a small triangular park, the only surviving reminder of the Annetje Jans Farm. One block W. on Beach St., then N. on Varick, brings us to *St. John's Chapel*, the third in point of time of the Trinity Parish chapels, and third oldest church structure

yet standing in Manhattan, the cornerstone having been laid in 1803 by Bishop Benjamin Moore, and the edifice completed in 1807, at a cost of \$172,800 (*John and Isaac McComb*, architects). It is antedated only by St. Paul's Chapel (1764-66), and St. Mark's Church (1795-99).

In design this church is mainly on the Corinthian order, and is copied freely from St. Martin-in-the-Fields, London. Its dignified portico is supported on four Corinthian columns. Its dimensions are 132 ft. by 72 ft. wide, and it is surmounted by a three storied spire 214 ft. high, composed successively of Ionic, Corinthian and composite orders. Extensive alterations in the rear were made in 1857 by *R. M. Upjohn and Company*.

The interior is a simple parallelogram, with straight galleries extending along three sides; the dark gray cylindrical vault of the roof is borne upon a double row of bronze-tinted Corinthian columns. The galleries, columns and pulpit are original. The bell, clock and iron fence were brought from London.

In 1915 St. John's narrowly escaped being demolished, during the process of widening Varick st., in connection with the extension southward of Seventh ave. and the excavations for the new subway. The difficulty was finally adjusted by allowing the four columns supporting the portico to remain on the line of the new curb-stone, while the new sidewalk passes within them, beneath the portico.

Opposite the church, on the W. side of Varick st. is the site of *St. John's Park*, a private park for the exclusive use of adjacent residents, as Gramercy Park still is. When the church was first erected, there were many who thought it a mistake to have located it so far out from town, and it was known as St. John's-in-the-Fields. But the opening of the park in 1823 very soon made this a fashionable residential section. In 1865, however, it was sold to the N. Y. Central and Hudson R. R. Co., and the unsightly freight depot erected on it caused a rapid migration of the better class of residents. At one time Fenimore Cooper lived on Beach st. near the park; and the former residence of John Ericsson, the inventor, is still standing, No. 36 Beach st., and on the roof of it can be seen a small superstructure, in which he conducted his experiments.

On the Varick st. side of the freight station is a colossal ornamental pediment in bronze, intended as an allegorical glorification of Commodore Vanderbilt's career (erected 1869).

It is 150 ft. long by 30 ft. high at the central point. In the centre is a portrait statue of the Commodore, heroic size, (height, 12 ft.; weight 12 tons). On the left stretches the ocean overstrewn with the Commodore's ships, while Neptune in the distance pays him homage. On the right is a bird's-eye view of the plains and the Rockies, with swift trains doing the Commodore's bidding, and the Goddess Liberty smiling her approval. The total weight is about 50 tons.

Near the foot of Leight st. (the next street N.) is the spot where Washington landed, June 25, 1775, on his way

to Cambridge, to take command of the American army. The tablet formerly on West st., just S. of Leight, has been removed.

Continuing N. on West Broadway, we pass near Grand st. the R. C. Church of St. Alphonsus. It occupies the site of the *Lafayette Amphitheatre*, built in 1826.

It was named in honor of Lafayette, on the occasion of his second visit to America. The celebration ball given at the time of the opening of the Erie Canal took place here.

B. GREENWICH VILLAGE.

The section adjacent to Washington Square, and extending W. to the North River and N. to 14th st. is still popularly known as Greenwich Village, from the name of the early settlement in this locality. It is a favorite centre for artists, authors and journalists.

HISTORY. With the exception of the immediate vicinity of the Battery, Greenwich Village is the oldest habitation of white men on Manhattan Island. Still earlier it was the site of an Indian village, *Sappokanican*, in the neighborhood of the present Gansevoort Market. Sappokanican was one of the four farms set aside by the first Dutch governor, Peter Minuit, to be reserved to the Dutch West India Company in perpetuity. His successor, Wouter Van Twiller, however, appropriated it for his private tobacco farm. His farmhouse was the first dwelling erected on Manhattan north of New Amsterdam. It was the nucleus of a small hamlet that slowly formed and was known by the Dutch as *Bossen Bouerie*, the "Farm in the Woods."

For about a hundred years, Bossen Bouerie remained a hamlet "tucked into the edge of the woodland . . . and the hamleters doubtless had very fine trout fishing between the future Fifth and Sixth avenues in the Minetta Water; and in the autumn good duck-shooting over the marsh where later was to be Washington Square." *Thomas Janvier*.

The nucleus of Greenwich Village as an English settlement was the *Warren Mansion*, built by Sir Peter Warren on his 300 acre farm, acquired in the early part of the 18th century. Among other early residents of prominence were Oliver De Lancey (Warren's brother-in-law), George Clinton, William Bayard and James Jauncey.

In the early years of the 19th century, repeated epidemics of small-pox and yellow fever drove many New Yorkers to seek comparative safety in the Greenwich section, which in consequence was rapidly built up.

The checker-board scheme of New York streets, carried out in the city plan of 1807, had little effect on the old Greenwich haphazard criss-cross of streets and lanes, beyond a few anomalous and confusing changes of names, in consequence of which a stranger is sadly puzzled when he finds W. 4th st. suddenly turns north and presently crosses at right-angles 10th, 11th and 12th sts. Far greater havoc has been wrought by the recent extension southward of 7th ave. from 12th st. until it meets Varick st. at the cor. of Spring st., ploughing a wide diagonal furrow through the heart of the old village, leaving queer, isolated triangles, and sweeping away numerous ancient landmarks.

At the S. E. cor. of Varick and Spring sts. stands the *Spring Street Presbyterian Church*, organized in 1811, the present structure dating from 1835. It escaped the recent

widening of Varick St. with no more serious loss than a few feet of church-yard. To the E. on Spring st., N. W. cor. of McDougal, is the lofty *Butterick Building*, the headquarters of the *Butterick Patterns*, and containing the editorial offices of the *Delineator*, the *Woman's Magazine*, *Everybody's Magazine*, etc.

One block N. is Charlton st., where (at No. 4) there is still standing a modest three-story red brick dwelling, the first home of William Astor, brother of the first John Jacob Astor. It is now occupied by an Industrial School.

Charlton st. is named from John Charlton, a surgeon in the British Army, who settled here and later became President of the Medical Society.

Four squares N. to Clarkson, then W. to Hudson st., brings us to *Hudson Park*, adjoining the Leroy st. Branch of the N. Y. Public Library. The park occupies the site of the St. John's Cemetery; it was converted in 1898, and was first christened St. John's Park (not to be confused with St. John's Park at Varick st.; p. 159). Note the quaint Fireman's Monument, the sole remainder of the use to which the locality was formerly devoted.

Roaming through the adjacent streets, a visitor with an eye for the quaint and picturesque will repeatedly come upon some venerable old wooden house, with curious carved vestibules and wrought-ironwork. Yet how comparatively recent the crowded city blocks of this section really are is evidenced by the reminiscences of an octogenarian (quoted by Janvier), who in 1822 sat at the window of his boyhood home on Leroy St., and looking across the fields to the spot where the Washington Arch now stands, watched the erection of a gallows, on which a negro girl was hanged for murder (p. 174).

On Barrow st., two blocks N. of Leroy, turn E. to Commerce st. The S. W. cor., now occupied by a modern loft building, is the site of the recently demolished *Broderick House*, the home (in the early "forties") of David C. Broderick, who went to California, became a U. S. Senator and was subsequently shot in a duel by Judge Terry.

Further E. on Commerce st., No. 15, is the former home of Washington Irving's sister.

Continuing N. on Hudson st. to Grove st., we reach N. E. cor., the latest home of the old *Grove Street School*, the third oldest school in the city (P. S. No. 3).

The earlier structure was destroyed by fire in 1905. On the Hudson St. façade is a tablet, commemorating Lafayette's visit to the original school in 1824, it having been "selected as the best example of the public school system as established by the Free School Society of the City of New York." (Gift of C. R. Lamb, a former pupil.)

Diagonally opposite on Hudson st. is the quaint old structure of St. Luke's, formerly an independent church, but now one of the Trinity chapels, the original congrega-

tion having moved uptown to their new church building on Convent ave. The *Home for Aged Couples*, formerly occupying the building adjoining the old chapel, has also moved, its new quarters being on W. 112th st.

Turning W. on Christopher st. to the river front, we find in the narrow space between West and Weehawken sts. a row of very old wooden houses (probably among the oldest on the island), supposed to have been built before 1763. Note their curious, sloping roofs and upstairs balconies.

Returning on Christopher st. to Bleecker, we reach the former residence of Mme. Bonneville, No. 309 Bleecker st., where *Tom Paine*, author of "The Age of Reason," spent his last years. Paine died in a small wooden house standing in the rear, its site being marked by the present No. 59 Grove st. If we go N. W. on Bleecker st., we pass, in the block bounded by Charles, Bleecker, Perry and West 4th sts., the site, hidden in the middle of the block, of the *Warren Mansion*, the starting-point of Greenwich village (p. 160).

Here Admiral Warren lived with his wife, Susannah De Lancey: here their three daughters, Charlotte, Ann and Susannah, were born: here the mother stayed on, educating her daughters and overseeing the farm, after Sir Peter had returned to England, joining him only in 1747, after his election to Parliament. The daughters all married Englishmen: Charlotte married the Earl of Abingdon; Ann married Charles Fitzroy, later Baron Southampton; Susannah's husband was Col. William Skinner. When roads were cut through the Warren acres, these three husbands' names were all represented: *Skinner Road* was the present Christopher St.; *Fitzroy Road* ran N. from 14th to 42d on the line of 8th ave.; *Southampton road* followed the line of the present Gansevoort st., continuing until it intersected 21st st., then *Abingdon road*, and later known as *Love lane*.

Two blocks further N., Bleecker terminates in *Abingdon Square*, (1-5 acre), the only surviving memorial of any branch of Admiral Warren's descendants.

W. of Abingdon Sq., on Jane St., No. 82, is the site of William Bayard's house, where Alexander Hamilton died. Five blocks N. on Washington st. we reach Bank st., so called because during the great fever epidemic of 1822 much of the New York financial business was suddenly shifted to Greenwich, and a whole block of hastily erected wooden buildings were occupied as branches of the down-town banks.

Adjoining Bank st., on the river front, is *Gansevoort Market*, a spacious open-air market place.

Most of this space is filled-in ground, where there was formerly a bay, with a projecting point of land in the centre, occupied by Fort Gansevoort (named from General Peter Gansevoort, an officer in Washington's army). This fort was erected in 1812, and demolished in 1851.

Immediately east of the market is the site of *Sappokanican*, the "Carrying Place," an Indian village where, according to tradition, Henry Hudson stopped to trade in 1609.

MIDTOWN NEW YORK

(*Fourteenth Street to Fifty-ninth Street*)

I. Broadway from Union Square to Columbus Circle

Broadway crosses 14th st. at Union Square. Fourteenth st. was only a few years ago an important shopping center, spreading out to Broadway on one side and 6th ave. on the other. *Hearn's 'Dept. Store* (p. 75) between 5th and 6th aves. on the S. side is the only important store left.

Broadway now skirts UNION SQUARE (Pl. I—C4), 3.48 a., betw. 14th and 17th sts., Broadway and 4th ave.. This land was set aside as a park in the city plan of 1807-11, and formally laid out in 1832.

In it are a Central Fountain, dating from the introduction of Croton water in 1842; a small Fountain at 16th st., on the Broadway side, donated by *D. Willis James* in 1881, designed by *Adolf Donndorf*, of Stuttgart and cast in bronze in Brunswick, Germany; an *Equestrian Statue of Washington* at the S.E. corner, a copy of *Houdin's*, erected by the city merchants in 1856 on the spot where Washington was received by the citizens on Evacuation Day, Nov. 25, 1783; a *Statue of Lincoln*, at the S.W. corner, by *H. K. Brown*, erected by popular subscription in 1866; and *Statue of Lafayette*, by *Bartholdi*, and presented in 1876 by the French residents of the city.

In the square mass meetings have always been held by political parties and labor organizations. Many clashes have occurred here between the people and the police in the struggle for free speech. The Socialists hold here their May-day meeting.

On the east side of the Square, S. E. corner of 15th St., is the old *Union Square Hotel*. A bronze tablet on the façade, with bas-relief portrait of Henry George, the champion of the Single Tax (by *Richard F. George*), records his death here, October 29, 1897. At the S. E. corner of 17th St., the Westmoreland Apartment House bears a similar memorial tablet to William Lloyd Garrison, who died here May 24, 1879. Diagonally across, on the N. W. corner of 4th Ave., the sixteen-story *Everett Building* perpetuates the memory of the *Everett House*, a favorite hotel of an earlier generation.

Forty years ago Broadway from 14th to 23d St. was the heart of the fashionable shopping district; but the old landmarks are fast disappearing and the section now offers very little of interest. At the S. W. corner of Union Square and 15th st. is the former store of *Tiffany & Company*, jewelers, a good specimen of the heavy and ungainly cast iron type of architecture that marked the early post-bellum period. No. 33, the *Union Building*, now dwarfed by surrounding structures, is interesting as having been the first sky-scraper to offer the New York Fire Department some new problems in fire-fighting.

On the west side of Broadway, north of 17th St, is the original *Huyley's*, the first of the now famous chain of candy stores.

Theodore Roosevelt was born at 28 E. 20th st.

At the intersection of Broadway and 23d st. is the oft-pictured 20-story *FLAT-IRON or FULLER BUILDING (Pl. I—B4), one of the city's engineering triumphs. The cost of building and land was \$4,000,000. The wind whirls around this building in a gale, catching passersby in an unexpected fashion.

The erection of the building on the triangular plot of land presented peculiar engineering difficulties, but eliminated the problem of lighting. The thin edge of the wedge has been rounded off at a width of six feet and the E. and W. facades are broken by eight-story hanging oriels. The fourth and attic stories are decorated with terra cotta designs.

Twenty-third street, formerly a fashionable shopping center, has, like the other streets of the vicinity, been recently deserted by the large department stores and retail shops. One of the last old landmarks to go was the *Eden Musée*, a wax-works exhibition (demolished in 1916).

At 70 W. 23rd st. are a *Tablet and Bust of Edwin Booth*, marking the site of the Booth Theatre.

MADISON SQUARE (Pl. I—B4), at the intersection of Broadway, 5th ave. and 23d st., is a small park of 6.84 a. It was the Potter's Field from 1794-7, was legally opened as a park in 1844, and lighted by gas in 1852.

Near the S. W. corner of Madison Square is a bronze statue of William H. Seward, Lincoln's Secretary of State, by *Randolph Rogers*; at the S. E. corner, a statue of Roscoe Conkling (1829-88), by *J. Q. A. Ward*, and a Drinking Fountain by *Emma Stebbins*, given to the city by the late Catherine Lorillard Wolfe. The park also contains a statue of Chester A. Arthur, by *Bissell*. At the N. W. corner is the Statue of ADMIRAL (DAVID GLASGOE) FARRAGUT (1801-70), by *Augustus St. Gaudens*, presented to the city in 1881 by the Farragut Memorial Association.

The statue, cast in bronze, rests upon a pedestal of North River blue stone, from designs by *Stanford White*. The pedestal is flanked by a curving wall beneath which is a seat; each of the arms are formed by the curved back of a sea-fish. Adjoining the pedestal are allegorical figures: on the left, Loyalty; on the right, Courage. The inscription on the right wing is biographical; that on the left is a tribute to "the memory of a daring and sagacious commander and gentle, great-souled man, who served his country supremely in the war for the Union."

The buildings on the E. side of Madison sq., the Metropolitan Building, Appellate Court and Madison Square Garden, are described in Sect. V, pp. 205-209.

The WORTH MONUMENT, at the juncture of 5th ave., Broadway, and 23d st., by James C. Batterson, of Quincy

granite, 51 feet high, was erected in 1857 in honor of Major-General Worth (1794-1849), who distinguished himself in the Mexican war. His body lies beneath the monument.

On the south face of the monument is a high relief of Major-General Worth, in bronze; on the east face, cut in the stone, *Ducit Amor Patriæ*; and on the west face, "By the Corporation of the City of New York, 1857—Honor the Brave." The names of the battles in which Worth was engaged are recorded in bands around the obelisk.

From this point north on Broadway hotels, office buildings, theatres, department stores, and small retail shops take the place of the "loft" buildings which practically monopolize it further south.

At 24th St., N. W. corner, the new *Albemarle Building* marks the site of the Albemarle-Hoffman Hotel, demolished in 1915. On the north side of West 25th St., just off of Broadway, is *Trinity Chapel*, built in 1856, from plans by *Richard Upjohn*. It is a brown stone, Gothic structure, and has been much praised for its fine proportions. It was the fourth of the chapels established by Trinity Parish.

On the ground floor of the recently erected office building, S. E. corner of 26th st., is the *Delmartin Café*, marking the location of the old café, first of Delmonico's and later of the Café Martin. Opposite, at the S. W. corner, the *St. James Building* preserves the memory of the old St. James Hotel; and similarly at 27th St., S. E. corner, the new *Victoria Building* takes its name from a hotel recently demolished.

Between 28th and 29th Sts., on the W. side, is an entrance to *Proctor's Fifth Avenue Theatre*, the main entrance being on 28th St.

Here in 1868 *Apollo Hall* was first opened. Five years later it was transformed into the New Fifth Avenue Theatre, under the management of Augustin Daly. Among the famous actors who have played here are Edwin Booth, Clara Morris, Mary Anderson, Modjeska, Salvini and Eleanora Duse. It is now a popular vaudeville house.

During the draft riots in 1863 this block, containing then the Provost Marshal's office, was burned.

At 29th St., S. E. corner is *Hotel Breslin* (Pl. III—D4). On the N. E. corner is the *Gilsey Building*, once a popular hotel. On the N. W. corner is *Weber's Theatre*, formerly Weber and Field's. *Daly's Theatre* in the same block was one of the first up-town theatres erected.

It was first opened in 1867 as *Banvard's Museum*, and was the first building erected expressly for museum purposes in New York. It contained rooms for curiosities, and an auditorium. The following year George Wood became the manager, and it was known as Wood's Museum until 1877, when it became the Broadway Theatre. September 7th, 1879, it was opened as *Daly's Theatre*, and remained the home of one of New York's most famous stock companies until Augustin Daly's death in 1900.

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the block between 39th and 40th Sts., opened 1883 and rebuilt after a fire in 1893. For the history of the Metropolitan, prices of seats, etc., see p. 54.

On W. 40th st. between Broadway and 6th ave. are two tall office buildings, the *Wurlitzer Building* on the north side of the street, and the *World's Tower Building* on the south.

Opposite the Metropolitan are the popular restaurants *Kaiserhof* (p. 23), *Lorber's* (p. 20), and *Browne's Chop House* (p. 22).

At 40th St. is the *Empire Theatre*.

Between 41st and 42d Sts., W. side, is a curious squat tower, erected to exhibit advertisements but which proved a commercial and financial failure.

At 42d st., S. E. corner, is the **KNICKERBOCKER HOTEL** (p. 7), erected by the late Col. John Jacob Astor at a cost of \$4,500,000 (*Trowbridge and Livingston*, architects). It is an elaborate structure, in the French Renaissance style, and richly decorated with marbles, bronzes, tapestries, carvings, etc.

In the basement is an English grill room with fine oak ceiling; the decorations are copies of Rembrandt's paintings, by *H. E. Fuller*. In the adjoining bar-room is a painting by *Frederic Remington*. The dining-room on the main floor is finished in Italian marble and Caen stone, with a copper finished ceiling from Fontainebleau, and is hung with tapestries by *Streecken and Leefdael*. The two electric fountains, gold Cupids poised on balls on black marble, are by *MacMonnies*. The decorations and mural paintings, notably *The Masque of Flora*, are by *James Wall Finn*. The cafe is *Louis XVI*, in white and gold; and back of it is the bar-room, containing *Old King Cole*, a *mural painting by *Maxfield Parrish*. On the third floor is a huge banquet room (*Henri II* style), white, blue and gold, and containing 600 chairs.

Prices high. Much patronized by the wealthy sporting class. This house makes a specialty of caring for steamship travelers; reservations for rooms received by wireless at hotel's expense; representative meets steamers.

West, on 42d St., at the N. W. corner of 7th Ave., stands what was once Hammerstein's *Victoria Theatre*, lately remodeled and rechristened the *Rialto*, a high-class motion picture theatre. South on Seventh Ave. west side, is one of the newer hotels, the *Hermitage* (mural decorations by *Louis Valliant*).

Further west, on the south side of 42d St. (No. 214) stands the *New Amsterdam Theatre* (*Herts and Tallant*, architects). On the tall, narrow façade is a mass of sculpture, executed by *George Gray Barnard*. The figure in the center of the arch above the 3d story is a personification of *The Drama*, flanked on left and right by *Pierrot* (representing *Musical Farce*), and *Cupid* (representing *Love Comedy*). On either side, at the base of the arch, are figures: A *Knight in full armor*, and a *female figure holding distaff and a scroll*.

In the main foyer are a series of *Relief Panels*, by *R. Hinton Perry*, representing "Scenes from Classic Drama." They form a frieze

around the foyer, and the subjects, beginning on the left wall, are: (1) Macbeth; (2) Richard III; (3) Hamlet; (4) As You Like It; (5) Midsummer Night's Dream; (6) (lunette: south end of lobby) Ancient Drama; (7) (west wall) Rheingold; (8) Siegfried; (9) Walkyrie; (10) Götterdämmerung; (11) Another scene from Rheingold; (12) (over entrance) Faust.

In the small foyer beyond there are two fine reliefs of Ancient New Amsterdam and The Modern City, also a symbolic panel, representative of Progress, filling the architrave over the entrance door.

In the arch above the stage, in the auditorium, there is a great panel (18 by 45 ft.) designed by the late *Robert Blum* and carried out by *A. B. Wenzel*. The central figure represents Poetry, with crowned Tradition on her left, and on the right Truth, with Falsehood trodden under foot.

Directly opposite the New Amsterdam is the *Republic Theatre*, No. 209-11 (see p. 55), and next to it, No. 213, the *Lyric* (see p. 55). On the south side, No. 200-24, rises the twenty-four story white shaft of the *Candler Building*, with the entrance to the *C. & H. Theatre* placed inconspicuously in the western wing. (The architects of the Candler Building were *Willauer, Shape & Bready*; the theatre was designed by *Thomas W. Lamb*.)

Just beyond (No. 226) is *Murray's*, one of New York's unique show-place restaurants. It was originally designed as a public school, by *McKim, Mead and White*; but the plans proving unsuccessful were remodeled by *Henry Erkins*. The earlier home of *Murray's* was beneath the sidewalk at the N. W. corner of Broadway and 34th St.

The first two stories of the façade of the present building are of Portland cement and designed in French Renaissance as a replica of the ancient hotel of Cardinal de Rohan, Paris (originally designed by *Robert Lorain*). All the decorative features are reproductions of classic masterpieces in the Louvre, the Vatican, etc. Over the entrance door are The Horses of the Sun, from the original by *Lorain* (Hotel de Rohan). On the sides of the entrance are six panels from originals by *Jean Goujon* in the *Fontaine des Innocents*, Paris.

The interior court is the Roman Garden, decorated to carry out the illusion of an open-air garden, with electric stars twinkling overhead. In the S. W. corner is one-quarter of a circular Greek temple, built against mirrored walls, whose quadrupled reflection completes the temple and gives the illusion of great space. There is a balcony divided into two rooms, one Roman, the other Assyrian. On the floor above is the Egyptian Room. The mural paintings are by *W. De L. Dodge, James Klar* and *Meixeur*.

Adjoining *Murray's* on the west is the *Liberty Theatre* (see p. 56); in the lobby are some interesting portraits: Richard Mansfield as "Baron Chevrial," by *Louis Kronberg*; John McCullough as "Virginius," by *Proctor*; Ernst Possert, by *Theodor von Leiden*. Next is the *Eltinge Theatre* (see p. 56), facing the uninteresting Evangelical Lutheran *St. Luke's Church*. No. 254 is the *Harris Theatre* (p. 56); and No. 260, the *American Theatre* and *Roof Garden* (see p. 58).

Returning to Broadway, we pass on the E. side betw. 42d and 43d sts., the main lobby of *Cohan's Theatre* (p. 56).

Note the ornate vaulted ceiling, the dado of Benson marble, and the frieze of mural paintings, giving the history of the Four Cohans. The chief façade is on 43d St., a combination of terra cotta, iron and bronze in modern transitional Romanesque style. In the auditorium is another frieze, showing George M. Cohan's successes in musical comedy and drama.

At 43d st. Broadway intersects 7th ave., and in the triangle of land formed by the three streets, rises the 28-story *TIMES BUILDING, designed by *Eidlitz and Mackenzie*. It is built of terra cotta and pink granite. Its solution of a unique engineering problem is noteworthy: part of the building hangs over the Subway, which cuts out parts of its basement.

The open space north of the building is called *Times Square*, or *Longacre Square* (a name due to its having been compared to London's *Longacre Street* when about 1872 the square became the center of New York's carriage business.) A fine view of the illuminations of Broadway can be obtained from here in the evening. This portion of Broadway is the heart of the theatrical district, and the brilliant night lighting has given it its cognomen, "The Great White Way."

Betw. 43d and 44th st., W. side, is the *Putnam Building*, containing *Shanley's Restaurant* (p. 21) and many theatrical offices. A *Tablet* over doorway at 1493-1505, W. side, was placed by Sons of Revolution to commemorate the meeting of Washington and Putnam, Sept. 15, 1776, the day preceding the Battle of Harlem (p. xxiii).

At the N. E. corner of 43d st. is *Wallick's Hotel* (formerly the *Cadillac* and, before that, popular for many years as *Barrrett House*); and at the S. E. corner of 44th, the *Claridge Hotel*, built by Rector and for a time called the *Hotel Rector*. It is a fifteen-story structure of Bedford stone and red Flemish brick, with a curving French mansard roof (1910: *D. H. Burnham*, architect). Its various dining-rooms when first equipped, had 16,000 pieces of silverware, and in the large banquet room 550 pieces of gold plate. Rector, who is a popular restaurateur, failed here and the hotel changed hands and was rechristened. Rector has a new restaurant at 1600 Broadway.

On the E. side of Broadway, opposite the Hotel Astor and occupying the entire avenue block, is a group of theatres and amusement halls, erected by *Oscar Hammerstein* as one of his most ambitious enterprises and known as the *Olympia*. At present it contains the *Criterion Theatre* (44th st. corner) and the *New York Theatre* (45th st. corner).

As originally planned, it comprised a large music hall, a concert hall, a theatre, a roof-garden, an oriental café and smoking room, a billiard room, lounging room and cloak rooms, all accessible for 50c. But the enterprise soon went to pieces; in 1899 the music hall became the *New York Theatre*; the auditorium at the S. corner underwent several changes of management and in recent years has been the *Vitagraph*, one of the first high-class motion picture houses. In 1916 it reopened as a theatre, with a series of Shakespearian revivals.

Betw. 44th and 45th sts., on the W. side, is the *HOTEL ASTOR (Pl. IV—B3), erected by Wm. Waldorf, Astor, one of the largest and most elaborate hotels, especially used for conventions, balls and social affairs. It is a French Renaissance structure, of red brick and limestone, with a mansard of green slate and copper (*Clinton and Russell*, architects).

Through the main entrance on the Broadway side we enter the lobby, a spacious colonnade 22 ft. high, in marble and gold. It contains four panels by *William De Leftwich Dodge*, representing Ancient and Modern New York. To the right of the lobby are the Ladies' Restaurant, the Ladies' Lobby (Louis XIV), the Women's Reading Room (Louis XIV). The 44th St. side is the bachelors' side and contains the Hunting Room (German Renaissance of about 1560), surrounded by a frieze seven feet high, composed of hunting scenes in bold relief. The Banquet Hall, one of the largest in the city, is also on this floor. Adjoining are an Elizabethan Men's Lounging Room, a Flemish Bar-room, a Pompeian billiard room, and an Italian garden or "Orangerie." On the mezzanine floor are the Palm Garden, the Japanese Midway, and the Chinese and East Indian Alcoves.

The 9th floor is devoted to private dining rooms. Another Banquet Hall (Louis XV style) measures 50 by 85 ft. On the ceiling are three panels by *Emens and Unitt*. The College Hall, intended for college reunions and society dinners, is colonial in type; the wall is divided into panels by Ionic pilasters, and these panels contain 14 pictures by *A. D. Rahm*, illustrating the various College Sports. There are also a series of Art Nouveau rooms, an Oriental Room, and three rooms designed to represent a yacht's cabin. They contain a series of window pictures by *Carlton T. Chapman*, representing a cruise from New York to Larchmont.

In the basement are the Old New York Lobby, the American Grill Room, and the great kitchen. A visit should be paid to the wine cellar, the lobby to which is guarded by two statues representing monks: on the one hand "Bruder Kellermeister," with the cellar keys and a huge tankard; and on the other, "Bruder Kuchenmeister," with a basket full of garden delicacies. The wine cellar itself is a large hall copied from the famous cellars at Eberbach-on-the-Rhine. Note the beautiful hand-carving on the imported German wine casks.

The hotel possesses a collection of pictures and souvenirs of early New York, and a painting showing the house of Medcef Eden, an Englishman who owned the property originally. The grillroom is a museum of American Indian relics collected with the assistance of the American Museum of Natural History and The Ethnological Bureau in Washington, including implements, garments, weapons, pictures, busts, baskets, animal heads, trophies, masks, dishes etc. of eight types of Indians living from Alaska to Mexico.

At the N. W. cor. of 45th st. is the *Astor Theatre*. W. on 45th st. is the *Booth Theatre*, erected in 1913, from designs by *Henry B. Herts* (p. 57). E. on the N. side of 45th st. are the *Lyceum Theatre*, the *Tokio* (an elaborate show

restaurant with Oriental cooking), the *St. James Hotel* (No. 109) and at No. 107, the club-house of the *Friars*, an actors' clubs. Diagonally opposite is the *Palace Theatre*.

At the S. W. cor. of 46th st. stands the *Gaiety Theatre*. E. on the side-street, N. side, is the *Church of St. Mary the Virgin*, the most ritualistic of Episcopal churches in New York.

It was organized in 1868 and its earlier church structure was at 228 W. 45th st. The present edifice extends all the way through the block to 47th st. Note the sculptures over the entrance door by *J. Massey Rhind*. The Lady Chapel contains two mural paintings. The *Magnificat* and *The Epiphany*, by *Elliott Daingerfeld* (b 1859).

W. on 46th st. is the *Fulton Theatre*, with a highly ornamental façade in polychrome terra cotta. It was earlier known as the *Folies-Bergère*.

The mural paintings and other decorations were executed by *William De Leftwich Dodge* (b. 1867). Note especially the long, narrow panel, extending almost the whole length of the façade, just below the cornice, representing all the stock characters in drama crowding forward to worship at the throne of *Folies-Bergère*.

On the W. side of Broadway, at the cor. of 46th st., is the *Globe Theatre*, erected in 1910, from designs by *Carrère* and *Hastings*. At 47th st., S. E. cor, is *Keith's Palace Theatre* (1913; *Kirchoff and Rose*, architects). At the N. E. cor. is the *Columbia Theatre*; it contains a mural painting above the proscenium, by *Arthur Thomas* (who did the murals in the *Schwab* residence). The northern triangle formed by the intersection of Seventh ave. and Broadway is occupied by the *Pekin Restaurant*, another show-place similar to the *Tokio*. Opposite, near the N. W. cor. of Broadway and 47th st., is the *Strand Theatre*, built in 1913, from designs by *Thomas W. Lamb*, and now used as a high-grade motion picture house.

In the construction of this really beautiful playhouse no expenses were spared, and it merits a careful study. Note especially the design of the foyer and staircases. The interior decorations are by *O. H. Bauer*. The mural painting above the proscenium represents *The Dreams of Life*; the panels on the side walls symbolize *The Senses*. In the lobby are three ceiling panels and one lunette, all allegorical, by *V. Maragliotti*.

E. on 47th st. are a number of quiet family and bachelor hotels: on the N. side, the *Longacre*, *New Victoria* and *Flanders*; on the S. the *Somerset* and the *Felix-Portland*.

At 48th st., N. E. cor., stands *Rector's*, a ten-story building of brick and limestone, housing the famous restaurant on the first and second floors. The upper stories are mainly occupied by the New York offices of many of the leading moving picture companies, among others the *Vitagraph*, *Selig*, *Lubin*, *Essanay* and *Universal Films Company*.

W. on 48th st. is the *Longacre Theatre*, erected in 1913 (*Henry B. Herts*, architect). To the E., upper side are the *Forty-eighth Street Theatre* and the *Playhouse* (built 1911; two allegorical lunettes by *Arthur Crisp*); lower side, the *Cort Theatre*.

At 49th st., S. W. cor., is *Churchill's restaurant*; N. W. cor., Maurice Daly's Billiard and Pool Rooms, one of the oldest and best known establishments in the city. From this point northward to approximately 66th st. is the section popularly known as "Automobile Row," comprising the New York sales rooms of a majority of the leading automobile manufacturers, tire makers and dealers in special automobile parts or accessories.

At 50th st., N. E. cor., is the *Winter Garden* (*Albert Swasey*, architect). All the interior decorations are by *Wm. De L. Dodge*. At Broadway and 54th st. is the *Cumberland Hotel*; E. on 54th st. is the *Albemarle*. At 55th st., S. E. cor., is the *Hotel Woodward*, and opposite, N. E. cor., the *Sonoma Hotel*.

The *Broadway Tabernacle*, at the N. E. corner of Broadway and 56th street, is the leading Congregational Church in Manhattan. Its earlier edifice was long a familiar landmark at Sixth avenue and 34th street (now occupied by the *Marbridge Building*), and its former pastor, Dr. William Taylor, was one of the most noted preachers in the city. The new structure was erected in 1905.

In style it is a free version of late French Gothic; the materials are cream-white brick and terra-cotta finishings. Seating capacity, 1500. In the massive, tower-like structure at the rear are the parish house, the Bible-school and the Taylor Memorial Chapel. The Bible-school is the most elaborate in Manhattan, having a large central hall and twelve spacious class rooms. (*Barney and Chapman*, architects.)

At the S. E. cor. of Broadway and 58th st. is the lofty building of the *United States Rubber Company*, the oldest manufacturers of rubber goods in America.

Various relics connected with the company's history may be seen upon request, and are sometimes exhibited in the windows on the Broadway side. They include a portrait of Charles Goodyear, inventor of vulcanized rubber (painted on hard rubber, by *G. P. A. Healy* of Boston); a walking cane and a large desk, both of hard rubber, the property of Mr. Goodyear (the desk was exhibited at the Crystal Palace, London, in 1851); also several autograph letters and other documents giving the details of the transactions through which Ford & Co., acquired in 1844 all rights to the Goodyear patent process (James B. Ford, director of the present company being the son of the founder of the original Ford & Co.)

At 59th st. Broadway intersects 8th ave. at the S. W. corner of *Central Park*.

The open space is called COLUMBUS CIRCLE. In the center stands the *Columbus Monument*, by *Gaetano Russo*, erected 1892, the 400th anniversary of the discovery of America.

The monument itself is 77 ft. high and consists of a monumental shaft of granite resting on a rectangular pedestal and surmounted by a marble statue, heroic size. In front of the pedestal is a winged figure of a youth studying a terrestrial globe. Below, on S. façade of pedestal, is a bronze tablet in high relief, depicting The Landing of Columbus; a companion tablet on N. façade, represents Columbus leaving Spain. This monument was the gift of American Italians.

S. of 59th st. on the circle, is the *Park Theatre*, and at 8th ave. is *Pabst's Grand Circle Café and Restaurant*. *Reisenweber's Restaurant* is on 8th ave., at 58th st. On the W. side, 2d floor *Far East Garden*, excellent Chinese restaurant. Ladies unattended find it very satisfactory.

Facing the Circle, at the Pioneers' Gate to the Park, is the **National Maine Monument*, erected to the memory of the naval officers and men who lost their lives on the Battleship *Maine*, sunk in Havana Harbor, Feb. 15th, 1898. (*H. Magonigle*, architect; *Attilio Piccirilli*, sculptor).

This monument, rising to a height of 44 ft., consists mainly of a pylon flanked by two colossal groups, representing respectively the Atlantic and Pacific coasts. In front, facing the Circle is another group of sculptures, expressing the ante-bellum state of mind: Courage awaiting the Flight of Peace, and Fortitude supporting the feeble. A corresponding group, facing the park, represents the post-bellum idea: Justice receiving back the sword which she has entrusted to the Genius of War, and History recording its deeds. The pedestal and carvings are of Craig dark pink Knoxville marble; the lower courses and the basins are of pink Milford granite. The whole is surmounted by a group representing Columbia Triumphant, in bronze, from the guns recovered from the sunken *Maine*. Total cost, approximately \$175,000, contributed by more than one million persons.

II. Fifth Avenue from Washington Square to Forty-second Street

A. WASHINGTON SQUARE

Although a few blocks of 5th ave. lie below 14th st., the avenue is distinctly an uptown boulevard. It starts at

WASHINGTON SQUARE (Pl. I—B5) a park containing about 9½ acres, of which 6½ acres were at one time (1797-1823) the *Potter's Field*, having been acquired by the City in consequence of an epidemic of yellow fever. More than 100,000 bodies were buried here. The site was also used for the town gallows. Rose Butler, a young negress, was hanged here, July, 1819, near the site of the present Washington Arch, before a large crowd, including many children. The square was made into a park in 1827 and improved in 1870; used for a training ground and camp for volunteer soldiers during the Civil War.

The white marble *WASHINGTON ARCH (1890-2), designed by *Stanford White*, was erected in commemoration of Washington's inauguration. The cost, \$128,000, was defrayed by public subscription.

It was originally a temporary structure, the expense of which was defrayed by Wm. Rhinelander Stewart and other residents of Washington Sq., for the centennial celebration of Washington's Inauguration as President (April 30th and May 1st, 1889). The temporary structure was so much admired, that steps were taken to make it permanent. The temporary arch reached from cor. to cor. across 5th Ave., opposite the Park. The permanent structure stands 50 ft. S. of the Ave.; its dimensions are 86 ft. high, with a span 30 ft. wide; width of piers 10 ft each.

Recently (May, 1916) two sculptured groups have been added to the N. façade of the arch, one on each flank. The central figure of each is Washington, the one in military, the other in civilian costume. To R. and L. are symbolic female figures in classic drapery. All figures are of heroic size. (*H. A. MacNiel*, artist.)

The statue of Garibaldi, by *Giovanni Turini*, was presented in 1888 by the Italian residents. To the south of the park lies one of the Italian districts of the city. The bust of Alexander Holley, who introduced into America and greatly improved the Bessemer process, was presented in 1890 by the Engineers of Europe and America. (*J. Q. A. Ward*, sculptor.) On the S. Side of the square are old houses, many of which are now studios.

At the W. cor. of Thompson st. is the *Judson Memorial Baptist Church*, a Greco-Romanesque structure of buff brick, flanked on the W. by a conspicuous campanile. It was erected at a cost of \$450,000 (*McKim, Mead & White*, architects).

This church succeeds the old *Berean Baptist Church*, organized in 1838, on Downing st. It is a memorial to the *Rev. Dr. Adoniram Judson*, the first American foreign missionary. The present building comprises a Sunday School, a Day School, Young Men's Social Room, Reading Room and Library. The Campanile is structurally part of the Judson Hotel, immediately adjoining the church on the W., carrying out the same general architectural scheme. The late *Frank Norris*, the novelist, at one time occupied rooms in this tower. The revenue from the Judson Hotel supports a Children's Home and other charities.

On the E. Side is the NEW YORK UNIVERSITY BUILDING, containing on the upper floors, the schools of Law, Pedagogy, Commerce, etc. The main buildings are at Fordham (p. 360). The lower floors are occupied by the *American Book Co.*

The present building, erected 1894-95, occupies the site of the original Gothic structure, built in 1832-35, which for over 60 years contained all the departments of the university, and also rented offices and studios. It was here that *Samuel F. B. Morse* painted and experimented with his telegraphic instruments, and here, also, *Colt* invented the revolver, and *Prof. John W. Draper* (1811-82), wrote his "History of the Intellectual Development of Europe," and did much to perfect *Daguerre's* photographic process. It was in the old University building that *Theodore Winthrop* laid the scene of his powerful novel, "Cecil Dreeme." On the N. side of the present building is a memorial tablet to *Adam Roelantsen*, and other early New York school-masters.

The old University building was the cause, in 1834, of the "Stonecutters' Riot," when the angry stone-masons of New York paraded to the building, then in the course of erection, as a protest against the use of stone cut by Sing Sing convicts. The 7th Regiment had to be called out to disperse them.

The N. Side is lined with charming old brick residences many of which are still occupied by well-known families.

On the W. Side are apartment houses and *Hotel Holley* (p. 8).

B. LOWER FIFTH AVENUE

Just above Washington Square, to the E. of 5th ave., is *Washington Mews*, an alley once occupied by the stables belonging to the houses fronting on Washington sq. and 8th st.; and to the W. of the avenue, but entered from Macdougall st. is Macdougall alley.

In both streets the stables have been turned into studios. This section of the city, popular with artists, is sometimes compared to the Latin Quarter of Paris. Much of this property is leasehold from the Sailors' Snug Harbor corporation which is now (1916) remodeling the block N. of Washington Mews into artists' dwellings on a comprehensive plan.

The character of Fifth Avenue is changing constantly. From Washington Square to 12th st. some of the old houses remain, remodeled for the most part into boarding houses or apartments. In some of the side streets, like W. 10th, W. 11th, etc., many houses remain unaltered. This neighborhood to the west of the avenue is still familiarly known as "Greenwich Village." From 12th st. to Madison Square the avenue is lined with loft buildings. At noon the employees from the garment factories in these lofts stroll up and down the avenue, rendering the sidewalks almost impassable. A trip through here between 12th and 23d sts. gives a suggestion of the extent of the garment trade and of the foreign element employed therein. From Madison Square to the Plaza, the old houses have been largely replaced by fashionable shops. The merchandise displayed in the windows is imported from all over the world. The last of the afternoon, especially in winter, this section becomes a show place. The showily dressed women, perfectly tailored men, and prize dogs, on foot and in automobiles, are well worth seeing. From the Plaza to Carnegie's house at 90th st., Central Park forms the west side of the street, while to the east extends a series of palatial residences. The side streets also contain beautiful houses. From 112th st. to Mount Morris Park is a dreary stretch of better-class tenements. These five sections present widely diverse aspects.

At the N. W. corner of Washington square and 5th ave. is the Rhinelander House. Opposite, on the N. E. corner, is the Delano residence. Immediately N., at No. 1 5th ave.,

is a spacious red-brick dwelling, with some interesting historical associations. Here, for some years before and after the Civil War, was the Misses Green's *School for Girls*.

This school, one of the most select and fashionable institutions of the period, was conducted by the sisters of Andrew H. Green, "the father of Greater New York." Later, the school was taken over by the Misses Graham. Among the pupils were Fanny, and Jennie Jerome (the latter is now Lady Randolph Churchill, mother of Winston Churchill, First Lord of the British Admiralty). The school's staff of teachers, under the Misses Green, included the late John Bigelow, Professor of Botany, whom the young girls of Washington square pronounced "so handsome"; also Hon. Elihu Root, ex-Secretary of State. The Graham School is now at 42 Riverside Drive.

No. 3 5th ave., former residence of the Comtesse Leary.

At 8th st. N. E. corner, is the Brevoort Hotel (p. 8), standing almost exactly at the S. W. corner of the old *Hendrick Brevoort Farm*.

The founder of the family, from which the Hotel is named, was *Hendrick Van Brevoort*, Constable and Overseer of *Haarlem*, who later removed to New York, and became an Alderman (1702-13). His farm extended northeasterly to about 14th st. and 4th ave.

At No. 12 W. 8th st. are the *Chesterwood studios* of Daniel Chester French, the sculptor. No. 33 (formerly 105 Clinton Pl.), facing Macdougall st., was once the home of Thomas Bailey Aldrich.

Here in the third story back hall room Aldrich lived as a clerk, and wrote his "Ballad of Babie Bell." Here also his friend, Fitz James O'Brien (1826-62), wrote "The Diamond Lens," one of the most famous of American short stories. The house still has the carved outer door illustrated in Aldrich's biography.

At 9th St., S. E. corner, No. 21, is the former residence of *Samuel Clemens (Mark Twain)*; on the N. E. corner, the former residence of *Maj.-Gen. Daniel Sickles*.

The dwelling at the N. W. corner of 9th st., now occupied by *Mr. Charles de Rham*, was formerly the residence of *Henry Brevoort*, grandfather of James Renwick, architect of St. Patrick's Cathedral (p. 199).

This house was the scene of New York's first masked ball, held in 1840. One of the guests was the daughter of *Anthony Barclay*, the British Consul. Notwithstanding the opposition of her parents, she had given her heart to a young South Carolinian named *Burgwyne*. She attended the ball dressed as *Lalla Rookh*, and he as *Feramorz*. At 4:00 o'clock in the morning they stole away and were married, still wearing their masquerade. The resulting scandal put this form of "imported amusement" under a ban for many years.

The building at 10th St., N. E. corner, is the Grosvenor apartment house. The brownstone church with square towers across the street is the **Episcopal Church of the Ascension*, of which *Percy Stickney Grant* is pastor.

This church is well-known for its "Forum" held every Sunday night in the parish house after the regular service, at which questions of social interest are discussed.

The church is open daily, and the interior is well worth a visit. The adornment of the chancel (1889) is the work of several artists, under the general direction of *Stanford White*, *John La Farge*, *D. Maitland Armstrong* and *Augustus St. Gaudens*, and is a memorial of *William C. Rhineland* and *Mary Rogers*, his wife. There is a richly carved pulpit of Siena marble. It was designed by *Charles McKim*, and is a memorial of the Rt. Rev. *Manton Eastburn*, first Rector of the parish. Behind the altar is a spacious mural painting of *The Ascension*, by *John La Farge*, generally recognized as the artist's masterpiece. It cost \$30,000 and was the gift of the Misses *Rhineland*.

The church contains twelve elaborate stained-glass windows, all of them memorials. Their subjects are as follows:

North Aisle (beginning at east end), 1. An Incident in the Flight into Egypt, by *J. Alden Weir*; 2. Christ's Admonition to Thomas, by *Joseph Lauber*; 3. The Women at the Sepulchre, by *Tiffany Glass Company*; 4. Angel at the Sepulchre; 5. *Davies Coxe Memorial*, by *La Farge*.

South Aisle (beginning at east end), 1. Women at the Sepulchre, by *John La Farge*; 2. The Child Jesus found by his Mother in the Temple, by *D. Maitland Armstrong*; 3. The Presentation of Christ in the Temple, by *John La Farge*; 4. The Annunciation, by *D. Maitland Armstrong*; 5. *Nicodemus coming to Jesus by Night*, by *John La Farge*.

North Clerestory: The two Marys at the Sepulchre, by *Humphreys Johnston*. South Clerestory: Vision of St. John, by *Johnston*.

One interesting historical association with this church is that it was the scene of the marriage of President *John Tyler* to Miss *Julia Gardiner* on June 26, 1844, the first marriage of a United States President during his term of office.

Between 11th and 12th sts., also on the W. side, is another brownstone church with a square tower, the *First Presbyterian Church*, successor to the early church on Wall st., just E. of New st.

The present edifice, dating from 1845, is a stately example of the English perpendicular style of architecture. The main portion is modeled after the church of *St. Saviour*, at Bath, England. The massive square tower is copied from that of *Magdalen Chapel*, Oxford.

The tall office building at 12th st., N. E. corner, occupies in part the site of the former residence of *James Lenox*.

W. on 12th st., No. 14, is the *Salmagundi Club*, organized in 1875 for "the promotion of social intercourse among artists and the advancement of art."

Between 12th and 13th Sts., west side, is the publishing house of the *Macmillan Company*; and on the S. W. corner of 13th St., the new *Educational Building*, certain floors of which are occupied by *Ginn and Company*, publishers.

The tenants are exclusively firms that supply the needs of educational institutions. They include school architects, school building contractors, publishers of school books, school supply concerns, etc. On the 7th floor is a permanent educational exhibit, including everything that will go into an ordinary school room by way of equipment; also designs for school construction, appropriate building materials, and latest devices for heating, lighting and ventilating.

The juncture of 14th st. and 5th ave. was formerly the center of the *Spingler market-garden farm*, covering about 22 acres. Here

Spingler lived until his death in 1813. His barn occupied what is now the S. W. corner. Mrs. Mary S. Van Beuren, his grand-daughter and principal heir, built the brownstone-front house still standing midway between 5th and 6th aves., the only surviving residence on the block. The name Spingler still survives on two structures at the S. W. cor. of Union sq., the *Spingler Hotel* and the *Spingler Building*.

C. SIDE EXCURSION ON UNIVERSITY PLACE

From the N. E. cor. of Washington Square, *University Place*, seven blocks in length, runs N. to Union Sq. and 14th St. At the S. E. cor. of 9th St. stands the *Café Lafayette* (formerly *Café Martin*), one of the oldest established and best known French restaurants in the city. At the S. E. cor. of 10th St. is the *University Place Presbyterian Church*, organized in 1845 by private subscription, and finished in 1849. Some good glass windows. At 11th St. is the *Hotel Albert*, an old-fashioned, somnolent house, but economical. E. on 12th St. is the old *Twelfth Street School*, whose former principal, Lydia Wadleigh, did much to promote free education for girls. The second building N. of 12th St. is the *New York Society Library* (No. 109), the oldest public library in America.

It was established by Governor Bellomont in 1700, in the City Hall; incorporated 1754; chartered by George III in 1772 under its present name, and removed to its present building in 1856. It is open, free, daily (Sundays excepted) 9 a.m. to 6 p.m.; Saturdays during Summer, 9 to 12 noon.

The *John C. Green Alcove*, established and endowed in 1880, contains a large collection of costly illustrated works on paintings, costumes, and other branches of art. The most valuable books may be borrowed by shareholders. Membership fee, \$10; shares, \$150.

At the S. E. cor. of 13th St. a tablet marks the former headquarters of the Ninth Regiment, National Guard, S. N. Y. (organized, 1779), which served in the Civil War as the 83d New York Volunteers. "They marched away 850 strong. . . They returned home with 17 officers and 78 enlisted men, after having gone through 24 battles."

D. FIFTH AVENUE FROM FOURTEENTH TO FORTY-SECOND STREET

West of Fifth Ave., between 15th and 16th Sts., is the *New York Hospital*, incorporated in 1771, the oldest hospital in the city. It is a general hospital for pay and free patients. Ward patients able to pay are charged \$1.50 a day; private patients from \$3.50 to \$10.00. The present buildings date from 1877 (*George B. Post*, architect).

History. The New York Hospital received its charter from George III, June 13, 1771. Although it was not regularly opened as a hospital until 1791, anatomical experiments were carried on until, in 1788, a medical student threatened some peeping boys with a dissected human arm. The frightened boys spread the information, and an angry mob gathered, upon whom the soldiers were compelled to fire before they

dispersed. During the Revolution the hospital building, at Broadway and Duane St., served for barracks. The hospital was first opened to patients in 1791. Treatment for mental disorder has always been a feature of the society's work. But it was not until 1816 that a farm was purchased at Bloomingdale, where the Bloomingdale Asylum was completed and occupied in 1821. It accommodates about 400 patients a year.

The New York Hospital has besides an *Out-Patient Department*, at W. 16th St., a *Training School for Nurses*, and *Convalescent Cottages* at White Plains.

24 W. 15th St. was the home of *Wm. Cullen Bryant*. Further on can be seen the *Catholic Church and College of St. Francis Xavier*, with excellent buildings. Founded 1847; moved to present site, 1850. Contains High School and College Departments, in charge of the Jesuit Fathers. About 450 students. In E. 15th st. near the ave. is the central branch of the Y. M. C. A.

E. on 19th st., No. 35, is the former home of *Horace Greeley*, founder of the *New York Tribune*.

The New York Society of the Methodist Episcopal Church, 150 Fifth Ave., maintains wholly or in part 32 churches and missions in the city, many of which are among the foreign population.

At 20th St., N. W. corner, is the *Methodist Book Concern*. The *Historical Society*, with rooms in this building, possesses a collection of relics. At 28 E. 20th St., S. side, is the birth-place of *Theodore Roosevelt*, and No. 53 was the home of the *Cary* sisters. Alice (1820-71) and Phoebe (1824-71), who achieved their first literary and social success through the friendship of Horace Greeley, and for two decades were prominent in New York literary circles.

W. 21st St. was formerly called "Love Lane." No. 34 was the home of *Chester A. Arthur* before he became president.

From 22d to 23d st., E. side, the narrow triangular block, formed by the intersection of Broadway with 5th ave., is occupied by the FULLER BUILDING (p. 164).

This corner is famous for the high winds that circle about the building. The large structure extending from 23d to 24th sts. is the *Fifth Avenue Building*, preserving the memory of the old *Fifth Avenue Hotel*, formerly the favorite gathering place of politicians from every state in the Union.

When 5th Ave. was extended N. from 23d St. in 1837, an old building, the *Horn Farmhouse*, stood near the center of the Ave., where it remained for a time. In 1839 it was moved to the present site of the Fifth Avenue Building, and became a well known road house, the *Madison Cottage*. In 1853 it was demolished to give place to *Franconi's Hippodrome*, a two-story brick structure, containing an oval ring 300 ft. long by 200 ft. wide, with a seating capacity of 6000. It was financially a failure, and gave place to the *Fifth Avenue Hotel*,

opened in 1859. It was a six-story, white marble structure, equipped with all the latest conveniences of that period, including the first passenger elevator ever installed.

Among its distinguished guests were Presidents Lincoln and Grant, the Prince of Wales, later King Edward VII, Dom Pedro, Emperor of Brazil, and a long series of prominent Senators, Congressmen, Ambassadors and distinguished members of the theatrical profession. For a long time it was the home of Ex-Senator Thomas C. Platt, the Republican "boss," in whose "Amen Corner" weekly conferences of far reaching political consequences were held.

The 14th floor of the present edifice contains the Headquarters of the *Boy Scouts of America*; also the club-rooms of the *Aldine Club*.

This is a literary and social club, whose membership is limited to printers, publishers, authors and artists. It was founded in 1889, and its earliest home was at No. 20 Lafayette Place. One of its former presidents was the late Frank R. Stockton, the novelist.

The avenue here crosses Broadway and passes Madison Square (23d to 26th sts.; p. 164), on the east side of which are the *Metropolitan Tower* (p. 206), the Appellate Court (p. 207), and *Madison Square Garden* (p. 209).

West on 27th, nos. 14-18, is the *American Museum of Safety*, open, free daily (except Sundays and holidays). Contains models of safety devices and sanitary appliances; also extensive collection of photographs, broken wheels, exploded pipes, poisonous dust and other exhibits illustrating dangers to workmen and the public that might be prevented.

On the N. W. corner of 29th St. is the *Marble Collegiate Church*, one of the six Collegiate Churches which trace their origin to the first church organized by the Dutch settlers in 1628. A tablet commemorates its succession to "the Church in the Fort" and in the yard is preserved the bell which originally hung in the North Church. The hotel adjoining the church is the *Holland House*, quiet and satisfactory (p. 9). In E. 29th st. N. side, is the *CHURCH OF THE TRANSFIGURATION, low cruciform building in Gothic style, shaded by trees, opened in 1856, popularly called "The Little Church Around the Corner." It is best known from the many funerals of actors and weddings of ordinary folk which have occurred here.

The name is said to have originated from a remark of a curate in a near-by church who, refusing Joseph Jefferson's request to conduct the funeral service of George Holland the actor, suggested that "perhaps the rector of the little church around the corner might be willing to serve." From it have been buried also Wallack, Booth, and Boucicault.

The church contains a number of interesting windows. Beginning on the S. side of the nave, the 2d from entrance door is a memorial window to Richard Mansfield, and the 6th, a memorial to Regina M., wife of the Rev. Edward C. Houghton. Just beyond is the Mortuary Chapel. The central window represents the Transfiguration; to the right, Joseph of Arimathea; The Raising of Lazarus; to the left,

Nicodemus; The Last Judgment. The chapel contains a number of tablets; one is to "Walter William Griffin, d. 1907, for 35 years post-man for 29th Street." The next window is unique in character, consisting of 27 panels illustrating the Compline Psalm. They are reproduced on glass from designs executed by Mrs. C. C. Houghton (wife of the first pastor of that name) to whom the window is a memorial. On the W. side of the south transept is the Edwin Booth Window, given by the members of The Players in 1898, designed by *La Farge*. Just beyond is a quaint memorial chapel to José Maria Muñoz, a Spanish actor. The window is noteworthy from being studded over with uncut diamonds. On the north side of the nave, the only window of special interest is the memorial to the actor Montague (d. 1878). In the extreme S.W. corner is a memorial chapel to Mary C. Houghton, wife of George H. Houghton. Note below the altar a mosaic of the Last Supper, executed in Rome.

On W. 31st St., No. 19, is the headquarters of *Life*, New York's chief weekly of social satire (*Carrere & Hastings*, architects). Diagonally opposite is the *Wolcott Hotel*, while across the avenue at No. 12 E. is the *La Marquise*.

At 32d st., N. E. corner, was the *Knickerbocker Club*, organized in 1871. Its membership is restricted to descendants of original settlers of New York (now 2 E. 62d st.).

E. on 32d St., No. 32, is the *St. Louis Hotel*; W. at No. 17 is the *Aberdeen*, and at No. 43 the *Pierrepont*.

Between 33d and 34th sts., W. side, rises the *WALDORF-ASTORIA, built of red brick and sandstone in a German Renaissance style (p. 7). This was formerly the most magnificent of the New York hotels, but it is now surpassed in taste by newer ones. The Waldorf section of the building on 33d st., erected in 1893 by the *Hon. William Waldorf Astor*, occupies the site of the town house of his father, the late John Jacob Astor; while the 34th st. section, known as the Astor, erected in 1897 by *Col. John Jacob Astor*, occupies the site of the town house of his father, William B. Astor. The buildings were designed by *Henry J. Hardenbergh*, under the supervision of *George C. Boldt*, the first proprietor and lessee of both. Guides are provided without charge (fee expected) at the main office near the 34th st. entrance.

Main floor: The WALDORF RESTAURANT at the 33rd st. corner, with good brass work and panelling. The ASTORIA RESTAURANT, at the 34th st. corner, with murals by *Turner*. The MAIN Foyer, 34th st. side; statue of Vanity by *Guarnerio*; Statue of Night by *Ives*; a Clock valued at \$25,000, the work of the *Goldsmith's Company* of London, exhibited at the Chicago World's Fair, with harmonious chimes which ring every quarter hour. The MARIE ANTOINETTE ROOM, 33rd st. side; ceiling, Birth of Venus, by *Low*; Furniture partly antique and partly reproduction. TURKISH ROOMS, 33rd st. side; Sword of Napoleon I. Small Ball Room, 33rd st. side, ceiling by *Fowler*, Lunettes by *Armstrong*. BRADLEY-MARTIN ROOM, 33rd st. side, named for the first social event held here, the famous Bradley-Martin fancy-dress ball, 1897. RED ROOM or LIBRARY; Wood-carving; Frieze by *Maynard*. WALDORF PALM GARDEN, with Revolving Dome. ASTORIA PALM GARDEN, GENTLEMEN'S CAFE, 34th st. and Astoria Court. **First floor** (1 flight up.) The GRAND

BALL ROOM, Ceiling by *Edwin H. Blashfield*, representing Music and the Dance (the largest single canvas in the world, 45 by 66 ft.); six Lunettes by *Will H. Low*: (1) The Dance; (2) The Drama; (3) The Music of the Sea; (4) The Music of the Woods; (5) The Music of Peace; (6) The Music of War. WEST FOYER, adjoining; Statue, the Flight from Pompeii, by *Benzoni*. The ASTOR GALLERY (after the Palais Soubise, Paris) 16 allegorical paintings by *Edward Simmons*, representing The Months and The Seasons. The MYRTLE ROOM. The EAST ROOM. The EAST or CAEN FOYER, containing the Statues, Cleopatra, Jephtha's Daughter, and Undine, by *Ives*; the Reading Girl, by *Magni*. HENRY IV. OF FRANCE DRAWING ROOM; Flemish Tapestries; Painting of Margaret de Valois by *Denman*; antique Furniture. FRANCOIS I. BEDROOM (after the Musée de Cluny); carved Furniture, American work. The STATE BANQUET HALL contains *Mr. Boldt's Private Collection of China* valued at \$35,000. The ASTOR DINING ROOM and adjoining RECEPTION ROOM are located exactly above the original Astor dining and reception rooms and decorated and furnished with the original ceiling, woodwork, and furniture. Third floor (2 flights up). The ROYAL SUITE, the FIFTH AVENUE CORNER SUITES. Roof. ROOF GARDEN, open in summer, admission by ticket from the office. Basement and Sub-Basement. KITCHENS. LAUNDRY. ELECTRICAL PLANT. The hotel contains also Barber Shop, Ladies' Hair-Dressing Rooms, Florist's Shop, Photographer, Cigar Company, etc. The hotel is popular for conventions.

Between 34th and 35th sts., E. side, is **ALTMAN'S STORE*, recently enlarged to cover the entire block, back to Madison Ave. The building, designed by *Trowbridge and Livingston*, is of French stone.

The main store is 8 stories high and the addition 12 stories. The first 5 stories are selling floors. The women's waiting room is on the 5th floor. The general information office is on the ground floor, 34th St. side. The carriage entrance is on the 35th St. side. The concern employs a force of about four thousand workers, and carries on a welfare department for their benefit. A large amount of high-grade stock is carried, the stock of the rug department alone representing a value of two and a half million dollars.

The avenue now crosses 34th St., with cross-town cars to the East River and the Hudson. To the E. are small retail shops and boarding houses. To the W., *McCreery's* store (p. 75) is the most important.

On the N. W. corner of 34th St. is the *Knickerbocker Trust Company*, occupying the site of the so-called "Marble Palace," the home of A. T. Stewart, the first of New York's merchant princes, who built the older of the two department stores at Broadway and 9th St., now occupied by *Wanamaker's*. At 35 st., N. W. corner, is *Best & Co.*, formerly catering exclusively to children, but since their removal from W. 23d st., having extended their scope to a general clothing store.

At the S. W. corner of 36th street is the new *Gorham Building*, executed in Italian Renaissance, after plans by *McKim, Mead and White*. The structure is of creamy Bedford (Indiana) limestone, and the columns are of gold-flaked (Massachusetts) granite.

The first story is an arcade of massive Ionic columns. In the limestone spandrels between the arches are a series of bas-reliefs, emblematic of the Arts and Industries, by *Andrew O'Connor*. There are eight spandrels on the 36th St. façade; the corner bas-reliefs and the two central ones are repeated on the Fifth avenue façade.

Note the bronze ornamental frieze below the cornice, which like all the rest of the bronze ornamentation was cast at the Gorham foundry, and added very largely to the total cost. The entire building is estimated at about \$1,250,000, and the stock on hand averages considerably more than twice the assessed value of the building.

At 37th st., S. E. corner, is **TIFFANY AND COMPANY*, for half a century the leading jewellers of New York. Their former store on Union Square is still standing; but the bronze figure of Atlas bearing a huge clock on his shoulders, long a local land-mark, now adorns the façade of the new edifice.

The building is of marble, from designs by *McKim, Mead and White*, adapted from the Palazzo Grimani, Venice (now the Post Office), the work of *Michele San Micheli*,—the structure of which Ruskin once wrote: "There is not an erring line, not a mistaken proportion throughout its noble front."

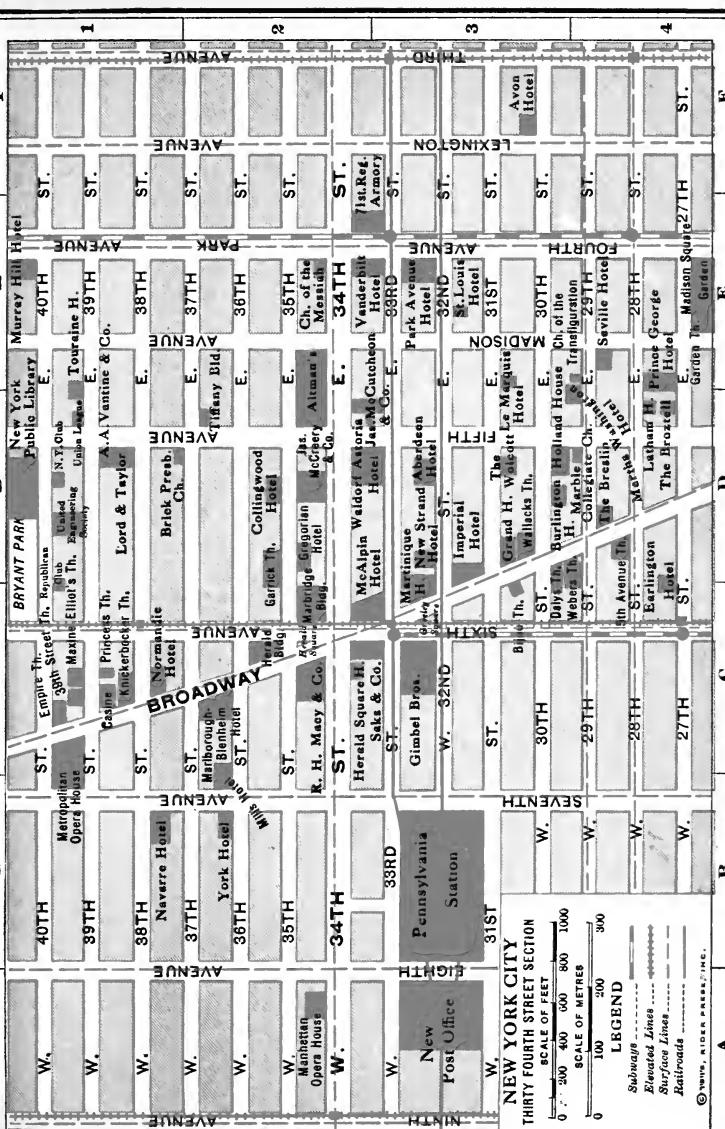
The ground floor is especially spacious and dignified. The famous establishment is a museum of art objects, and visitors are welcome to wander for hours about the store. Among the interesting objects are antiques and curios, bronzes, and statuettes, the collection of Oriental pearl necklaces, and the pottery and glass.

The clock deserves an additional word regarding its history. It is of American make, dates from 1850, and for many years adorned the front of the original Tiffany building at 550 Broadway, near Prince st. It has been twice removed, first to Union square and later to its present position.

On the N. W. corner of 37th st. is the *Brick Presbyterian Church*, organized in 1767, the original building having been in Park Row. The Lecture Room (open all day) contains a collection of historical portraits and relics.

At 38th st., N. W. corner, is **LORD AND TAYLOR'S* new store, a fine example of modern store construction and administration. The architecture is Italian Renaissance and the material Stoney Creek granite and vitrified gray brick, ornamented with limestone and terra cotta.

The vestibules are finished in Botticino marble and Travertine stone, with ceilings of Guastavino tile. The show window floors sink to the basement for trimming. An extra show window rises in the front entrance, when the store closes, entirely obliterating the entrance. The carriage entrance is on 38th st. On the ground floor the floor, walls, columns, and vaulted ceilings are of Travertine stone, imported from the vicinity of Rome. The Colosseum was built of this stone. The aisles are bordered with black Egyptian marble. The floors back of the counters are of cork. The wainscoting and counter fixtures are of African mahogany. Careful attention has been paid to the artificial lighting, yellow rays of light being cut out by use of a special glass. Packages are sent for wrapping to the mezzanine basement. The electric delivery wagons are loaded in the basement, passing down an incline plane from 38th st. and out to 39th st. The power which heats and lights the store during the day is utilized at night for charging these



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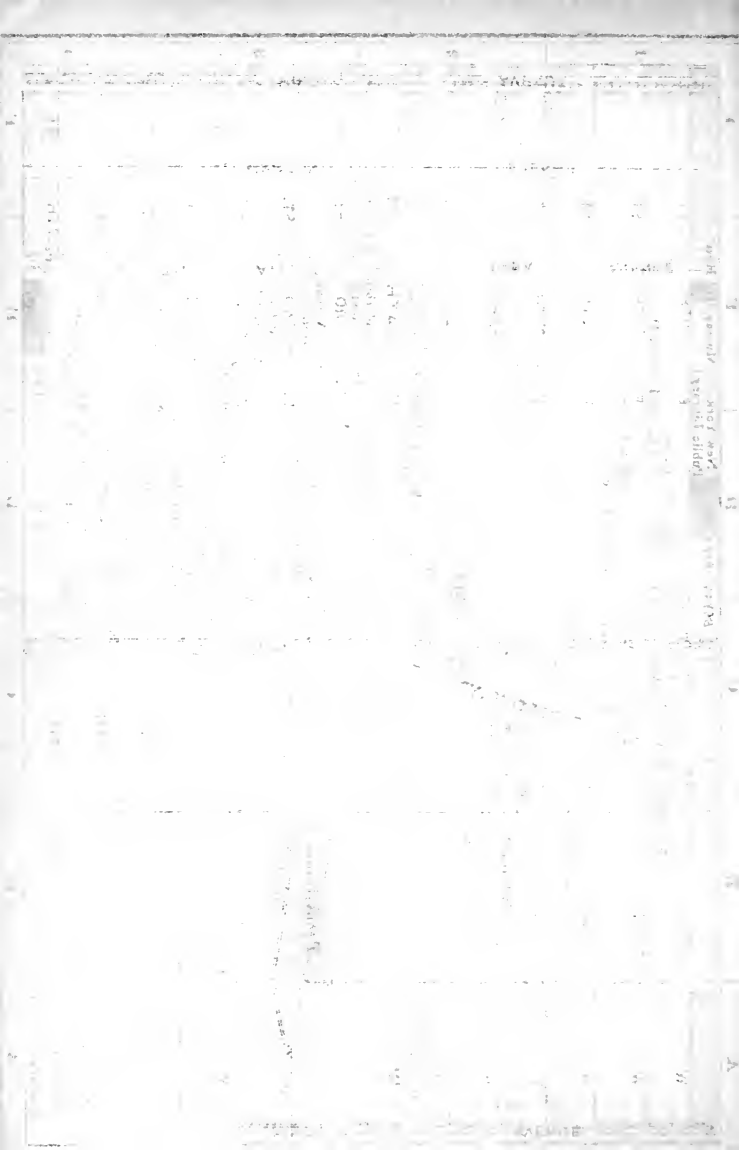
BRYANT PARK
 New York Public Library
 Murray Hill Hotel
 40TH ST.
 39TH ST.
 38TH ST.
 37TH ST.
 36TH ST.
 35TH ST.
 34TH ST.
 33RD ST.
 31ST ST.

NEW YORK CITY
 THIRTY FOURTH STREET SECTION
 SCALE OF FEET
 0 200 400 500 800 1000
 SCALE OF METRES
 0 100 200 300

LEGEND
 Subways
 Elevated Lines
 Surface Lines
 Railroads

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A B C D E F



ars. The cars are kept in the sub-basement. A special Men's Entrance on 38th st. leads to the men's shop. A Men's Barber Shop is in the mezzanine basement. A Children's Barber Shop is on the fourth floor. The mezzanine basement contains rooms where suburban customers may change to evening clothes; their afternoon clothes being sent home without charge. The Women's General Waiting and Rest Room is on the 5th floor, on the 38th st. side. The Concert Hall contains a \$75,000 Velte Mignon Pipe Organ, which is played at concerts. The three restaurants on the 10th floor, the Loggia, the Wedgwood Room and the Mandarin Room are charmingly decorated. The employes are carefully chosen and a high degree of efficiency is demanded. The intelligent planning shown in every department extends to the employes' quarters. Their lunch rooms, gymnasium, hospital, etc., are well arranged and administered.

At 39th St., S. W. corner, is *Vantine's Oriental Store*, a veritable museum of costly and rare Eastern curios. On the N. W. corner is the *Union League Club*, organized in 1863, the first of the clubs of similar name established during the Civil War.

Its avowed purpose was "to discountenance disloyalty to the United States, and for the promotion of good government and the elevation of American citizenship." The presidents of the club include such eminent names as Robert B. Minturn, Jonathan Sturges, John Jay, Joseph H. Choate, Hamilton Fish, William M. Evarts and Chauncey M. Depew.

The club house, (built on the site of *Dickel's Riding Academy*, half a century ago the fashionable equestrian school of New York), is in Queen Anne style, of Baltimore pressed brick, with brown stone trimmings (*Peabody & Stearns*, Boston, architects). On the first floor is the reading room, on the Fifth Avenue side, decorated in Pompeian style. Dining room on fourth floor. Decorations by *La Farge*. The club's art collection includes *Carpenter's* Inauguration of Lincoln.

Opposite the Union League Club, at the N. W. corner of 39th st., is an old-fashioned brick and brown-stone residence (1856), the former home of the late *John G. Wendel*, and now occupied by his three elderly sisters.

The original John G. Wendel, great-great-grandfather of the late Mr. Wendel, was partner in the fur business with the first John Jacob Astor, and, like him, made a practice of buying and holding real estate, a method of investment which both families have kept up ever since. At the time of his death, the late John G. Wendel's holdings in Manhattan were second only in extent to those of the Astors. He had many eccentricities: He collected his own rents, he would never sell a foot of his holdings, and would never lease to a saloon. Adjoining the house is a garden, hidden behind a high board fence, for which, according to popular if unauthenticated tradition, Mr. Wendel refused hundreds of thousand dollars because his sisters desired to use it to exercise their dogs.

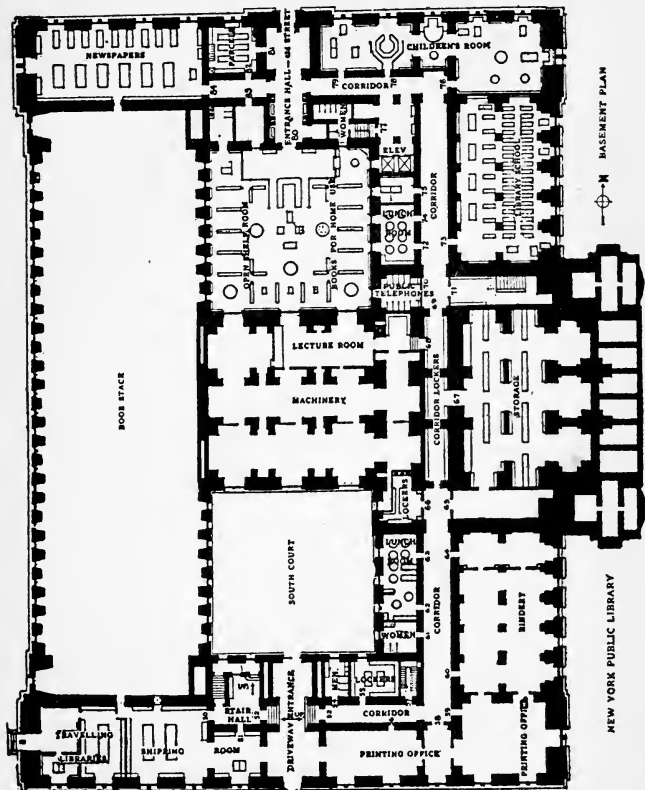
At 40th St., S. E. corner, on the site of the residence of Frederick W. Vanderbilt (demolished, 1915) is the new department store of *ARNOLD, CONSTABLE & Co.*, (established 1827). It is, with the exception of Daniell's, at 10th st., the last of the old dry-goods houses to move up-town from the old Broadway shopping district.

On the W. from 40th to 42d St., is the *NEW YORK PUBLIC LIBRARY*.

III. The New York Public Library

The **Central Building of the NEW YORK PUBLIC LIBRARY stands on the W. side of 5th ave., betw. 40th and 42d sts. (Open from 9 a. m. to 10 p. m. on every week day—including holidays—and from 1 to 10 p. m. on Sundays.) It occupies part of the site of the old Croton distributing reservoir, and was built by the City of New York at a cost of about \$9,000,000 (*Carrère and Hastings*, architects.) The cornerstone was laid November 10, 1902, and the building was opened to the public May 23, 1911. The material is largely Vermont marble, and the style that of the modern renaissance, more or less of the period of Louis XVI, with certain modifications to suit the conditions of to-day. The building is rectangular in shape, 390 feet long and 270 feet deep, built around two inner courts. It has a cellar, basement, and three upper floors. Of the sculptural decorations, the two lions on either side of the main approach are by *E. C. Potter*. The groups in the pediments are by *George Grey Barnard*; the one in the northern pediment representing History, and the one in the southern, Art. The figures above the fountains on either side of the main entrance are by *Frederick MacMonnies*; the man on the northern side representing Logic, and the woman on the southern side representing Inspiration. The six figures above the main entrance are by *Paul Bartlett*; naming them from north to south they are History, Drama, Poetry, Religion, Romance, and Philosophy. The rear of the building should be viewed from Bryant Park, as some critics consider the rear elevation preferable to the front. The long windows in the rear are to light the book stack.

The New York Public Library was formed in 1895 by the consolidation of the three corporations: "The Trustees of the Astor Library" (originally incorporated in 1849), "The Trustees of the Lenox Library" (originally incorporated in 1870), and "The Tilden Trust" (originally incorporated in 1887). The Astor Library was founded by John Jacob Astor, whose gifts, together with those of his sons and grandsons, amounted to about \$1,700,000 (p. 153). The Lenox Library consisted of the private library of James Lenox, housed in its own building, formerly standing at 71st St. and 5th Ave., and an endowment fund of \$505,500. The Tilden Trust owned Mr. Tilden's private library and an endowment fund estimated at \$2,000,000. To the library formed by the consolidation of these three corporations was added, in 1901, the New York Free Circulating Library with eleven branches. Various other circulating libraries have also been absorbed. Further extensions of the Circulation Department of the library resulted from the offer by Mr. Andrew Carnegie, in 1901, of \$5,200,000 for the construction and equipment of more circulating libraries, on condition that the city provide the land and maintain the libraries when complete. As a result, branch libraries



have been built from time to time throughout the three boroughs served by The New York Public Library—Manhattan, the Bronx, and Richmond (Staten Island). There are now forty-four branch libraries, including the Central Circulation Branch in the Central Building (42d St. entrance). The latter is maintained by the Library and not by the city. These branch libraries in 1915 lent 10,384,579 books. The director of the Library is Edwin H. Anderson.

The Central Building is mainly devoted to the work of the Reference Department of the Library, although it contains the general offices of administration of both the Reference and Circulation Departments, the Central Circulation Branch, a children's room, the Traveling Libraries' office, and the Library for the Blind. Most of the books are for use within the building only. At the end of 1915 there were 1,309,427 books and pamphlets, constituting the resources of the Reference Department. Readers to the number of 827,664 made written application for books in 1915, and were supplied with 2,289,436 volumes.

There are two entrances to the library, a side door on 42d St., giving admission to the basement floor, and a main entrance on the 5th Ave. side. The visitor should enter by the latter, in order to get the full effect of the stately *lobby, rising through two stories, with broad stair-cases to right and left, and a gallery with columns and arches in the rear. (Cloak-rooms to R. and L. beneath the stairs.)

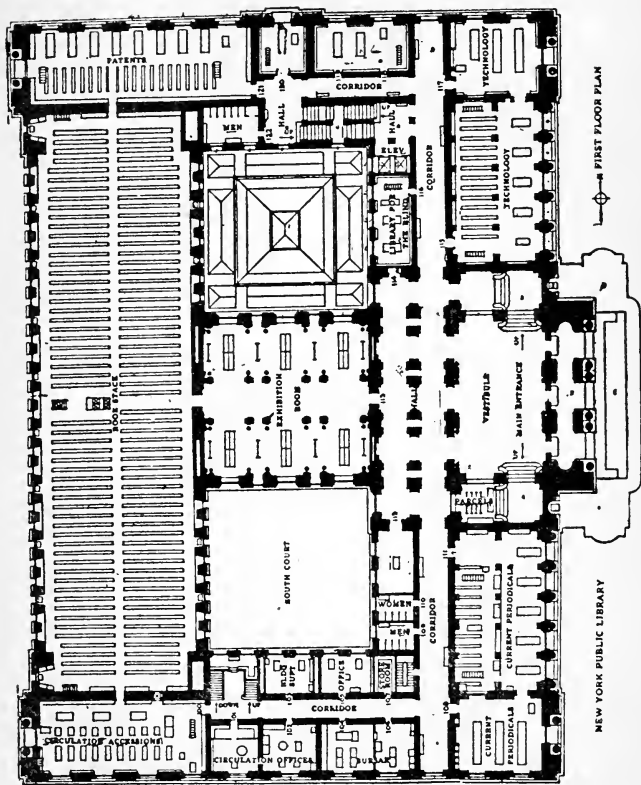
Opposite the entrance, beyond the lobby, is a spacious *Exhibition Room*, finished, like the lobby and corridors, in fine white Dorset (Vermont) marble, while the ceiling is supported by 24 columns of green-veined marble. This room is devoted to exhibitions of rare books, manuscripts, prints and other objects of interest. The exhibits are usually changed several times a year. In the main corridor, at the entrance to the Exhibition Room, are eight portrait busts, copied from the antique: Titus, Sophocles, Socrates, Julius Caesar, Brutus, Demosthenes, Solon and Pompeius Magnus.

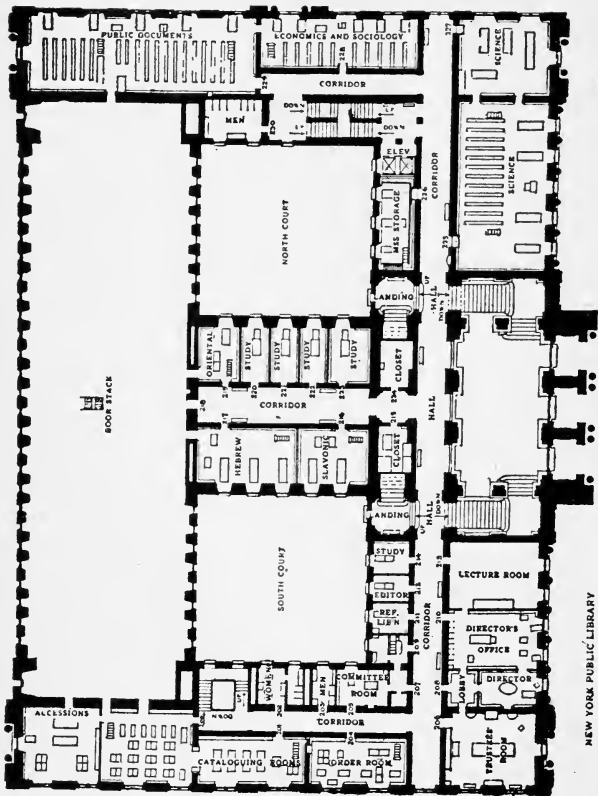
To the S. on the main corridor, we reach the *Current Periodical Room* (No. 111, for readers only). To the N. is the *Technology Room* (No. 115), and opposite (No. 116), the *Library for the Blind*. At the W. end of the 42d st. corridor is the *Patents' Room* (No. 121). Along the 40th St. corridor are the Administration Offices, not open to the public.

The elevators are in the N.E. cor. We now ascend to the 2d floor. Here, on 42d St. corridor, are the Public Documents Room (No. 229) and the Economics and Sociology Room (No. 228). Along the 5th Ave. corridor are the Science Library (No. 225), the Lecture Room (No. 213), the Director's Office (No. 210) and the Reference Librarian's Office (No. 211). A central corridor to the W. leads to the Slavonic, Jewish and Oriental Collections (Nos. 216, 217 and 219 respectively).

In this corridor is a small collection of statuary: N. side: Ruth, by *Randall Rogers*; Highland Mary, by *Benjamin E. Spence*; Sleeping Shepherd, by *John Gibson*; S. side: Nydia, by *Randall Rogers*; Abraham Lincoln, breaking the Bonds of Slavery, by *Thomas Ball*; Cyparissus, by *Francesco Pozzi*.

On the third floor at the rear is the *Main Reading Room, occupying an area of half an acre. It is approached through the Public Catalogue Room, whose walls are lined with cases containing the card catalogue of the Library. The Informa-





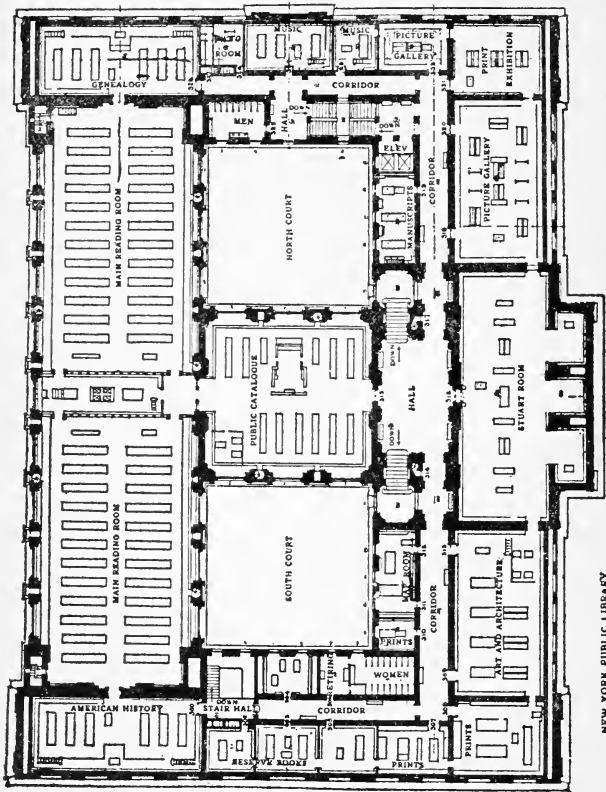
NEW YORK PUBLIC LIBRARY

NEW YORK PUBLIC LIBRARY

tion Division is also in the Public Catalogue Room. Applicants for books file slips at this desk, and await their books in the Main Reading Room. It facilitates service first to select one of the numbered seats in the Reading Room and indicate that number on the order slip. Any visitor is free to ask for books. The Reading Room contains 768 seats, and it is divided in the middle by a booth, from which the books are delivered to readers. The shelves in this room contain a reference collection of 25,000 volumes, including many works of general literature. They are for the free use of any one in this room, without the need of making application.

From the north end of the room opens the Genealogy and Local History Division; and from the south end, the American History Division. Underneath the Reading Room is the book stack of seven decks, containing 334,530 feet (63.3 miles) of shelves, with capacity for about 2,000,000 volumes (the special rooms have a capacity for about 500,000 more volumes). Also on the third floor, and opening from the corridors in the front and sides of the building, are the rooms devoted to reserved and rare books, the Art and Prints Division, the Maps Division, the Stuart Collections, the General Gallery of paintings, the Print Gallery, the Manuscript Division, and the Music Division.

The Library owns a well balanced collection for research in practically all branches of human knowledge. It is strongest in American history, in all topics connected with the American continents, in the economic and social sciences, and in public documents and sets of the publications of learned institutions. Less attempt has been made to secure recent publications in the departments of law, medicine, theology, and the biological sciences, since these subjects are covered by special libraries elsewhere in the city. The inquirer is, however, certain to find the fundamental printed sources in nearly every branch of knowledge represented in literature. Among the rare and valuable books the foremost treasures of the Library include: the Gutenberg Bible (printed by Gutenberg and Fust about 1455, and probably the first book printed with movable types); the Coverdale Bible (1535); Tyndale's Pentateuch (1530) and New Testament (1536); and Eliot's Indian Bible. In fact, the collection of early Bibles in English is one of the great collections of the kind in existence. The Library also owns four copies of the First Folio Shakespeare (1623); several copies of the Second, Third, and Fourth Folios (1632, 1663-64, 1685); eight works printed by William Caxton (1475-90); the Bay Psalm Book, the first book printed in the United States (Cambridge, 1640); and the *Doctrina Christiana*, printed in Mexico in 1544. The manuscripts owned by the Library include: the original manuscript of Washington's Farewell Address; an "Evangelistarium, sive Lectiones ex Evangeliiis," a French-Carolingian manuscript on 200 vellum leaves, date about 870 A. D. Another manuscript of special note is the work of Giulio Clovio, his "Christi Vita ab Evangelistis descripta," sometimes called "The Towneley Lectionary." It was made for Alexander, Cardinal Farnese, and by him presented to Pope Paul III. The prints include the *Samuel P. Avery* collection of 18,000 prints, mainly French and other modern etchings and lithographs; a large collection of modern American prints; a collection of Japanese prints in color; and a representative collection of old prints illustrating the development of reproductive graphic art to the present



THIRD FLOOR PLAN

NEW YORK PUBLIC LIBRARY

time. The Prints Gallery is devoted to exhibitions of prints, changed from time to time. The Stuart Gallery contains collections of books, pictures, and other objects of art, bequeathed by Mrs Robert L. Stuart.

GENERAL ROOM.

(The numbers begin at the N.W. cor. and continue to R. on N. wall).

1. *F. E. Church* (1826-1900), Cotopaxi, Ecuador; 34. (lately moved, replacing No. 2) *E. L. Vernier* (1831-87), Selling Shell-fish, Coast of France; next picture unnumbered, *John W. Alexander*, Portrait of Mrs. Henry W. Draper; 3. *M. Munkacsy* (1844-1900), *Blind Milton dictating "Paradise Lost" to his Daughters; East Wall: *Sir Henry Raeburn*, *Portrait of Lady Belhaven; 6. *Sir Edwin Landseer*, A Landscape, Sunset; 7. *P. J. Clays* (1819-1900), Calm, Coast of Holland; 8. *Landseer*, A Dog in a Stable; 9. *Sir Joshua Reynolds*, Portrait of Miss Kitty Fisher; 10. *George Morland* (1764-1804), Revenue/Cutter in chase of a Smuggler; 11. *Copy from Sir Peter Lely's* Portrait of Oliver Cromwell; 12. *Peter Nasmyth* (1786-1831) Woody Landscape, with Mountains; 13. *John Singleton Copley* (1737-1815), *Portrait of Lady Frances Wentworth; 14. *James Peale* (1749-1831), Portrait of George Washington; 15. *J. M. W. Turner* (1775-1851), *Scene on the French Coast, with an English Ship-of-war stranded; 16. *Sir Joshua Reynolds*, *Mrs. Billington as St. Cecilia: (It is said that during one of the last sittings for this portrait, Haydn the composer, who greatly admired this distinguished singer, happened to be present, and remarked that the artist had painted the picture entirely wrong, since it was the angels who should have been listening to Mrs. Billington, and not she to the angels); 17. *Rembradt Peale* (1778-1860), Portrait of George Washington; 18. *Turner*, *Staffa, Fingal's Cave; 19. *Copley*, *Portrait of Mrs. Robert Hooper; 20-24. *Sir David Wilkie* (1805-41), Five Landscapes; 25. *Gilbert Stuart* (1756-1828), Portrait of John Campbell, of Jamaica, R. I.; 26. *George Morland*, Pigs in a Fodder Yard; 27. *Stuart*, *Washington; 28. *John Constable* (1776-1837), Cottage on the River, "The Valley Farm"; 29. *S. F. B. Morse* (1791-1872), Portrait of Lafayette; 30. *F. R. Lee* (1798-1879), Mill on the River Teign, Devonshire.

South Wall: 31. *Reynolds*, A Boy in a Red Velvet Dress; *Andrea del Sarto* (1488-1530), Tobit and the Angels; 33. *John Trumbull* (1756-1843), Portrait of a Lady; Unnumbered painting, *Artist Unknown*, Lady with Roses; 35. *Trumbull*, Portrait of Robert Lenox, Esq.; 36. *Horace Vernet* (1789-1863), Siege of Saragossa, 1808; 37. *R. E. Pine* (1730-88), Portrait of David Garrick.

West Wall: 38. *J. B. Robie* (b. 1821), Flowers and Objects of Art; 39. *Raimondo de Madrazo* (1841-98), Woman Reading; 40. *Simon Saint-Jean* (1808-60), Fruit and Flowers; 41. *J. W. Jarvis* (1780-1840), Portrait of a Lady; 42. *Morse*, Portrait of Fitz-Greene Halleck; 43. *John Jackson* (probably copied from *Reynolds*), Portrait of Edmund Burke; 44. *Stuart*, Portrait of a Lady; 45. *Thomas Gainsborough* (1727-88), Landscape; 46. *Stuart*, *Portrait of George Washington; 47. *Paul Delaroche* (1797-1856), The Field of Battle; 48. *Stuart*, Portrait of a Lady; 49. Artist Unknown, Portrait of a Gentleman; 50. *Raeburn*, *Portrait of Van Brugh Livingston; 51. *Solomon Ruysdael* (1616-70), Landscape; 52. *William Collins*, 1787-1847), View in Devonshire; 53. *Stuart*, Head of Mrs. Robert Morris.

STUART ROOM.

(In the following list many of the less important paintings are omitted.)

West Wall (from middle door north): 2. *Leon y Escosura* (b. 1834), Soldiers Resting; 6. *Luis Jimenez* (b. 1845), The Poet; 7.

Corot (1796-1875), Landscape and Figures; 8. *Daniel Huntington* (1816-1906), Chocorua Peak, New Hampshire; 12. *Jervis McEntee* (1828-91), Autumn, Mill-stream; 13. *B. A. Desgoffe* (1830-87), Objects of Art used by Marie Antoniette; 15. *S. F. van Meler* (about 1850), Market, Night Scene; 21. *M. Munkacsy*, Study of Flowers; 22. *George Inness* (1825-94), Hackensack Meadows, Sunset; 23. *G. H. Kotschenreiter* (b. 1854), Puzzled; 26. *Eastman Johnson* (1824-1906), Knitting for the Soldiers; 27. *G. H. Boughton* (1834-1905), *Pilgrims going to Church; 28. *Adolph Schreyer*, *The Attack; 36. *Luis Alvarez* (1836-1901), May Festival in Spain; 37. *W. Verschuur* (1812-74), Belgian Horses; 40. *A. Siegert* (1820-88), Saying Grace; 43. *Hugues Merle* (1823-81), *Grandmother's Story; 46. *William Hart* (1823-94), Stirling Castle; 48. *Carl Hübner* (1814-79), The Jealous Lover; 49. *José Jimenez y Aranda* (1837-1903), The Presentation; 52. *A. Bierstadt* (1830-1902), Indian Encampment, Shoshone Village.

North Wall: 57. *E. Detaille* (b. 1848), Napoleon I. and his Generals at the Battle of Austerlitz; 58. *G. H. Durrie*, Returning to the Farm; 59. *T. S. Cooper* (1803-1902), Morning on the Cumberland Mountains; 60. *D. Huntington*, Portrait of Mrs. Robert L. Stuart; 62. *J. G. Meyer von Bremen* (1813-86), A Listener; 64. *V. Brözik* (1851-1901), *Rudolph II., Emperor of Germany, in the Laboratory of his Alchemist, A. D. 1576; 68. *P. van Schendel* (1806-70), Fruit Market at Night, Rotterdam; 69. *E. J. Verboeckhoven* (1799-1881), Scotch Sheep; 70. *S. J. Guy* (b. 1824), Copy of *Mandrzo's* Portrait of Robert L. Stuart; 71. *W. Whittredge* (1820-1910), A Window, House on Hudson River; 74. *J. G. Vibert* (1840-1902), A Theological Dispute; 75. *J. F. Herring* (1795-1865), The Stirrup-cup; 78. *C. Troyon* (1810-65), *Cow and Sheep.

East Wall: 79. *J. P. Hasenclever* (1810-53), Introducing the New Scholar; 80. *C. Baugniet* (1814-86), Lost Illusions; 81. *William Hart*, On the Esopus, Meadow Groves; 82. *Louis Lang* (1814-93), Mary, Queen of Scots, dividing her jewels; 83. *H. Bürkel*, Winter in the Tyrol; 84. *J. F. Kensett* (1810-72), Nahant Rock and Seashore; 85. *H. J. Boddington* (1811-65), The River Crossing, Ledder Valley, North Wales; 86. *C. Baugniet*, Letter of Recommendation; 87. *W. A. Bouguereau* (1825-1905), The Young Mother; 88. *J. Akkersdyk* (about 1860), Dutch Fish Market, Rotterdam; 89. *M. F. H. De Haas* (1832-95), Wreck on the Isle of Jersey; 90. *B. C. Koek-Koek* (1803-62), The Wayside Shrine; 91. *F. E. Church*, Cayambe (a mountain in Ecuador); 92. *C. F. Lessing* (1808-80), Group of Düsseldorf Artists; 93. *J. Dobbin* (about 1850), Religious Procession, Westminster Abbey; 94. *Hugues Merle*, Hope and Faith; 99. *A. A. Lesrel* (b. 1830), The Chess Players, Time of Louis XIII.; 100. *R. Gignoux* (1816-82), Springtime; 101. *E. H. May* (1824-87), Molière in the Greenroom, the Quarrel; 102. *J. F. Cropsey* (1825-1900), View near Rome; 103. *G. H. Durrie*, Wood for Winter; 105. *A. V. Durand*, White Mountain Scenery, Franconia Notch; 107. *W. L. Sonntag* (1822-1900), Mountains in Virginia; 110. *Louis Verwee* (1807-77), Winter in Holland; 112. *M. J. Heade*, Study of an Orchid; 116. *M. Munkacsy*, Luncheon in Garden; 117. *E. Leutze* (1816-68), Game; 119. *Henry Inman* (1801-46), Portrait of a Young Man; 126. *J. F. Cropsey*, Sunset, Lake George; 127. *W. T. Richards* (1833-1905), Germantown Woods; 130. *Henry Jacckel* (about 1850), Swiss Lake; 133. *E. Boutibonne* (about 1874), Traveling in Switzerland; 136. *Henry Jacckel*, Swiss Village; 139. *Aaron Penley* (106-70), Derwent Water; 140. *E. Richardt* (1819-95), Frederiksborg Palace, Copenhagen; 141. *W. S. Mount* (1807-86), Coming to the Point; 142. *Edwin White* (1817-77), Spinning Flax in Olden Times; 144. *Th. Frère* (1815-88), Market in Cairo; 146. *J. L. Gérôme* (1824-1904), Runners of the Pasha; 148. *N. Diaz* (1808-76), Hawking Party; 149. *E. Dupré* (about 1850), Girl at Toilet; 151. *E.*

Detaille, Chasseur of the French Imperial Guard; 153. *J. Coomans* (1816-91), Music, the Nine Muses; 154. *V. Brück*, The Rejected Suitor; 156. *J. F. Cropsey*, Lake George; 157. *Thomas Cole* (1801-48), Catskill Creek; 158. *F. Richardt*, The Fortress of Kronborg, at Elsinore (scene of the play of "Hamlet"); 162. *Ernest Körner* (b. 1845), Inundation in Egypt; 168. *H. Rhombert* (1819-69), Children and Puppies; 169. *P. J. Clays*, Dutch Shipping; 170. *L. Bruck-Laots* (b. 1846), Home Lessons; 171. *Albert Zimmermann* (1809-38), Lake Como; 172. *Isse Talbot* (1807-79), Indian on a Cliff; 173. *DeMaest* (about 1850), Studio of Rembrandt; 176. *W. A. Bouguereau*, *The Secret; 180. *Giuseppe Ferrari* (about 1880), Selecting the Jewels; 181. *Ludwig Knaus* (1829-1910), The Quarrel; 183. *Gustave Brion* (1824-77), The Charcoal Furnace.

South Wall: 185. *Louis Alcares*, The Obliging Suitor; 186. *R. Madrazo* (about 1848), Moorish Interior; 187. *E. Leusse*, Princess Elizabeth in the Tower, 1884; 189. *J. F. Kensett*, View from West Point; 190. *A. B. Durand*, Woodland Brook.

No. 191. *Tapestry. Catalogued erroneously in the Library's official guide book as follows: "Apollo and the Muses in the Elysian Fields, with Helios, the Sun-god, descending from the Clouds. Date, about 1750-70. Measurements, 13 $\frac{1}{2}$ x 21 $\frac{1}{2}$. Made at the *Gobelin Tapestry Works*." This really beautiful tapestry now known as the "Parnassus Tapestry," was recently examined by the recognized expert, George Leland Hunter, who identified it as coming from the looms of Josse de Vos, who flourished in Brussels at the beginning of the eighteenth century. The lower margin of the tapestry has been repaired and turned down, so that now any visitor can see for himself the signature of the maker, "I. DEVOS," and also the Brussels mark, a shield between two B's, the first B standing for Brussels, the second for Brabant, the province of which Brussels was then the capital.

South Wall (continued): 193. *S. R. Gifford* (1823-80), Lake Maggiore; 194. *J. F. Kensett*, White Mountain Scenery.

West Wall (concluded): 196. *G. H. Durrie*, Farmyard, Winter; 199. *J. A. Walker* (d. 1898), Siege of Paris, Battery in Action; 200. *Edwin White*, Thoughts of Liberia, Emancipation; 203. *A. Schenck*, Sheep in Snow-storm; 204. *E. Hamman* (1813-88), Venetian Balcony; 206. *A. F. Bellows* (1829-83), Forest Life, Encampment on the Penobscot; 209. *J. W. Glass* (1823-57), English Horse Guard, Sentinel; 211. *A. B. Durand*, Franconia, White Mountains; 212. *H. Herzog* (b. 1832), Fjord in Norway; 214. *J. Vollmering* (1812-87), Landscape and Windmills, Belgium; 217. *F. W. Edmunds* (1806-93), The Windmill; 219. *Eastman Johnson*, Sunday Morning; 220. *Carl Becker* (1820-1900), The Petition to the Doge; 223. *Meissonier* (1815-92), Cavalier, Portrait of the Artist; 224. *J. F. Weir* (b. 1841), View of the Highlands from West Point; 225. *Eastman Johnson*, Old Kentucky Home, Life in the South; 226. *B. Suno* (about 1800), Seacoast, Holland; 229. *J. F. Kensett*, Shrewsbury River; 230. *Thomas Cole*, Mountain Scenery; 232. *H. de Braekeleer* (1830-88), Flemish Lace Makers; 233. *V. Brück*, Grandmother's Birthday; 234. *G. H. Bouguereau*, Winter Twilight near Albany; 237. *Rosa Bonheur* (1822-99), Deer Drinking; 239. *Firmin Girard* (b. 1838), Market Day in Brittany; 240. *J. van Ruyssdael*, Landscape Mountain Stream; 243. *W. Koek-Koek* (b. 1839), Street in Holland.

Sculptures: 1. (at N. end) Isaac, by *Randolph Rogers*; 2. (at S. end) Rebecca, by *J. Mozier*; 3. (E. side middle alcove). Bust of John Jacob Astor (all three in marble); 4. Bronze by *Barye* (beneath tapestry), Puma dragging down a Stag.

Visitors to the Library should also inspect certain rooms in the basement (conveniently reached by the elevators, or from the 42d St. entrance to the building). Here are the Newspaper Room, the Central Circulation Room, and the Central Children's Room. The rest of the basement floor is not open to the public. It is occupied by the Library School, the Printing Office and Bindery, and the office of the Travelling Libraries. The Central Circulation Room is interesting because of its activity. From this room in 1915 were borrowed 532,482 books. The Children's Room, with its collection of brightly colored picture-books, its pictures, and floral decorations, is both interesting and attractive, and has furnished suggestions for similar rooms in different parts of the world. It is visited by adults as well as by children, the former seeking information about children's books. There are frequent exhibitions on various subjects, and a quaint collection of old-fashioned children's books.

For further information about the Library, see three of the Library's publications: "Handbook of The New York Public Library," "Central Building Guide," and "Facts for the Public." These give information about hours of opening and other details, both for the Central Building and for the 44 branch libraries which are located in different parts of Manhattan, Staten Island and The Bronx.

IV. Fifth Avenue from the Public Library (42d St.) to the Plaza (59th St.)

The avenue now crosses 42d st., the busiest of the cross-town thoroughfares, with cars running to the East River and the Hudson. To the E. are *Grand Central Terminal Railroad Station* (p. 114), *Manhattan Hotel* (p. 10), *Belmont Hotel* (p. 10). To the W., between 5th and 6th aves., the *Public Library* and *Bryant Park* (p. 229); on the S. and on the N., retail shops, of which *Stern's* (p. 76) is the largest.

At the N. E. corner of 43d St. is the *Temple Emanu-El*, a highly ornate Jewish synagogue, a fine specimen of Saracenic architecture. Note the two minarets on the Fifth Ave. front, with artistic open-work (*L. Eidlitz*, architect). The materials are brown and yellow sandstone, with black and red tiles alternating on the roof.

History. It was organized in 1845, the services being first held in the Grand St. Court Room; in 1850 it took over and remodelled a small Unitarian Church on Chrystie St.; in 1856 it moved to a Baptist Church in 12th St.; and in 1868 the present structure was erected at a cost of \$600,000. Seating capacity 2000. It is usually open week

days, and is worth a visit; massive columns, spanned by Saracenic arches, support the lofty clerestory, the whole being elaborately decorated with Moorish Traceries. Near the entrance are memorial tablets to *Dr. Leo Merzbacher*, first Rabbi, 1845-56; and to his successors, *Dr. Samuel Adler* (father of Felix Adler), 1857-74, and *Dr. Gustav Gottheil*, 1873-1903.

West on 43d St., No. 7, is the *Century Club*, an Italian renaissance structure, with basement of light stone and superstructure of cream-colored brick. Note the graceful loggia on second story. (Architects, *McKim, Mead and White*.)

The club was organized in 1847 "to promote the advancement of art and literature." It owes its name to the fact that the membership was originally limited to one hundred. Among its incorporators were *William Cullen Bryant* and *William H. Appleton*.

At No. 17 is the *Academy of Medicine*, a massive Romanesque structure of brownish red Kibbe stone, designed by *R. H. Robertson*. It is not a club, but a building devoted entirely to scientific purposes (founded 1847).

It contains a *Medical Library* of 10,000 volumes, which is open to the public until 2 p. m. Open daily (Sundays and holidays excepted), from 9 a. m. to 6 p. m. and from 7 to 9 p. m. (After 2 p. m. to members only.)

At No. 27 is the *Racquet and Tennis Club*, an organization devoted to "the encouragement of all manly sports among its members."

At 44th St., at the N. E. corner is *Delmonico's* famous restaurant, and diagonally across on the S. W., *Sherry's*, containing a fine ballroom. On the S. E. is the *Harriman National Bank*, and diagonally across, on the N. W., is the *Fifth Avenue Bank*. In 44th St., between 5th and 6th Avenues, is No. 7, the *St. Nicholas Club*, formed of descendants of residents, prior to 1785, of either the City or State of New York.

Its purposes are social, and also "to collect and preserve information regarding the early history of New York."

No. 19 is the old *Berkeley Lyceum*, formerly the property of the Berkeley Military School for Boys. It is now the *Théâtre Français*, with a French stock company. At No. 21 was the *City History Club* (now 105 W. 40th st.), established in 1896 to promote good citizenship through the study of history. The *Mechanics Institute* (General Society of Mechanics and Tradesmen of the City of New York, instituted 1785) at No. 16-24 maintains free evening classes for young men in drawing, mathematics, modelling, physics, and electricity.

The *Mossman Collection of Locks and Keys* is displayed in the gallery of the first floor. (Open week days, 9 a. m. to 8 p. m.; free.) The collection contains every variety of locks from the huge mediæval type to intricate modern time locks.

No. 23 is the *Twelfth Night Club*; a woman's club, the membership of which is limited to ladies of the theatrical profession. No. 27, the *Harvard Club*, designed by McKim, Mead and White. The eighth story addition on the west was built in 1915.

This club is noted for its spacious *Lounge*, extending the entire width of the building and rising through a space of three stories; it was formerly the dining-room, which has now been transferred to the new part.

No. 30, diagonally opposite, was until 1915 the *Yale Club*, now in its new home at 44th St. and Vanderbilt Ave. No. 32 is the *Phi Gamma Delta Fraternity House*; No. 37-41 is the *New York Yacht Club*, designed by Warren & Wetmore. This club is the custodian of the famous *America Cup*. No. 42 is the *Bar Association* (Cyrus L. W. Eidlitz, architect).

History. The New York Association of the Bar (formerly at No. 7 W. 29th st.), was founded in 1870, "for the purpose of maintaining the honor and dignity of the profession of the law, of cultivating social relations among its members and increasing its usefulness in promoting the due administration of justice." It has numbered among its presidents such famous lawyers and jurists as *William M. Evarts* (1870-79), *Stephen P. Nash* (1881), *James C. Carter* (1884-5), *William Allen Butler* (1886-7), *Joseph H. Choate* (1888-9), *Frederic R. Coudert* (1890-91), and *Wheeler H. Peckham* (1892-93). *The Bar Association Law Library* contains over 60,000 volumes.

No. 49 is the *Iroquois Hotel* (see p. 11); No. 53 is the *City Club*, the purpose of which is the improvement of municipal government. No. 59 is the *Hotel Algonquin*; it contains, on the east wall of the café a mural painting by *William De L. Dodge*. At 45th St., E. side of 5th Ave., is the *Church of the Heavenly Rest* (P. E.), containing some fine wood carving and stained glass windows. The walls are richly frescoed by *Johannes A. Oertel* and others. The altar piece is "Christus Consolator," by *Ary Scheffer*. West on 45th St. are: No. 40, the *Webster Hotel*, No. 44, the *Seymour Hotel*, and No. 59, the *Schuyler Hotel*.

Between 46th and 47th St. E. side was the site of the *Windsor Hotel*, destroyed by fire with a loss of 50 lives, in 1899, now occupied by the *Windsor Arcade* and the firm of *W. and J. Sloane*, the well known rug house. No. 4 W. 46th St. is the *Fifth Avenue Baptist Church*.

At 47th St., E. side. No. 579, is the residence of *Mrs. F. J. Shepard* (Helen Gould).

At 48th St., S. E. corner, No. 591, is the residence of *Mrs. Robert Goelet* (*Edward Hale Kendall*, architect). On the N. corner is the **Collegiate Church of St. Nicholas*, one of the most elaborate churches in the city, in 14th century or Decorated Gothic style.

The spire is crocketed and is 270 ft. high. Within is a tablet to soldiers and sailors of the Revolution, placed by the Daughters of the Revolution, collections of historical pictures and books. The bell which hangs in the steeple was cast in Amsterdam in 1728. It was bequeathed by Abraham de Peyster to the Middle Dutch Church on Nassau Street. When that edifice became the Post Office in 1845, the bell was removed, successively to the 9th St. Church, the Lafayette Place Church and later to its present location.

No. 604 is the residence of *Mrs. Russell Sage*.

Between 49th and 50th St., on the E. side., are *Belgravia Apartment House* and the *Democratic Club*, and *Buckingham Hotel*. On the W. side, No. 608 is the residence of *Mrs. Ogden Goelet* (*Edward Hale Kendall*, architect); *John Innes Kane*; No. 612, *Frederick S. Flower*; No. 620, *Chas. F. Hoffman*; No. 622, *August Hecksher*.

****ST. PATRICK'S CATHEDRAL**, occupying the block bounded by Fifth and Madison avenues, 50th and 51st streets, is, with the exception of the unfinished St. John the Divine, the most important ecclesiastic structure in the city. It was designed by *James Renwick*, in the decorative and geometric order of Gothic architecture; the corner stone was laid in 1858, and the cathedral dedicated in 1879 by Cardinal McClosky. The Lady Chapel, with its two semi-octagonal side chapels, was added in 1901-6 (*Charles T. Matthews*, architect), and is of white Vermont marble, the quarries which furnished the dolomite for the Cathedral having in the interval become exhausted. The residences of the archbishops and canons, on the Madison avenue side, harmonize with the design of the main structure.

Dimensions: length, 332 ft.; breadth, 174 ft.; breadth of nave and choir with chapels, 120 ft.; height of central gable, 156 ft.; height of spires, 330 ft. The seating capacity is 2500.

Interior. The interior is cruciform, and is divided into a nave, two transepts and a choir or sanctuary. The columns which divide the central aisle from the side aisles are of white marble, 35 ft. high, the arches between the columns rising to 54 ft. The sanctuary floor is raised six steps above the main floor, and the high altar three steps higher. The woodwork is of white ash.

The Windows. The visitor will find it convenient to begin with an inspection of the windows, which may best be seen from the central aisle, before proceeding to make the rounds of the chapels, paintings, and wall sculptures. The cathedral contains seventy windows, of which 45 are figured, and 14 of cathedral glass, in geometric patterns. They were all made in France, some of them by *Henry Ely*, of Nantes; the others by *Nicholas Lorin*, of Chartres.

Beginning at the northwest corner of the nave: 1. The window of the Three Baptisms; in the centre the Baptism of Water (Our Lord baptized by St. John), to the right the Baptism of Blood (a

martyrdom), to the left the Baptism of Desire (reclining figure consumed with the desire for baptism; 2. St. Columbanus administering to Thierry II, King of Burgundy, the rebuke which led to his conversion; 3. Papal approbation of the Constitution of the Brothers of the Christian Schools by Benedict XIII, January 26, 1725 (gift of the Christian Brothers); 4. The Martyrdom of St. Lawrence; 5. St. Bernard preaching the Second Crusade; north transept, west wall: 6. St. Charles Borromeo (showing the Cardinal during the plague at Milan); north wall of transept, to left and right of entrance door: 7. St. Luke's window; 8. St. Matthew's window (four episodes in the life of each saint); in the centre, above the entrance door:

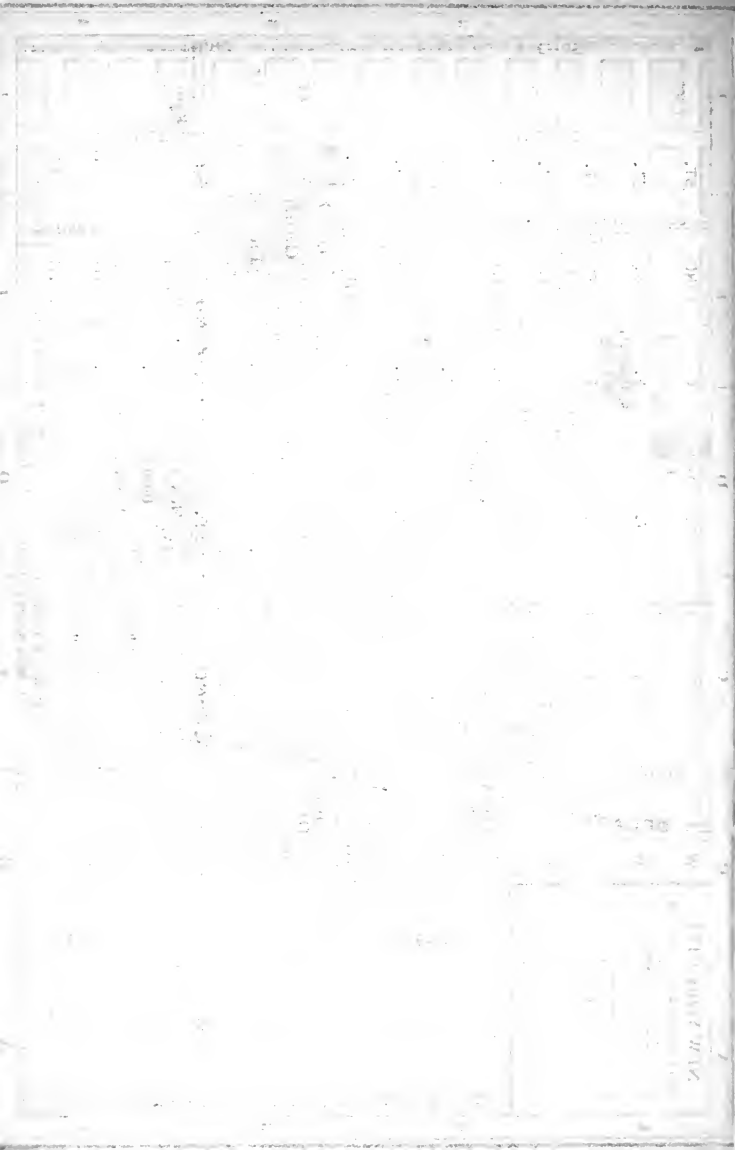
9. The Window of the Blessed Virgin (one of the cathedral's two *Great Storied Windows*), narrating her life in eighteen episodes. There are three episodes in each of the six bays, and the series is to be read upwards, beginning at the lower left-hand corner: 1. Her Nativity; 2. Her Presentation in the Temple; 3. She is taught by St. Anne; 4. She is espoused to St. Joseph; 5. The Annunciation; 6. An angel appears to St. Joseph; 7. She visits St. Elizabeth; 8. The Nativity of Our Lord; 9. The Adoration of the Shepherds; 10. The Adoration of the Magi; 11. Christ's Presentation in the Temple; 12. The Flight into Egypt; 13. Joseph carrying Jesus on the journey; 14. The Holy Family at Nazareth; 15. The Mother of Sorrows; 16. The Descent of the Holy Ghost upon Mary and the Apostles; 17. The Blessed Virgin's Death; 18. The Assumption.

Continuing along east wall of transept: Window No. 10. St. Augustine at the death-bed of his mother, St. Monica; 11. St. Paul's window; 12-22, the eleven windows in the sanctuary, six lateral and five in the apse: the lateral windows relate to sacrifices and are as follows, beginning on the north wall: 12. The Sacrifice of Abel; 13. The Sacrifice of Noah; 14. The Sacrifice of Melchisadek; 15. (opposite, on south wall, left to right) The Sacrifice of Abraham; 16. The Eating of the Paschal Lamb; 17. The Sacrifice of Calvary; in the Apse: 18. The Resurrection of Lazarus; 19. The Communion of St. John; 20. The Resurrection of Our Lord; 21. The Giving of the Keys to St. Peter; 22. Jesus meeting the Disciples going to Emmaus.

We now make a detour behind the sanctuary, along the north chancel wall, passing: 23. The Presentation of the Blessed Virgin in the Temple; 24. The Adoration of the Child Jesus; 25. The Virgin exposing the Infant to Veneration after his Birth; 26-28. Three highly decorative windows containing a multitude of small medallion figures, in the Chapel of St. Michael and St. Louis; 29-31. Three similar windows in the Chapel of St. Elizabeth; 32. (in south chancel aisle) The Death of St. Joseph; 33. St. Alphonsus Ligouri miraculously giving speech to a dumb youth; on right, St. Susanna; on left, St. Teresa; 34. St. Agnes; on right, St. James the Greater; on left, St. Thomas.

In south transept, north wall: 35. Window of St. Louis of France (showing Saint placing holy relics in St. Chapelle); 36. Window of the Sacred Heart; on south wall of transept is the second *Great Storied Window*:

37. St. Patrick's Window, the titular window of the cathedral, containing eighteen episodes from the saint's life. As in the case of the Window of the Blessed Virgin, the series is to be read upward beginning at the lower left-hand corner: 1. The Baptism of St. Patrick; 2. He is taken prisoner at the age of thirteen; 3. An angel reveals to him his vocation; 4. He preaches the Gospel on board ship; 5. He is sold to King Milcho; 6. He is set at liberty at Maestic; 7. He is made a cleric by his uncle, St. Martin, Bishop of Tours; 8. He pursues his studies in the Island of Lerins; 9. He



is ordained a priest by Bishop Sancaut; 10. He sets out for Rome; 11. He receives the blessing of Pope Celestine; 12. He is consecrated Bishop by St. Amateur; 13. He visits St. Germain d'Auxerres; 14. He converts Dichu and his family on his arrival in Ireland; 15. He gives Holy Communion to Princesses Ethna and Fathlena; 16. He raises Malfric from the dead; 17. The death of St. Patrick; 18. Angels singing his funeral dirge.

To left and right of St. Patrick's Window are, 38. St. John's Window, and 39. St. Luke's Window (four episodes each); west wall of transept: 40. St. Patrick preaching to an assembly of Irish peasants. This window was the gift of James Renwick, the architect of the cathedral; and the scene below shows him submitting his plans to Archbishop Hughes; Cardinal McClosky stands in the foreground.

Continuing west along south wall of nave: 41. Window of the Immaculate Conception, commemorating the proclamation of this doctrine by Pius IX; 42. St. Henry in the battle against the Slavonians; 43. The Annunciation; 44. Window of St. Elizabeth, St. Andrew and St. Catherine; 45. Window of St. Vincent de Paul.

The *Chapels and Altars*. There are nearly a score of these, beginning of course with the High Altar. The reredos, 33 ft. wide by 50 ft. high, was carved and finished in Poitiers stone at St. Brieuç, France. In the centre tower, in a niche, is a statue of St. Patrick, by *J. Sibbel*. The altar proper is by *Sig. Carimini*, and was made in Rome, Italy. Niches and panels in front of the bottom part of the altar contain statues of the evangelists and bas-reliefs of the Last Supper, the Carrying of the Cross, and the Agony in the Garden, all of the purest Carrara marble. The tabernacle is decorated with Roman mosaics; its door of gilt bronze is set with garnets and emeralds. The entire cost was \$35,000, the gift of His Eminence, Cardinal McClosky.

Other Chapels. The first chapel, beginning at the northwest corner of the nave, is at present used for baptisms. Behind the font is a painting of The Baptism of Our Lord. Adjoining is the Coleman Chapel, a memorial to the Coleman family. The altar, dedicated to St. Bernard and St. Bridget, has for background a perfect reproduction of the doorway of St. Bernard's Chapel, Mellifont, County Louth, Ireland, built A. D., 1142. The marbles used are Eschallion, Verde Calabrese and Sienna. (Architect, *Henry Glentworth*). 3. St. John de la Salle Chapel: the altar is Gothic, the reredos of Eschallion, with columns of Mexican onyx. The statue of the saint is of Carrara marble. 4. Chapel of St. Augustine: the altar is of Carrara marble with decorations of Mexican onyx and Sienna marble. 5. Chapel of St. Veronica: the altar is of Carrara, trimmed with Pratrana onyx, from Mexico. We have now reached the north transept, on the north wall of which are niches for eight statues of saints, six of which are already in place: in the upper tier, west of portal, St. Dominic, founder of the Dominican Order; east of portal, St. Thomas Aquinas, the greatest Doctor of the Church; in the lower tier are the four greatest Fathers of the Eastern Church: St. Athanasius, St. Gregory Nazianzen, St. Basil the Great and St. John Chrysostom, the four last named statues being by *J. Massey Rhind*. In the northeast corner of this transept begin the fourteen Stations of the Cross, three on each side of the portal, the seventh on west wall of transept, and the rest of the series continuing in cor-

responding positions in the south transept. They are of the finest grade of Caen stone, and were executed in Holland by the Stolzenberg Company, from designs by *Dr. Cuyfers*, at a cost of \$10,000.

On the east side of the north transept is the Holy Family Altar, designed by *James Renwick*. Containing down the north chancel aisle, we reach, at the extreme eastern end of the cathedral, the Lady Chapel, flanked on north and south by the two semi-octagonal chapels of (1) St. Michael and St. Louis, and (2) St. Elizabeth. The Lady Chapel is at present lighted by plain glass windows; but a series of figured windows have been planned, designed to set forth the fifteen Mysteries of the Rosary. The altar in the St. Michael and St. Louis Chapel is in the French Gothic style of the 13th century, and contains statues of the two saints. It was designed by *Charles T. Matthews*. The altar of St. Elizabeth Chapel, also by *Matthews*, is in 15th century French Gothic and was executed by *Paolo Medici* of Rome, Italy.

Returning west along the south chancel transept, we reach, beneath the St. Agnes window, St. Joseph's Altar, the window and altar both being the gifts of Mrs. Agnes Maitland. On the east wall of the south transept is the bronze Altar of the Sacred Heart. To right and left are bronze statues of St. Peter and St. Paul, given by His Holiness, Pius IX. The altar itself was the gift of Cardinal McClosky.

On the south wall of the transept are eight statues. In the upper tier are, from left to right, St. Gregory the Great, St. Francis de Sales, St. Ambrose, St. Jerome; in the lower tier: St. Anselmus, St. Bernard, St. Bonaventure (the great Doctor of the Franciscan Order), St. Alphonsus Liguori (founder of the Congregation of the Most Holy Redeemer). These last four are by *Mr. Sibel*.

Continuing along the south aisle of the nave, we pass: the Chapel of St. Stanislaus, designed by *Peter Thin*; the Chapel of St. John the Evangelist, containing an altar of dark Sienna marble, designed by *Renwick*; the Chapel of St. Anthony of Padua, also by *Renwick*, with an altar of Sienna and Carrara marble; and lastly a chapel at present devoted to the Holy Water Well. Above the well is a painting of the Marriage Feast of Cana.

On the south wall of the nave, near the main entrance hangs *The Flight into Egypt*, by *Pedro de Moya*; on west wall (on each side of central portal) good copies of the Sistine Madonna and the Transfiguration, by *Raphael*; north wall, *Doubting Thomas*.

Opposite the Cathedral, on the W. side, No. 626, was until recently the site of the residence of the late *Benjamin Altman*. It is now occupied by the new *De Pinna Building*.

On 51st St., N. E. corner, is the *Union Club*, the oldest of the fashionable clubs, and the first in the city modeled after the London clubs.

It was organized in 1826, and was first housed at 343 Broadway. From here it moved successively to 376 Broadway, 691 Broadway and to the N. W. corner of 5th Ave. and 21st St., from which it removed to its present abode. Its founders include many of the most distinguished families in the early annals of the city, including the Beekmans, Kings, Schuylers, Livingstons, Stuyvesants, Griswolds, and Astors.

No. 645 is the residence of *Wm. B. Osgood Field*; No. 647, *Robert Goelet*.

Between 51st and 53rd Sts., on the W. side are the Vanderbilt twin residences, built by the late W. H. Vanderbilt, brownstone buildings connected by an entrance structure, which were for years the largest and most costly dwelling-houses in New York.

The northerly house was built for Mr. Vanderbilt's daughter, Mrs. William D. Sloane; the southerly one was occupied by Mr. Vanderbilt himself, and later by his widow. Mr. Henry C. Frick lived in it for a time, while his own costly residence at 71st st. was being completed. It is now undergoing extensive alterations, and will be occupied by Frederick W. Vanderbilt.

At 52nd St., N. W. corner, is the Indiana-stone house of *W. K. Vanderbilt*, designed by R. M. Hunt, in the style of a French chateau of the 15th-16th century design. The carvings on the doorway and window above it are especially fine. *Mr. W. K. Vanderbilt, Jr.*, lives in the adjoining house.

On the W. side of 5th Ave. at 53d St. is the new **St Thomas's Church* (P. E.), built in 1911, from plans by *Cram, Goodhue and Ferguson*. The style is adapted French Gothic; and carried out with a spirit and originality that make it one of the few notable modern examples of this style in the city.

The exterior is of white lime stone from Bowling Green, Kentucky; the interior is of Kentucky yellow limestone. The vaulting is of Guastavino tile. The lofty nave, with its heavy columns, is very impressive.

HISTORY. St. Thomas's Church was founded in 1823. In 1867 the present site was secured, and a new edifice erected, from designs by *Richard Upjohn*. For nearly two generations this was the leading fashionable Episcopal church of New York, and especially notable for its many aristocratic weddings. It was destroyed by fire in the summer of 1905, the loss involving the beautiful art works by *La Farge*; in the chancel a representation in bronze of the Adoration of the Cross; to right and left two paintings: 1. Mary meeting the Shining Angels in the Garden; 2. The Resurrection. In the autumn, six weeks after the building was destroyed, when the congregation returned to the city, a wooden structure was ready to receive them. The new church was built without interfering with the services during the following years. One summer the wooden structure was removed and again replaced in the fall when the church was again open.

The scheme of decoration is quite elaborate and when completed will be of much interest. The left entrance is the *Bride's Door*, and is surmounted with a garland of Gothic foliage composed of conventionalized orange blossoms. Carved on each side of the niche above the keystone is a "true-lover's-knot." Few visitors note the sly touch of irony which, by a few strokes of the chisel has converted the lover's knot on the northerly side into an unmistakable dollar sign. Eventually, the doorway will be further decorated with a statue of St. Joseph, patron saint of brides, and with two bas-reliefs, The Marriage of Isaac and Rebecca, and the Marriage at Cana.

The great central door, undecorated as yet, is destined, according to plans already announced, to be the most richly adorned church doorway in New York. It is to symbolize "The Way"; and the

dividing pier will support a statue of the Lord, and, together with the tympanum, will symbolize the two natures (human and divine) in the person of Christ. The thirty-three bosses in the molding of the arch will contain scenes covering the entire history of the church.

On the E. side between 53rd and 54th Sts. live: 675, *Samuel Untermyer*; 677, *Cornelius Vanderbilt*; 681, former home of the late *Levi P. Morton*; 683, *the Criterion Club*.

Between 54th and 55th Sts., W. side, live *M. McK.* *Twombly* at No. 684. Just off the Avenue, at 4 W. 54th St., is the home of *John D. Rockefeller*. His brother, William, lives on the N. E. corner of 54th St., and *John Rockefeller, Jr.*, lives at 13 W. 54th St.

On the N. W. corner 54th St. is the *University Club*, a granite building, decorated with 18 college shields, designed by *McKim, Mead, and White*.

It was incorporated in 1865, "for the promotion of literature and art, by establishing and maintaining a library, reading room and gallery of art, and by such other means as shall be expedient for such purposes." The membership is limited to graduates of colleges or universities where a course of three years is required; to distinguished men who have received honorary degrees; and to graduates of West Point and Annapolis.

The S. W. corner 55th St. is occupied by the *Gotham Hotel* (p. 11), a house especially admirable for guests remaining an extended period, and the S. E. by the *St. Regis Hotel* (p. 7), a superlatively luxurious house, planned and run for the comfort of multi-millionaires. (*Trowbridge & Livingston*, architects). In the Palm Room is a fine mural, *The Story of Psyche*, by *Robert V. V. Sewell*. Among its other decorations the hotel possesses several 17th Century Brussels tapestries, woven by *I. Van Zeunen*.

On the N. W. corner of 55th St. is the *Fifth Avenue Presbyterian Church*, long known familiarly as "Dr. Hall's Church," *Dr. John Hall* having been in his time one of New York's most distinguished preachers. The edifice is of brown stone, and in style is a simple adaptation of French Gothic.

From 57th to 58th Sts., the block on the W. side is occupied by the huge residence of *Mrs. Cornelius Vanderbilt*, designed by *George E. Post*. It is a red brick edifice with grey facings in the French chateau style of the 16-17th centuries, and contains a huge ballroom. Diagonally across, S. E. corner of 57th St., is the new house of *Henry E. Huntington*.

At 59th st., on the W. side of 5th ave., Central Park begins. The large open square facing the main entrance to the Park, and extending from 58th to 59th st. and westward

about 200 ft. is the *Plaza*. A large oval space in the centre of the *Plaza* is occupied by the *Pulitzer Memorial Fountain*, erected in 1915 to the memory of the late Joseph Pulitzer, for many years proprietor of the *New York World*. (*Thomas Hastings*, architect; *Karl Bitter*, sculptor.)

From the brim of the lofty urn water falls in a fine spray, first into an upper, and then into a lower octagonal basin, and thence, from the lips of conventionalized sea-shells flows northward from basin to basin in a series of cascades. The whole structure is surmounted by a bronze figure of a nymph, bearing a basket laden with the fruits of the earth.

Facing the fountain, at the entrance to the Park, is an *equestrian statue of William Tecumseh Sherman (1820-1901), by *Augustus St. Gaudens*.

This statue is of heroic size, and of gilded bronze. In front marches a winged figure, holding a palm-branch; her right hand is uplifted and points forward.

The huge building on the W. is the *PLAZA HOTEL, perhaps the highest-priced and most luxurious of all the hotels, erected to supply to the travelers the same comfort which is enjoyed by millionaires in their homes. It is patronized by the very rich, both of America and Europe, and is popular for elaborate social functions. The house contains many apartment suites for permanent guests. The *Tea Room*, under a glass dome, set with palms, is especially attractive (p. 8).

At the west end, on the 59th st. side, is the bar-room. The bar itself is a monumental affair, finished in deeply carved Flemish oak and surmounted by three great arches of solid woodwork. On the wall between these arches are mural paintings representing three celebrated castles on the Rhine by *Charles M. Shean*.

Facing the Plaza, on the E. side, S. E. corner of 5th ave., is the *Hotel Savoy*, another first-class hotel, built from designs by *R. S. Townsend* (p. 12). Opposite, on the N., is the *Hotel Netherland* (p. 12). It contains two interesting historical paintings: 1. The Purchase of Manhattan; 2. Stuyvesant Receiving the English Terms of Surrender.

(For *Central Park*, see p. 301: for *Upper Fifth avenue*, p. 329).

V. Madison Avenue North to Fifty-Ninth Street

The sts. lying to the E. of 5th ave., and parallel, in the section betw. 14th st. and Harlem are: Madison ave., 4th ave., becoming Park ave. at 34th st.; Lexington ave.; 3d ave.; 2d ave.; 1st ave.; ave. A; ave. B (East End ave.). The most important of these, MADISON AVE., runs from E. 23d st. to the Harlem river at E. 138th st.

Madison avenue was formerly one of the finest residential streets in the city, ranking second only to 5th ave. Indeed, when William Allen Butler wrote his famous poem,

"Nothing to Wear," half a century ago, satirizing the vanities of the fashionable set, he was careful to designate his heroine as "Miss Flora McElmsey of Madison Square," because this at once stamped her social position. In recent years, however, the avenue has been invaded by retail shops; and since 4th ave. has been given over to the modern business loft, Madison ave. has already begun to follow suit.

On the E. side, at No. 1 Madison ave., rises the *METROPOLITAN LIFE INSURANCE BUILDING, one of the structural wonders of the world (*M. Le Brun and Son*, architects). The tower was completed in 1908.

The main building, eleven stories high, occupies the entire block bounded by Madison and 4th Aves., 23d and 24th Sts. The building is of the early Renaissance style of architecture of blue-white Tuckahoe marble. The floors are granolithic throughout, and almost no wood is used in the building. The hallways of the lower stories are finished with beautiful marble and bronze grillwork. Note especially the spacious and beautifully carved marble toyer at the main (Madison Ave.) entrance, and spacious stairs leading to the Metropolitan Company's main office on the second floor. A broad arcade traverses the building from east to west, lined with attractive shops. More than 2000 persons are said to be employed in the building, two-thirds of whom are women and girls.

The chief feature of interest, however, is the *Tower*, at the N. W. corner of the structure. It is 75 ft. by 85 ft. at the base, and rises 700 ft., comprising (inclusive of the basement) 52 stories. Electric elevators run to the 44th floor, from which steps lead to the Observation Gallery at the 45th. The view on a clear day is rivaled only by that from the Woolworth Building. Admission, 50 c. Tickets may be had in corridor, opposite the tower elevators. The best time to choose is when the wind is from the northwest.

A conspicuous feature of the tower is its huge clock with four immense dials, one on each side. It is driven by electricity, and is placed 350 ft. above the sidewalk. Its dials, of reinforced concrete, faced with mosaic tile, are each 26½ ft. in diameter, with figures 4 ft. high. The minute hand, 17 ft. long, weighs 1000 lbs. and the hour hand, 13 1-3 ft. long, 750 lbs. A master's clock on the ground floor controls its entire mechanism, and that of 100 other clocks throughout the building. In connection with the clock is a chime of bells: D flat, E flat, F flat, and G, varying in weight from 7000 to 15,000 lbs. An impact of 200 lbs. on the D flat bell sounds the hours while the Handel chimes ring out the half and quarter hours. At night electrical flashes from the summit of the tower announce the hour and quarter hour in addition to the chimes. The hours are flashed in white, the quarter hours in 1, 2, 3, or 4 red flashes, respectively. These lights may be seen at a distance of 20 miles.

N. of the Metropolitan Building, at 24th st., is the *Madison Avenue Presbyterian Church*, known as "Dr. Parkhurst's Church," from its pastor. It was designed by *Stanford White* and built in 1906, when the church had to leave the site now occupied by the Metropolitan Building.

It was the last important building designed by the late *Stanford White*. Note the pediment in colored faience, by *A. A. Weinmann*;

also, as a minor detail, the unusual nature of the bricks used in the outer walls, many of which are marked with the sign of the cross, and so placed as to form ornamental patterns. The church contains mural paintings and windows by *Louis C. Tiffany*.

E. on the N. side of 24th St. is the Metropolitan Life Annex, containing, among other departments, its printing offices.

Some idea of the magnitude of the company's operations may be obtained from a view of its extensive press-rooms, which may be seen through the windows at the street level.

One block north, at the upper corner of 25th St., we reach **THE APPELLATE COURT HOUSE. The edifice, the home of the Appellate Division of the Supreme Court for the City and County of New York, designed by *James Brown Lord* and completed in 1900, is architecturally one of the buildings of which the city is justly proud. Its cost, including furnishings, is estimated at about \$750,000. At the main entrance, on 25th St., are two symbolic statues, by *Frederick W. Ruckstuhl*: 1. (west) Wisdom. A marble figure of heroic size, with long matted beard, and an open tome in his lap: "Every law not based on wisdom is a menace to the state." 2. (east) Force. A marble figure seated, dressed in armor, with a sword across his knees: "We must not use force till just laws are defied."

The remaining exterior sculptures are as follows: On the 25th street façade: Above the windows within the portico, two groups by *Marxilian M. Schwartzott* (1855 —): (1) west, Morning and Night, life-size, half reclining nude figures of a man and a woman; to right and left respectively, cartouches of a sun and a crescent moon. (2) Noon and Evening, nude figures of a youth and a maiden; to right and left, cartouches of a sun and a bat.

Pediment figures. In the centre of the pediment above the portico is the figure of a woman enthroned in classic garb, holding tablets: In her right hand is "Lex Scripta," in her left, "Lex Tradita." At the sides of the throne are kneeling male figures in armor, one bearing a sword and wreath, the other a sword and shield, symbolizing the Triumph of the Law. (By *Charles Henry Niehaus*.)

Figures of roof balustrade, from left to right representing the great law givers of history: (1) Mohammed, 570-632, founder of Mohammedanism, by *Charles Albert Lopez* (1869-1906); (2) Zoroaster, 660-583 B. C., founder of Perso-Iranian Natural Religion, by *Edward Clark Potter*; (3) Alfred the Great, 849-901, King of West Saxons, by *Jonathan Scott Hartley*, (1845 —); Lycurgus, 9th century B. C., Spartan Law Giver, by *George Edwin Bissell* (1839 —); (5) Justice, heroic size, stands erect, and with outstretched arms holds two torches; on her right, seated is a nude male figure typifying Power; on her left, nude to the waist, a figure typifying Study; (6) Solon, 638-559 B. C., Athenian Law Giver, by *Herbert Adams*, (1858 —); (7) Louis IX, 1215-1270, King of France, by *John Donoghue* (1853 —); (8) Manu, by *Henry Augustus Lukeman* (1870 —); (9) Justinian, 483-565, Byzantine Emperor, by *Henry Kirke Bush-Brown* (1857 —).

Madison avenue façade: From left to right, (1) Confucius, 550-478, by *Philip Martiny* (1858 —); (2) Peace, by *Karl Bitter* (1868-1914): she holds a dove in her right hand; on her right is the nude figure

(1853 —); (4) Caryatides, supporting the Ionic capitols upon which the cornice of the roof rests: from life to right, (1) Winter, (2) Autumn, (3) Summer, (4) Spring, by *Thomas Shields Clarke*.

The Court House is open daily, but a visit should be paid in the morning, since the decorations can be seen to advantage only when the Court is not in session. The doors open immediately into the *Main Hall, the walls of which are lined with Siena marble, while the frieze space is filled on all four sides with allegorical paintings. Facing the entrance is a marble bust of Charles O'Connor, by *James W. A. Macdonald*.

Mural Decorations, main hall, north wall: Transmission of the Law, by *Henry Siddons Mowbray*. This frieze extends along the entire north wall, composed of a representation of the Law herself and of eight historical groups. These are joined by winged allegorical female figures, each of whom holds a narrow scroll. The background is of dark blue, decorated with the monogram in large letters of the word L E X. From left to right the historic groups bear the inscriptions "Mosaic," "Egyptian," "Greek," "Roman," "Byzantine," "Norman," "Common Law," "Modern Law."

Main hall, east wall: Justice, by *Robert Reid*. She is represented by a central female figure holding sword and scales; on each side is a winged female figure, the one suckling an infant, the other holding cornucopias. Beyond are standing male figures, on left, Peace; on right, Prosperity. The first group to left of Peace represents Education; the second group, Religion. To the right of Prosperity are the Fine Arts. The south wall continues the preceding group: (1) Poetry, (2) Painting, (3) Sculpture, (4) Architecture, (5) a seated winged figure representing Fame.

Main hall, south wall: To right and left of entrance are two lunettes, by *Charles Yardley Turner*, the former representing Law, the latter Equity.

Main hall, west wall: A group representing the Practical Administration of Justice through Law and Equity, by *Willard Leroy Metcalf*. The Banishment of Discord, also by *Metcalf*, is a continuation of the same theme.

Court room: This room, like the entrance hall, is richly finished in Siena marble; the furniture is of dark oak, and finely carved. The stained glass dome and side windows are inscribed with the names of eminent American jurists, the prevailing tones being green and yellow (designed by *Maitland Armstrong*). On the east wall are three large mural paintings: from right to left, (1) The Power of the Law, by *Edwin Howland Blashfield* (1848 —). The Law draws her sword in behalf of appeal. On either side she is supported by magistrates and figures typifying Roman Law, Canon Law and Common (Anglo-Saxon) Law. (2) Wisdom, by *Henry Oliver Walker* (1843 —). She is attended by Learning, Experience, Humility and Love, and by Faith, Patience, Doubt and Inspiration. (3) The Justice of the Law, by *Edward Simmons* (1852 —). Justice stands, flanked by Peace at her feet, Plenty at her right; Peace recoils from Brute Force withheld by Fear. Plenty assists the Needy; Labor behind her hails Justice; Mercy (a child) in foreground.

West wall: The Reign of Law, by *Kenyon Cox*.

North and South walls: The Judicial and Other Virtues, by *Joseph Lauber*.

The Courtroom contains five portraits in oil of distinguished New York judges: (1) Noah Davis, Presiding Justice, Appellate Court, 1874-86, by *Daniel Huntington*; (2) Daniel Phoenix Ingraham, Justice

f the Supreme Court, 1858-74, by *Charles L. Elliott*; (3) Charles H. Van Brunt, Justice of the Supreme Court, (1883 —) by *Alfred O. Collins*; John R. Brady, Justice of the Supreme Court, 1877-91, by *Thomas LeClear*; (5) Daniel P. Ingraham.

On the S. E. corner of 26th st. is the *Manhattan Club*, the leading Democratic Club of the city. The club-house is of marble and Philadelphia brick with an elaborate iron veranda, erected at a cost of \$200,000, from plans by *Thomas R. Jackson*. It was for a time the home of the University Club.

The Manhattan Club was founded in 1865; and its declared purposes were "to advance Democratic principles, to promote social intercourse among its members, and to provide them with the conveniences of a club-house." Its first home was at 5th Ave. and 15th St.; in 1891, it purchased the "Marble Palace" of A. T. Stewart (now replaced by the Knickerbocker Trust Company), and later removed to its present abode.

At the N. E. corner of the square, occupying the block bounded by 26th st., 27th st., Madison ave., and 4th ave., is MADISON SQUARE GARDEN (Pl. III—E4), of buff brick and light terra cotta, erected in 1890, on the site of the old Harlem R. R. Station. At the time when it was built it was considered a marvel of safety, size and convenience, but it has been surpassed in all these qualities. The structure was designed by *Stanford White*, who at one time occupied rooms in the tower, and who met his death in the Roof Garden in 1906, at the hands of Harry K. Thaw.

The low granite building of the Society for the Prevention of Cruelty to Animals, at the N. W. cor. of 26th st. and Madison ave., is open day and night. It has animal ambulances, and will remove sick animals upon request. It maintains a free dispensary and hospital.

The society was founded in 1866 by Henry Bergh (1820-88), a well-known humanitarian, as a result of his having served as Secretary of the American Legation at Petrograd during the years 1862-64. Mr. Bergh was so deeply impressed by the Russian lack of humanity towards animals that he awoke to the fact that the same indifference to the suffering of dumb beasts existed everywhere, only to a less degree, even in America. On his way home, he stopped in London and there consulted with the Earl of Harrowby, President of the Royal Society for the Prevention of Cruelty to Animals (for Mr. Bergh was not, as often stated, the pioneer in this field, England having forestalled him by several years) as to the best lines on which to establish a similar organization in the United States. The result was the incorporation two years later of the first American society of this nature, with a list of charter members, including such prominent names as Peter Cooper, James Lenox, Hamilton Fish, John Jacob Astor, Jr., August Belmont, the Harper Brothers, etc. Within comparatively few years, similar societies had been formed in 38 other states, as well as in Brazil and the Argentine Republic.

E. on 27th St., No. 45, is the simple gothic *Church du Saint-Esprit*, a French P. E. church, and lineal successor of the original Huguenot Church, founded in Petticoat Lane

in 1688. W. on 27th St. is the *Hotel Brotzell*, a quiet family hotel; and W. on 28th St. the *Prince George* and the *Latham*. At the S. E. cor. of 29th St. is the 17-story *Emmet Building* (*Colt & Barney*, architects), named from Dr. Thomas Addis Emmet, whose home occupied this site, and who was grandson and namesake of the famous Irish patriot. The present building is the property of Robert Emmet, another descendant, and is unique in having the owner's residence on the top floor. Directly opposite is the *Hotel Seville*.

E. on 29th St., No. 29, is the *Martha Washington Hotel*, (for women exclusively). It is a twelve-story structure, extending through to the next side-street, and containing 450 rooms. On the ground floor are the dining-room and tea-room, open to men as well as women.

Between 30th and 31st Sts., on the W. side of the avenue, stands what until lately was the home of the *Colony Club*, the most fashionable of the women's clubs.

Architecturally, it is one of the noteworthy features of Madison Ave. Its main façade, red brick, with white colonial columns, must be numbered among the late *Stanford White's* successful adaptations of a special style to suit a purpose. Interior decoration by *Elsie DeWolfc*.

E. on 32d St., No. 29, is the *Grolier Club*, (organized 1884), the chief purpose of which is to cultivate a taste for artistic book-making.

The club takes its name from Jean Grolier (1479-1565), a French bibliophile and connoisseur of book-bindings, a part of whose rare collection is one of the prized possessions of the *Bibliothèque Nationale*. From time to time the club gives interesting exhibits (admission by card only). Occasionally it publishes books that are models of typography and are sold to members only.

At 48 E. 34th St. is the *Woman's Suffrage Party* headquarters. At 36th st., N. E. cor. is the residence of the late *J. Pierpont Morgan*. Just behind, on E. 36th st. stands the *J. PIERPONT MORGAN LIBRARY, a severely classic structure of white marble, from designs by *McKim, Mead and White*.

On the S. façade, to R. and L. of entrance, are two bas-relief sculptured panels, by *A. A. Weinmann*, symbolizing, respectively, Music inspiring the Allied Arts, and Truth Enlightening the Sciences. Accompanying Music are Architecture, Sculpture, Painting and the Textiles; while Truth is accompanied by Literature, Philosophy, History, Oratory and Astronomy.

Bronze doors of Sixteenth Century Italian workmanship open into a loggia much admired for its quiet harmony. The vaulted ceiling contains decorative paintings by *H. Siddons Moxbray*, while the side walls have mosaic panelings. The Loggia contains two Fifteenth Century chairs, two dark inlaid coffers that for a while were on exhibition

in the South Kensington Museum, and a bronze portrait bust of the Marquis of Pescari, ascribed to *Benvenuto Cellini*. At the rear of the Loggia, facing the entrance, is the Librarian's room. On the left or west side is the late Mr. Morgan's private study, while on the opposite or east side is the stack room.

From floor to ceiling the walls are lined with shelves, and these, as well as the floors of the galleries giving access to them are of glass. The books, however, are not enclosed in glass, the only protection being a light ornamental grill. Special notice should be taken of the ceiling, which is a fine example of Italian Renaissance, and is from the Aldebrandini Palace in Venice. On the east wall of the room is a beautiful Fifteenth Century fire-place, and above it hangs a rare Flemish tapestry.

Among the chief features of this unrivalled private collection of literary treasures should be mentioned the famous *Ashburnham Gospels*, said to have cost Mr. Morgan over \$50,000; the *Golden Gospels*, given to Henry VIII. by Leo X. (a manuscript dating from 670, and contained in a superb binding attributed to Holbein; the *Naples Offices*, which it took the great Clovis nine years to complete, in a binding ascribed to Benvenuto Cellini; the *Prayer Book* of Charles VIII.; and a *Syrian Bible* of the year 750. There are whole shelves of Aldines and Elzevirs. The collection of Bibles includes a Hebrew Bible of 1483, two Gutenbergs and all the English Bibles from Coversdale downward. There is a complete set of the Shakespeare Folios and Quartos, and a noble collection of Elizabethan and Jacobean first editions, including Milton, Sidney, Spenser, Johnson, Sir Thomas Browne, Marvel, and Waller.

But probably the most unique part of the Morgan collection is its English manuscripts. These include nine of Scott's novels, notably *Ivanhoe*; ten volumes of Dickens' letters; Pope's *Essay on Man*; Milton's *Paradise Lost*; and practically all the manuscripts of Byron known to exist, including *Don Juan Werner* and *Manfred*. Dickens' *Christmas Carol*, Burns' *Cotter's Saturday Night*, Zola's *Nana*, and Dumas' *Trois Mousquetaires* are also features of this inimitable collection.

The library is not open to the public. Admission may sometimes be obtained by application by letter to the librarian, Miss Belle Greene.

The elevation of land betw. 34th and 42d st., 3d ave. and Broadway is called Murray Hill, from Robert Murray, in whose farm it was included.

A revolutionary battle occurred here on the 15th of September, 1776, following General Howe's victorious attack on the Continentals at Brooklyn, and Washington's retreat to Manhattan Island, landing at Fulton's Ferry, and subsequent move to Harlem Heights. The British, anticipating his move, tried to cut off the Continentals' retreat at Kip's Bay (34th st.), where they had four ships. Under the fire of the British ships, the Americans fled from their trenches to higher ground in the vicinity of 38th st. and 5th ave. Washington, hurrying S. from Harlem Heights, galloped directly into the midst of his retreating troops, shouting, "Take to the wall! Take to the cornfield!" While a desperate artillery fire was maintained from a knoll at about the present intersection of 5th ave. and 38th st., Aaron Burr guided the rallied Continentals safely through the meadows and woodlands to Harlem Heights. Mrs. Murray is said to have entertained the British Governor Tyron and Generals Cornwallis, Clinton and Howe with wine and cakes, while Washington and his troops made their escape. The last Continental soldier had scarcely passed 39th st. when the line of English was completely across the island.

At 37th St., N. W. corner, is the house of *Mrs. Anson Phelps Stokes*; N. E. corner, *Joseph DeLamar*; S. E. corner, the house of *J. P. Morgan*, adjoining his late father's residence at 36th St.

At 40th St., N. W. corner, are the *Anderson galleries*.

At 41st St., S. E. corner, is the *Aero Club*. In 41st St., at No. 40, the *Physicians' Club*, and at No. 52 the *Chemists' Club*. At No. 15 is the *Political Equality League*, a women's suffrage organization.

From 42nd to 48th sts. E. of the ave., lie the new GRAND CENTRAL TERMINAL BUILDINGS AND TRAIN YARDS.

Close by the station are three hotels all connected with the station and the subway by underground passages.

The *BELMONT (Pl. IV—E4), opposite at the cor. of 42d st. and Park ave., (*Warren and Wetmore*, architects), is large and well equipped, with pneumatic tubes, electric clocks, vacuum cleaning plant, etc. Especially used by incoming travelers. (Restaurants, p. 21). It is built of Harvard brick, resting on a limestone base and broken by balconies with terra cotta trim.

Interior: The *Rotunda* is finished in imitation Caen stone and jasper marble; the *Main Dining Room* has a large panel decoration between the windows by *Henri Guillaume* and *M. Picard*; the *Palm Garden* is finished in Caen stone, with monolithic columns and pilasters of Durance marble; the dome and pendentives are enriched by paintings of *Titania's Dance*, from the "Mid-summer Night's Dream" (*M. Picard*, artist).

The MANHATTAN (Pl. IV—E3), at the corner of 42d st. and Madison ave. (p. 10) has recently been entirely renovated. It has mural decorations by well-known painters. (*Henry J. Hardenburg*, arch.) The house is extremely comfortable. Much patronized by politicians.

It contains a number of interesting mural decorations by well known artists. In the lobby are a frieze representing *The Triumph of Manhattan*, and a panel, *The Gods of Greece*, both by *C. Y. Turner*; also lunette by *Kenyon Cox*, *Peace and Plenty*. In the restaurant is a landscape frieze, by *Frederic Crowninshield*. In the bar-room, *The Dutch Water Gate*, by *Charles M. Shean*.

The *BILTMORE (Pl. IV—E3), one of the new so-called "Terminal Buildings" at 43rd and Madison ave., entrance on Vanderbilt ave. (*Warren and Wetmore*, architects) is the newest and perhaps most beautiful of New York hotels. The style is modernized Italian Renaissance, and the material granite, limestone, terra-cotta and brick. The hotel is brought into harmony with the other buildings of the group by being recessed, on the Vanderbilt ave. side above the 6th story, in

a court which divides the upper portion of the building into two towers. The court forms a charming garden with pergolas and growing flowers. Tea is served here.

The interior is decorated and furnished in excellent taste by *W. & J. Sloane*.

The *Main Dining Room* is especially beautiful. Pilasters of pink-veined Norwegian marble run to a ceiling of gold, gray and white. The hangings and upholstery are dark red, and the furniture dark oak. Three crystal electroliers light the room. The *Lobby* and *Palm Room* are in Caen stone. On the 4th floor is a wonderful *Presidential Suite*, entered by a private elevator from the station. The *Ball Room* on the 22nd story is 3 stories in height, decorated in gold and blue. The *Banquet Room* on the Madison ave. side of the same floor is in Italian Renaissance style, with walls of Caen stone and two columns of green Cipollino marble. The hotel being built directly over the incoming station, lacks the basement room usual to a hotel, and is somewhat differently arranged. The house contains every convenience and device for comfort; no crowding, no noise, no dust, all kinds of electric and pneumatic service, vacuum cleaning, special ventilation, specially filtered soft water for bathing, baseboards marble, elevator shafts stone, etc., Turkish baths, swimming pools, gymnasiums, hospital and operating room with doctor and nurses.

On the walls of the main floor are nine valuable old tapestries; in the main corridor east, two renaissance tapestries, (1) Warriors; (2) A Court Scene; at west end of main corridor, a Louis XIV tapestry (3) The Marriage Procession; at entrance to the main dining-room (4) Fire as the Source of Abundance; in north and south corridors, (5) Venus rising from the sea, (6) The Marriage of Cupid and Psyche; in south corridor facing office, three Medici tapestries, (7) Venus escorting Aeneas from Troy, (8) The Interview between Venus and Jupiter, (9) The Departure of Aeneas from Carthage.

Directly N. of the Biltmore on Vanderbilt ave. are two more of the "Terminal group buildings," the *Yale Club House* at the N. W. cor., and the *Vanderbilt Concourse Office Building* at the S. W. cor. of 45th st.

At the S. E. cor. of 44th St. stands the *Church of St. Bartholomew* (P. E.), built in Lombardo-gothic style, with a lofty, decorative front and a cupola tower, with open belfrey (*James Renwick*, architect). Its congregation is one of the wealthiest in the city, including among its members several of the Vanderbilt family.

St. Bartholomew's was organized in 1855, in Lafayette Pl. The present structure dates from 1876. Its chief architectural feature, however, is its modern portico, with elaborate bas-reliefs and three pairs of *BRONZE DOORS, that some critics regard as the finest of their kind in the city. The materials of the portico include shafts of cipollino, panels of darker green-veined marble, and red sandstone delicately fluted.

Three sculptors were entrusted with the sculptures of the three entrances and doors: South Door, *Herbert Adams*; North Door, *Philip Martigny*; Middle Door, *Daniel C. French*, who took as associate *Andrew O'Connor*. The details of the bas-reliefs on the doors themselves and the stone carvings above them are sufficiently obvious, without specific explanation, and well repay careful examination; the middle pair of doors, for example, contain in their several panels: 1. Scenes from the life of Christ, the Annunciation, the Adoration, etc.; 2. figures symbolizing the Delphic Oracle, the Lybian Oracle,

etc.; 3. figures representing the Four Evangelists, Matthew and Luke on left, John and Mark on right; 4. The Prophets, Jeremiah, Nehemiah, Isaiah and Joel. The portico is dedicated "to the glory of God and in loving memory of Cornelius Vanderbilt." They were the gift of his wife and children.

The interior is polychrome; the Triforium, gallery and clerestory are carried on a series of massive columns of polished Scotch granite. There are some fine memorial windows; and over the altar a fine altar-piece, *The Transfiguration*, by the late *Francis Lathrop*.

The present St. Bartholomew's is soon to be vacated, plans for a new edifice at 50th St. and Park Ave. having already been prepared. The bronze doors, however, and other art features will be transferred to the new structure.

At 45th st. are the *Tiffany Studios* on the S. E. cor. Public exhibits of new examples of windows, etc., in "Favrile Glass," an invention of Louis C. Tiffany, are not infrequently given (free to the public). At the N. E. cor. is the *Railroad Branch of the Y. M. C. A.* (p. 83).

At 46th st. on Madison ave. is the **RITZ CARLTON HOTEL* (Pl. IV—E2), one of the chain of 18 Ritz hotels extending all over the world, managed by a central company. Largely patronized by foreigners of distinction. The building is beautiful in architecture, decoration, and furnishing. (*Warren and Wetmore*, architects.)

The Palm Room, the Main Restaurant, the Ball Room, Banquet Room, and the State Suites in the addition built in 1912 are worth seeing. The service is perfect. The simplicity and good taste of this hotel are in marked contrast to the extravagant ostentation upon which some other of the large New York hotels pride themselves.

At the N. E. cor. of 49th st. and Madison ave., on the avenue façade of the *New Weston Hotel*, is a *Tablet* marking the second site of Columbia College.

At 50th st., back of St. Patrick's Cathedral, is the *House of the Archbishop of New York*; across the street is the triple residential mansion formerly occupied by *Henry Villard* and *Whitelaw Reid*, the design of which was copied from a Florentine palace.

At 59th st. is the *Lenox Lyceum*, devoted to fairs, exhibitions, and similar entertainments.

VI. Fourth Avenue and Park Avenue North to Fifty-Ninth Street

FOURTH AVENUE begins at the N. end of the Bowery, at Cooper square, and runs to 34th street, where it changes its name to Park avenue, which, interrupted by the Grand Central Station (42d to 45th st.), continues to the Harlem River.

4th ave., betw. 19th and 30th sts., offers a fine opportunity for viewing the huge modern loft buildings which are peculiarly American architecture. During the last two years some 15 of these buildings from 15 to 20 stories in height have sprung up. A partial list includes the *Everett Building* (16 stories), at 17th st., N. W. cor.; *Germania Life Insurance*

Building (20 stories), at 17th st., N. E. cor.; *Clarendon Building* (20 stories), at 18th st., S. E. cor.; *American Woolen Building* (19 stories), at 18th st., N. E. cor.; *McClure Building* (16 stories), at 20th st., N. E. cor.; *Eagle Building* (20 stories), at 21st st., S. E. cor.; *Mills & Gibb Building* (14 stories), at 22d st., N. W. cor.; *Ashland Building* (20 stories), at 24th st., S. E. cor.; *Hess Building* (20 stories), at 26th st., S. W. cor.; *Passavant Building* (16 stories), at 30th st., S. W. cor.

At the S. E. cor. of 20th st. stands *All Soul's Unitarian Church*, organized in 1819; the present building was erected in 1858. William Cullen Bryant, Peter Cooper and Joseph H. Choate worshipped here.

All Souls' is architecturally a conspicuous structure, being built of Caen stone and red brick laid alternately in horizontal courses. In form it is a Greek cross, and is surmounted by a dome. It is said to be the earliest example of Byzantine architecture in New York. In the rear, on 20th st., is the parsonage, built of the same materials and harmonizing in general design.

The church is open daily through the door on 20th st. It contains a full-length bas-relief in bronze of the former pastor, Dr. Henry W. Bellevue, by *Augustus St. Gaudens*; it is considered by some critics as one of this sculptor's finest achievements.

At 21st St., N. E. corner, is the *Calvary Episcopal Church*, a brown-stone, three gabled structure, in early English style, erected in 1847 at a cost of \$80,000. (*James Renwick*, arch.)

The interior is interesting. Note especially the lofty groined roof, supported on slender columns; the windows also deserve attention, especially the one behind the altar; it is a large, monochrome window, of rich crimson glass, in five panels, forming a semi-circle. It represents Mount Calvary, and the time is early morning, with the sun just appearing over the horizon. The church is open daily.

Three low buildings and one sky-scraper mark the four corner of 22d St.: on the N. W. corner, the *Mills and Gibb office building*; S. W. corner, the *Bank for Savings*, the first savings bank in the city; S. E. corner, the *Church Mission House*; and on the N. E. corner, the *United Charities Building*, erected by *John S. Kennedy*, containing various charitable organizations, including the *Charities Organization Society*, the *Association for Improving the Condition of the Poor*, and the *Children's Aid Society*. Here are also the offices of the *Outlook* and the *Survey* magazines and the *School of Philanthropy*, a training school for social and civic workers, conducted by the Charities Organization Society, offering a two-year course and affiliated with Columbia University.

The *Charities Organization Society* gives relief to poor families after careful investigations made by trained workers. Twelve district offices are distributed through the city, and a woodyard and a laundry are maintained to afford work for able-bodied unemployed applicants. At the central office at 105 E. 22d st., the Joint Application Bureau (carried on jointly with the New York Association for Improving the Condition of the Poor) is open from 9 a. m. to midnight for immediate

relief and later investigation and assistance to homeless applicants. A Social Service Exchange keeps on file the records of all applicants for relief at the various agencies and societies, and under certain conditions gives information to other societies.

The *New York Association for Improving the Condition of the Poor* (organized 1843, incorporated 1848) is supported entirely by gifts. While it maintains an active Department of Relief (open from 9 a. m. to midnight), and the Joint Application Bureau (in conjunction with the Charity Organization Society), its most interesting features are investigations into the causes of poverty and experiments in preventive relief. It supports the Sea Breeze Hospital at West Coney Island for little children with tuberculosis of the bones and glands. The salt-air treatment for non-pulmonary tuberculosis has been excellently demonstrated here. The home treatment of tuberculosis is being worked out in the East River Homes in E. 78th st. by John Jay Park (p. 339). An effort to reduce the cost of living is being made by experiments in co-operative buying. The Department of Child Welfare supervises the school luncheons now being served at cost price in seventeen of the grade schools. It also promotes the increase of dental work and nose and throat surgery among school children.

The *New York City Mission and Tract Society* (organized 1827) holds religious services in various mission churches in the poorer districts and maintains philanthropic activities.

The *American Missionary Association* (organized 1846) supports missions all over the world.

The building of the *Society for the Prevention of Cruelty to Children* occupies the northern portion of the block.

This society, founded in 1875 through the instrumentality of Henry Bergh, founder of the Society for the Prevention of Cruelty to Animals, is said to owe its origin to a curious circumstance. In 1874, a social worker in the slums found a woman dying in an east side tenement, who said that she could die quite happy, but for the nightly screams of a little girl known as Mary Ellen, whose stepmother habitually beat her. The social worker applied first to the police, but was told that she lacked sufficient evidence; next she tried the charitable organizations, but the case lay outside their jurisdiction; private philanthropists said that "it was dangerous to interfere between parent and child." At last she appealed to Mr. Bergh, with the result that Mary Ellen was rescued, the stepmother received a prison sentence, and the society was so overrun with similar appeals that its own legitimate work was hampered. The sequel was the founding of the new society, which within the past 39 years has received and investigated more than 326,000 complaints, cared for upward of 980,000 children, and prosecuted more than 150,000 cases.

From 23rd to 24th sts., the W. side of the ave. is taken up by the rear of the *Metropolitan Life Insurance Building* (p. 206), and from 27th to 28th sts. by the rear of *Madison Square Garden* (p. 209).

At 33d st. is *Park Avenue Hotel* (p. 9). This building, erected by A. T. Stewart, was an early experiment in working-women's hotels; but at that time such a hotel could not be made to pay. (*John Kellum, Architect*).

The huge barracks, on the E. side, facing on 34th st. is the *Armory of the 71st Regiment* and the *First Signal Corps*. The original armory was burned in 1902. The present structure is valued at \$450,000 and the land at \$1,220,000. The headquarters of the First Brigade is here.

Opposite is the **VANDEPBILT HOTEL* (*Warren and Wetmore,*

architects). Guides for the building are provided at the office (fee expected). The house is built in 18th century style of architecture and is designed and furnished in excellent taste. It offers special facilities for automobile parties, dressing rooms on Mezzanine Floor, garage for guests' cars, touring cars rented by the week, day, or hour. special suite for private entertainments (rates upon request), etc. (Rates, p. 7; Restaurant, p. 20.)

Note especially the terra-cotta Grill Room, the Lounge and Entrance Lobby, and the Japanese Room. In the Lounge is a Relief Frieze sculptured by *Beatrice Astor Chandler*.

Opposite, N. W. corner of 34th St., is the Unitarian *Church of the Messiah*.

At 34th St., 4th Ave. changes its name to PARK AVENUE and widens into a broad thoroughfare with all car tracks beneath the surface, and charming beds of shrubbery in the center. Betw. 34th and 96th sts. 8 are thus enclosed. The surface cars run in a tunnel from 34th st. to 42nd st., where they emerge and continue on Madison ave., via 42nd st. Beneath this tunnel is the tunnel of the subway which after following 42nd st. across from Times Square here turns S. Dipping under both these tunnels is that of the Pennsylvania railroad crossing the city at 32nd and 33rd sts.

In one of the park plots above 37th st. is a tablet to *Mary Lindley Murray* (p. 211).

At 40th st. is *Murray Hill Hotel* (p. 10), and on 42d st. the *Belmont Hotel* (description, p. 212; rates, p. 10; restaurants, p. 21).

Park ave. loses the blocks from 42nd to 50th sts., the street being filled in by the Grand Central Terminal and track yards.

Above 52nd st., Park ave. is a delightful street with gardens down the center over the sunken railroad tracks of the New York Central, and huge, beautiful, modern apartment houses on either side.

At the S. W. cor. of Park ave. and 59th st. is the *Board of Education Building*. It contains portraits of De Witt Clinton and former members of the Board. Opposite, S. E. cor., is the home of the *Arion Society*, a musical club formed in 1854 by fourteen seceding members of the *Deutscher Liederkranz*.

The lower story is of Berea sandstone; the remainder of buff brick and terra cotta. At the upper elevation are two heroic groups by *Alois Locher*: 1. On Park ave. side, Arion on a huge shell, borne by dolphins and accompanied by tritons; 2. On 59th side, Prince Carnival with Terpsichore and the Genius of Music.

VII. Irving Place and Lexington Avenue North to Fifty-Ninth Street

Irving Place begins at E. 14th st., one block E. of 4th ave., and runs N. to Gramercy Park, at E. 20th st. On the other side of Gramercy Park at E. 22d st., Lexington ave. begins, running N. to the Harlem river at 132nd st. Irving Place has changed from a fashionable residence district to a street lined with loft buildings.

The block on 14th st., facing Irving place, was half a century ago the centre of New York's operatic and theatre district. A few of the old houses still survive, but cater to a different element, the street being now an amusement centre for the motley intermixture of the east side.

On the N. E. cor. of Irving place is the old *Academy of Music*, dating from 1854, the home of opera in New York until 1883 (see p. 54). It is now a photoplay house.

Adjoining the Academy of Music on the east is the un-
gainly, red brick structure, *Tammany Hall*, the fourth home of the Tammany Society, the chief stronghold of the Democratic party in New York (see p. xxiv).

History. The origin of the society's name goes back to one Tamanend, an Indian chief of the Delaware tribe famed for his virtues and wisdom. The society itself grew out of an earlier association, the Sons of Liberty, an active member of which, William Mooney, founded in 1789 the "Secret Society of St. Tammany." In 1811 the first building was erected at the corner of Frankfort St. and Park Row, and after two other removals the society moved to its present home in 1867. The original purpose of the organization was purely benevolent. Its first active participation in politics was in 1800 when it helped to carry New York for Jefferson. The first of the famous Tammany "bosses" was the notorious William M. Tweed. His successors have been John Kelly, Richard Croker, Lewis Nixon and Charles F. Murphy.

The society possesses some valuable historical paintings and prints. The "Wigwam," on the upper floor, contains the emblems of the society. Note above the cornice, the statue of St. Tammany, by *Ernest Plassmann*.

On 14th st., W. of Irving pl., at No. 109, the main office of Steinway and Sons, piano manufacturers, was formerly *Steinway Hall*, the most famous concert hall in America. The auditorium was in the rear extending 100 ft. on 15th st., and had a seating capacity of 2500. It first opened in October, 1866, with a concert including Mme. Parepa and Carl Rosa. Other famous occasions were the Theodore Thomas concerts, Charles Dickens' readings, lectures by Du Chaillu, the explorer, and Christine Nilsson's American debut. The hall closed in 1890, the firm needing the space for business purposes. The 14th street entrance is still unchanged.

Irving Place (named from Washington Irving) runs north six blocks, terminating at Gramercy Park. At 15th St., S. W. cor., is the *Irving Place Theatre* (p. 62).

It occupies the site of the old Irving Hall (1860), in which George Christy's Minstrels, Mme. Parepa-Rosa, Artemus Ward, and other famous performers were seen. The hall was torn down in 1888 and the *Deutsches Theater* was erected by Gustave Amberg, former manager of the Thalia Theatre. The name was changed to the Irving Place Theatre by Heinrich Conrad in 1893. It is a high class German play-house.

The *Consolidated Gas Co.*, across the street, has erected a 13-story building around and about the original 7-story building. The upper floors of the center of the structure do not rest on the old building, but are hung from huge steel cross-girders, 63 ft. 8 in. long, weighing each 40 tons and themselves resting on steel columns, bedded in concrete footings.

West on 15th St., No. 109, is the original home of the Century Club, now the *Brewers' Exchange*. No. 105, a quaint little house standing far back from the street, was the home of Richard Watson Gilder. It was here that the *Authors' Club* was founded. Diagonally opposite is the *Hotel America*, a favorite resort of South Americans.

At 16th St., N. W. cor., the *Borgfeldt Building* occupies the site of the Westminster Hotel, named after the Duke of Westminster, whose coat of arms adorned its table service, stationery and stained glass windows. It numbered among its guests Dickens, Mme. Parepa-Rosa and Professors Huxley and Tyndall.

The large new building between 16th and 17th Sts., on the same side, is the WASHINGTON IRVING HIGH SCHOOL, one of the finest school buildings in the country. On the first floor is a large auditorium. The building contains admirably arranged classrooms, laboratories, etc. The equipment is excellent. The school has over 5000 students, and ranks high among educational institutions. At 17th st. S. W., stands the oldest existing building on Irving Place, popularly known as Irving House.

The present owners say that they have no knowledge of the house ever having been occupied by Washington Irving. Hemstreet, however, states explicitly that it was once the home of John T. Irving, a nephew of the author. Here, in his later days, Irving spent some time, and in the large room on the ground floor he wrote portions of *Oliver Goldsmith* and the *Life of Mahomet*, and arranged the notes for his last work, the *Life of Washington*.

At No. 55, five houses north, "O. Henry" lived for a time. Opposite, S. E. cor. of 18th St., are the extensive Huyler's Chocolate Works, headquarters of the well known chain of

Huyler's Candy Stores. Beyond, at No. 142 East 18th St., is the *Stuyvesant*, one of New York's pioneer apartment houses (1869), and for many years the home of Bayard Taylor.

E. on 19th St. is a colony of wealthy artists and architects, known colloquially as "Pomander Walk." Many old houses and stables have been remodeled into quaint studios, suggestive of a block in some old Dutch or Flemish town. On the S. side is the *Pen-and-Brush Club*.

*GRAMERCY PARK (Pl.—C4), lying betw. 20th and 21st st., 3rd and 4th aves., is a private park, surrounded by an iron fence. Only members of the association made up of the property owners who face the park and contribute to its maintenance are entitled to keys to the enclosure, but residents of adjacent streets, if properly accredited, may acquire the privilege upon payment of \$30.00 per year.

The name of the park is said to be derived from *Krom Moerasje* (Crooked Little Swamp), formed by Cedar Creek, which formerly flowed from Madison Square to the East River. In 1780 the present park formed part of a 20 acre farm, known as Gramercy Seat, belonging to James Duane, once Mayor of the city. Later it was owned by Samuel B. Ruggles, who set aside 42 lots (December, 1831) as a private park. See inscription in sidewalk at the west side of enclosure.

Many of the houses on and near Gramercy Park have interesting associations. To the W. on 20th st., the rectory of All Soul's Church was for many years the home of Dr. Henry W. Bellows (1814-82), one of New York's leading clergymen of his period. No. 15 Gramercy Park, now the *National Arts Club*, was formerly the home of Samuel J. Tilden, one of the founders of the New York Public Library. Note on façade the terra cotta portrait madallions of Shakespeare, Dante, Milton, Goethe and Franklin. No. 16, former residence of Valentine G. Hall, is the *Players' Club*, founded in 1888 for "the promotion of social intercourse between the representative members of the dramatic profession and of the kindred professions of literature, painting, sculpture and music." The club-house was the gift of Edwin Booth, who made his home in the upper front room. It is still preserved exactly as he left it at his death. The club possesses a valuable collection of histrionic relics, including Booth's Shakespearean costumes, prompt-books, and private library. Admission by member's card only. The club has one annual Ladies' Day on April 23d (Shakespeare's birthday).

At No. 17 lived James W. Gerard, a distinguished lawyer; it is now the *Technology Club*. No. 18, corner of Irving Place, once owned by Luther C. Clark, the banker, is now the *Columbia University Club*, with a membership of over 1000. No. 21, second house east of Irving Place, was the residence of John Bigelow, once U. S. Minister to France, and joint editor, with Bryant, of the *N. Y. Evening Post*. The *Hotel Irving*, Nos. 25-27, is one of the best of the few down-town hotels.

On the E. side, the high *Gramercy Park Building* is one of the city's well-known apartment houses.

On the upper side of the Park, at the N. E. corner of Lexington Ave., a large apartment occupies the site of the homes of Cyrus W. and David Dudley Field. Opposite, on the N. W. corner, is the *Princeton Club*, which, however, will soon move away, having recently acquired land at the N. E. corner of 58th St. and Park Ave. The present club-house was formerly the residence of Stanford White. It was on the steps of the adjoining house that David Graham Phillips, the novelist, was murdered in 1911. Further W. is the rectory of Calvary Church, the former home of many distinguished clergymen, among others Dr. Arthur C. Coxe, later Bishop of Western New York, and Dr. Henry Satterlee, afterwards Bishop of Washington.

Diagonally opposite, No. 1 Gramercy Park, is the house once occupied by Dr. Valentine Mott, a distinguished physician (see tablet in Bellevue Hospital). During the Civil War, the Comte de Paris was here entertained.

The small but exquisite office building at the S. W. corner of 22d St. belongs to the *Russell Sage Foundation*, an institution aiming at the improvement of social and living conditions in the United States. The civic library on the top floor is especially full and valuable. It contains over 12,000 volumes and 15,000 pamphlets. Free to the public on week-days from 9:45 a.m. to 10 p.m.

The large dwelling-house on the opposite corner, No. 9 Lexington ave., was successively the home of Peter Cooper and of his son-in-law, Abraham S. Hewitt. E. on the upper side of 22d st. is the new *Children's Court* (1914), a gray limestone structure with an Ionic façade. Beyond is the Swedish Lutheran *Gustavus Adolphus Church*, dating from 1887.

At S. E. cor. of Lexington ave. and 23d st. is the venerable Gothic structure of the *College of the City of New York*, unoccupied since that institution moved uptown to its present home on St. Nicholas Terrace (p. 344).

Between 25th and 26th Sts., on the W. side, is situated the armory of the 69th Regiment. The land is valued at \$940,000 and the building at \$350,000.

The many important battles of the Civil War, in which the 69th Regiment took part are inscribed on the main façade of the Armory. This regiment is recruited mainly from the Irish-Americans. In 1860 it refused to obey the order to march in a parade in honor of the Prince of Wales (later Edward VII), on the occasion of his visit to America.

Between 26th and 28th Sts., and adjacent side-streets, lies the Armenian colony. There are three Armenian restaurants,

several Armenian clubs, and numerous shops (among others, the headquarters of Dr. Dadirian's "Zoolak").

At No. 123 Lexington Ave., between 28th and 29th Sts., President Chester A. Arthur took the oath of office as President of the United States on September 19, 1881.

On the S. W. corner is the *First Moravian Church*, established 1748.

On the N. W. corner of 30th St. is the *School of Applied Design for Women*, a beautiful modern structure, designed by *Pell & Corbett*. The wall of the lower stories is of limestone, on a base of Concord gray granite; the upper story is of light-face brick, with shafts of Quincy green granite.

Half-way, the two façades are adorned with a frieze copied from the famous Elgin Marbles, once the frieze of the Parthenon. These reproductions were cast from the copies in the Metropolitan Museum, and restored in accordance with the most recent archaeological views. They are the same size as the originals and are placed at the same level. The procession leads up to the seated gods, above the main entrance.

At 35th St., S. E. corner, stands the *Packard Commercial Institute*, an adaptation of the American Colonial or Georgian style, built of Indiana limestone and Green River granite.

Packard Institute was founded in 1858 by S. S. Packard, and started in the then new building of Cooper Union. In 1863 it moved to its own quarters at Broadway and 22d St., and after several removals, took over the old building of the College of Physicians and Surgeons at 23d St. and 4th Ave., whence it went to its present home. Its scope is now greatly enlarged and it has accommodation for over 600 students.

From 46th to 47th Sts. is the *Grand Central Palace*, one of the new Terminal Buildings, with a large exhibition hall and several smaller ones.

From 48th to 49th Sts. are the *Adams Express Co.* offices.

At 49th St. is the 8-story *Bible Teachers' Training School*.

At the corner of 52d St. is the *Young Women's Christian Association*, and opposite the *Swedish M. E. Church*. At No. 106 E. 52d St., near Park Ave., is the *Woman's University Club Building*.

At 55th St. is a synagogue belonging to the *Congregation Shaar Hashomayim*. Its former rabbi was *Alexander Kohut*. The *Babies' Hospital* at 55th St., for children under 3 years, has a capacity of 75 beds. Visitors welcome Friday, 2.30 to 5 p. m. It operates a dispensary; a training school for nurses, and a country branch at Oceanic, N. J.

At 126 E. 59th St., W. of the Ave., is the *New York Orthopedic Dispensary and Hospital*, with a capacity of 65 beds, for the study and treatment of diseases of the spine,

hip joint, and other bones and joints. On the N. side of the same block is the "*Light House*" of the *New York Association for the Blind*, with salesrooms for the work of the blind.

VIII. Midtown New York East of Lexington Avenue

(Between Lexington Avenue and the East River)

The remaining sts. on the E. side, running N. from E. Houston st. to the Bronx, the Harlem or the East River are: *Third ave.*, from 395 Bowery across the Harlem River to Pelham ave. in the Bronx; *Second ave.*, from E. Houston st. to the Harlem River at 129th st.; *First ave.*, from E. Houston st. to the Harlem River at 127th st.; *Ave. A*, from E. Houston st. to the East River at 93rd st, cut out by the river from 23rd to 54th sts.; *Ave. B* (known also as *East End ave.* fr. 79th to 89th sts.), from E. Houston St. to East River at 89th st. (cut out by the river betw. 22nd and 72nd sts.); *Ave. C*, from E. Houston st. to East River at 18th st.; and *Ave. D*, from E. Houston st. to the East River at 16th st.

These streets are lined with long rows of tenement houses, with small retail shops on the ground floor. The elevated lines on 2nd and 3rd aves., the heavy carting traffic, the vendors' wagons and push-carts, the sidewalk markets, and the crowds of pedestrians, all help to create a noise and confusion that make these thoroughfares unattractive. 2nd ave. is largely inhabited by Germans. 1st ave. is somewhat rough and popular with "gangs." The upper end of all these streets is populated by Italians to such an extent that the neighborhood is called "Little Italy."

A few interesting old buildings remain in the vicinity of STUYVESANT SQUARE (area about 4 acres), betw. 15th and 17th sts. Second ave. passes through the middle. On the E. and W. respectively, are Livingston and Rutherford pls. This square was formed from part of the original Stuyvesant farm and was for a time, like Gramercy Park, a private park.

Two blocks south, at No. 180 2d Ave., stands the former home of President Buchanan, now a relief house for Polish emigrants. At the N. E. cor. of 2d Ave. and 13th St. is the *N. Y. Eye and Ear Infirmary*.

This institution dates from 1822; present building, 1893; Schermerhorn Pavilion, 1902. It gives free treatment to anyone certified by a physician as unable to pay. Capacity, 175 beds.

On E. 14th St., No. 414, is *Grace Chapel* (P. E.) and *Dispensary*, a modern French Gothic structure, designed by *Barney & Chapman*.

Over the entrance is a bronze lunette in high relief, representing "Christ Healing the Sick." Among the activities of this branch of Grace Church are an industrial school, gymnasium and swimming baths, a club house in E. 13th St., and the *Grace Chapel Music School*.

Abutting on the park, S. E. cor. of 15th St., is the *Hebrew Technical School for Girls*. See in auditorium a large mural panel, by *F. L. Stoddard*, representing Womanhood. On the W. side of the park, 15th St. and Rutherford Pl., the quaint brick building of the *Friends' Meeting House* (formerly on Pearl and Rose Sts.) At Rutherford Pl. and 16th St. stands *St. George's Church* (1845-48), successor to *St. George's Chapel*, formerly on Beekman St.

The original Chapel of St. George (one of the Chapels of Trinity Parish), dates from 1748. The first contribution to the fund which built it was made by Admiral Sir Peter Warren; the Archbishop of Canterbury was also among the donors. The ground occupied by the present edifice was donated by Peter G. Stuyvesant in 1846; the first church built upon it was burned in 1865, and the present one erected in 1867. The present church conducts extensive religious and charitable activities, including an Evening Trade School for Boys, a Kindergarten, St. George's Cottage, Rockaway Park (a summer home for poor parishioners), and a summer camp for boys, named *Camp Rainsford*, in honor of the Rev. Dr. Rainsford, whose zealous ministry did much to give the church its present strength and prominence.

Diagonally across, N. W. cor. of 2d Ave. and 17th St., is the *Lying-In Hospital*, a maternity hospital, with a capacity of 196 beds and a far-reaching out-door department. The present admirably equipped hospital building was largely due to the donations of the late J. Pierpont Morgan (*R. H. Robertson*, Architect).

This hospital was organized in December, 1798. A consistent feature of its work has been the aiding of women in their own homes, with the result that, inclusive of indoor and outdoor service, the Society cares for over seven per cent. of the annual births in the Borough of Manhattan, and claims a maternity mortality of less than one-half of one per cent. of the cases treated.

East on 17th St., No. 330, one of the early apartment houses in this section, was once a literary colony, numbering among its tenants Richard Grant White, Henry Cuyler Bunner, former editor of *Puck*, and Professor Brander Matthews.

This section of the city forms the chief center of Manhattan public and private hospitals. E. from Stuyvesant Sq., at the foot of 16th St., is the *Willard Parker Hospital*, a group of pavilions to which Bellevue Hospital consigns the contagious cases. A new eight-story pavilion is now in course of construction. N. from Stuyvesant Sq., on 2d Ave., cor. 19th St., is the *N. Y. Skin and Cancer Hospital* (incor. 1882), with a capacity of 100 beds and an out-patient department which cares for far the largest number of patients. Annual average, over 30,000 cases.

Just below 14th St., on the E. side, is the *New York Eye and Ear Infirmary*, with a capacity of 175 beds and a special pavilion for the treatment of contagious ophthalmia. The *New York Infirmary for Women and Children*, at 321 E. 15th St., just back of Stuyvesant Park, for medical and maternity cases, is in the charge of women physicians. The *New York Post-Graduate Medical School and Hospital*, at 2nd Ave. and 20th St., was founded by the Post-Graduate Faculty of the University of New York to offer graduate work to advanced students.

***BELLEVUE HOSPITAL**, at the corner of 26th st. and 1st ave., extends over to the river and back to 29th st. covering 11½ A. The hospital is under the Dept. of Charities (p. 28) and receives the destitute, sick and injured of the city, excepting contagious disease patients, who are sent to the Willard Parker and the Scarlet Fever Hospital (under Board of Health, p. 29), at the ft. of 16th st. Bellevue has a capacity of 1235 beds, being the largest hospital in the city and one of the largest in the world. Visiting days are: Mon., Wed., Fri., 6 p. m. to 8 p. m.; Tues., Thurs., Sat., Sun., 1 a. m. to 4 p. m.

The city hospital, previous to 1810, was in City Hall Park. In 1860 the first ambulance service in the world was inaugurated here. The Main or *Grey Stone Building* was the original Bellevue Hospital (so named because the land it occupies was once the Belle Vue Farm), and its corner stone was laid in 1812. The portico at the main entrance is decorated with a wrought-iron railing, from the Federal Hall balcony where Washington delivered his Inaugural Address (p. 127).

In the lobby of the Main Building are a number of Memorial Tablets to famous New York physicians of former generations: (1) Dr. Austin Flint, 1812-1886; (2) Dr. Alfred L. Loomis, 1830-1895; (3) Dr. Valentine Mott, 1785-1865; (4) Dr. Louis Albert Sayer, 1820-1900; (5) Dr. James Rushmore Wood, 1816-1882.

The hospital is being gradually rebuilt, the old buildings being one by one replaced by new ones. In time the hospital will be ideally arranged. The new buildings already erected and in use are on the riverside. When the plans are fully realized the capacity will be 2,200 beds. The buildings will be connected, but arranged in wings around courtyards. One wing in each group will be lower than the others, to give a better exposure to the courts. The roofs will be utilized for roof gardens and open-air wards. The alcoholic and psychopathic wards will be especially fine. The main entrance will be on 1st ave. instead of as at present on 26th st.

In the same street are the buildings of the *Faculty of Medicine*, with the *Loomis Laboratory* attached. The laboratory, costing \$100,000, was donated on condition that the name of the donor be kept secret.

At the end of the street are the pier and offices of the Commissioner of Public Charities (p. 28).

Betw. the pier and Bellevue is the old Morgue (N. side), a gloomy one-story structure, with a dome-shaped roof. The new mortuary chambers are in the recently finished addition at the N. side of the hospital grounds.

The *New York University and Bellevue Hospital Medical College*, at 26th St. and 3rd Ave., is housed in four build-

ings; the *College Building*, erected by the Bellevue Hospital Medical College in 1897, and later transferred to New York University; the *Carnegie Laboratory*, 1885; the *New Laboratory Building*, built by the University in 1903; and the *Carnegie Laboratory Extension*, all connected. The *Edward N. Gibbs Memorial X-Ray Laboratory* occupies the entire basement of the Carnegie Laboratory Extension. Other laboratories are those of Chemistry, Bacteriology, Pathology, and Pharmacology.

The large, plain brick buildings on 1st Ave., betw. 27th and 28th Sts., belong to the *Cornell University Medical School*.

The shore along by 34th st. was formerly called KIP'S BAY, from Jacob Kip, who owned a farm here about 1655. It was here that the British landed, Sept. 15, 1776, when they took possession of Manhattan Island.

At 45th St. and 1st Ave. was formerly *Artillery Park*, the scene of Nathan Hale's execution.

Beekman Place, betw. 49th and 51st Sts., on the riverbank, is a quiet spot, where the old residences have not been replaced by tenements.

The name preserves the memory of the old *Beekman House* built in 1763, by William Beekman, which during the Revolution became Headquarters of Howe, Clinton, and Carleton. It was here, in a greenhouse, that Nathan Hale was tried as a spy.

E. 59th st. is the main crosstown street of this section, ending in the Queensboro Bridge (Pl. I—C3). This neighborhood to the N. is called YORKVILLE, from a village on the old Post Road.

The *Volunteer Firemen's Association* (open free daily), at 220 E. 59th st., has a collection of old fire apparatus and other relics. At the corner of 3rd ave. and 59th st. is *Bloomingdale's Department Store*, carrying popular-priced goods. Under *Queensboro Bridge*, at the foot of the street, is a *Public Market*. The *View* up and down the river from the bridge entrance is worth seeing.

IX. Midtown New York West of Fifth Avenue and Broadway

(Between these Streets and the Hudson River)

A. SIXTH AVENUE

Sixth Avenue, the first parallel to 5th Ave. on the W., runs N. from Carmine St., near Washington Square, to W. 59th St.; beyond the park it becomes Lenox Ave. The 6th Ave. elevated runs the entire length (change at 50th St. to shuttle car for 58th St.) The lower part of the St. was a part of the 14th St. shopping district, but the only larger store left is the *Greenhut Company* (formerly the Siegel-Cooper and the Greenhut stores), betw. 18th and 19th sts.

Note the curious angles formed by the cross streets on the west side, from Carmine to 11th St., necessitated by the original plan of *Greenwich Village* (p. 160), 4th St., for example, bending northward, and 11th St. bending to the south, so that they presently intersect at right angles

9th St. stops at 6th Ave. At 8th St. *Greenwich Ave.*, part of the old pre-Revolutionary Inland Road to Greenwich, branches off to the N. W., forming with 6th Ave. and 10th St. a triangle occupied by the *Jefferson Market Police Court*, with its prison and market from which it is named (the only surviving public market not on the waterfront).

The Court House is a familiar landmark, a red brick structure, with a circular tower at its upper corner, surmounted by a pyramidal top. One of the city night courts is held here (9 p.m.) and offers an interesting glimpse of the sordid side of city life. The building also contains the rooms of the *Exempt Firemen's Organization*, containing a curious collection of old fire apparatus, pictures, etc. (Open to the public, free; entrance No. 10 Greenwich Ave.).

N. of the Court House, note two curious little alleys, *Patchen Place*, reached from 10th St., and *Milligan Court*, reached through a three-foot opening on 6th Ave., adjoining a saloon; they are interesting survivals of portions of early lanes now closed.

E. on 10th St., N. side, stands a time-worn brick structure, the *Tenth Street Studio Building*, the first erected in the city exclusively for studio purposes. Formerly many leading artists of New York had ateliers here, that of William M. Chase being considered one of the handsomest.

Diagonally opposite the Studio, in the rear of No. 58 (residence of *D. Maitland Armstrong*, artist), there can still be seen what remains of the white frame building once occupied by the *Tile Club*, of which Abbey, Millet and other distinguished American artists were members in their youth. Mr. Armstrong's rear extension of his house has naturally made serious inroads upon the old building. Some scenes of Hopkinson Smith's "Colonel Carter of Cartersville" were laid here.

Adjoining the S. E. cor. of 11th St., within a small triangle, is all that remains of the second *Beth Haim*, a Jewish cemetery, established here in 1804-5. See tablet.

Continuing N., we reach, on 14th St., No. 107 W., the *Fourteenth Street Theatre*, now a vaudeville house.

This theatre, as well as the Armory of the *Ninth Coast Artillery*, adjoining it on the W., stands upon the grounds of an earlier amusement place, the old Cremorne Garden. It was first opened in 1866 as the *Théâtre Français*, and was devoted to Italian Opera and French comic opera. Here occurred the American debuts of Adelaide Ristori, 1866; Charles Fechter, 1870; and Marie Seebach, 1871.

The armory belongs to the *Ninth Coast Artillery District*. Land valued at \$470,000, building at \$380,000.

Further W. on 14th st., Nos. 126-130 is the *Cruger Mansion*, now the National Headquarters of the Salvation Army.

It was originally the residence of William Douglas and his sister, Harriet Douglas Cruger. Here Kossuth was once entertained. The building is a copy of Boscobel House, in Scotland, seat of the Douglas family. It was once the home of the Metropolitan Museum of Art.

The *Salvation Army National Headquarters* is the center of the work throughout the United States. The *War Cry* and other periodicals are published here. Shelters and hotels are maintained in various parts of the city, relief work is carried on and street meetings held.

W. on 16th St., No. 126, is the *French Evangelical Church* (Presby.) At the S. E. cor. is the *Greenwich Savings Bank*; and E. on 16th St. the *Church and College of St. Francis Xavier*.

At the N. E. cor. of 20th St. is the P. E.) *Church of the Holy Communion*, erected in 1846, from plans by *Richard Upjohn*.

This church was the gift of Mrs. Anna C. Rogers, in compliance with the dying request of her husband. Her brother, Dr. William A. Muhlenberg, the founder of St. Luke's Hospital, was the first rector.

At the S. E. cor. of 23d st. on the façade of what was until recently the site of McCreery's Department Store, are a tablet and bust of *Edwin Booth* (1833-93), marking the site of Booth's Theatre, 1869-80. Diagonally opposite, at No. 55, there stood until lately the *Eden Musée*, a collection of wax-works, with a Chamber of Horrors, musical entertainments, etc. W. on 23d St., No. 127, is the French (R. C.) *Church of St. Vincent de Paul*, and beyond it, No. 143, *Proctor's 23d St. Theatre*. In 24th St., No. 46, is the *Masonic Club*.

On the E. side of 6th Ave., near 28th St., is an old residence, recently remodeled and now occupied by *Mouquin's Restaurant*.

It stands on what was once part of the Varian farm, and was built by Henry Varian, brother of Isaac L. Varian, one-time Mayor of New York (1839-40). It was long known as the "Knickerbocker Cottage," the Varians being a Knickerbocker family.

One block W. at 32d St. is the *Pennsylvania Station* (p. 116).

At 34th St. the Ave. crosses Broadway diagonally. The northern of the two triangular open spaces resulting is *Herald Square*, which gives its name to this immediate section of the city. The southern triangle is *Greeley Square*. (For description of buildings, monuments, department stores, etc., see Broadway section, p. 166).

From 36th St. to 40th St., 6th Ave. is the centre of the Midtown Greek colony, with numerous restaurants, coffee and pool rooms, etc. At 40th St., S. E. cor., is the *Beaux Arts Restaurant* (p. 21), and diagonally opposite is the new building of the *Union Dime Savings Bank*, formerly at

Greeley Sq. (the name of the bank being due to the fact that originally an account could be started by the initial deposit of 10 c.). On the E. side, from 40th to 42d St. is BRYANT PARK (Pl. I—B3), known until 1884 as Reservoir Square. It occupies the western half of the tract extending from 5th to 6th Aves., the eastern half being taken up by the New York Public Library (p. 186). This land was bought by the city in 1822, and used as a Potter's Field until 1842, when the site of the present library was occupied by the first distributing reservoir for the Croton Aqueduct.

The Reservoir covered more than 4 acres, and was divided into two basins, containing altogether 20,000,000 gallons. Its outward appearance resembled that of an Egyptian temple. It was demolished in 1900, to make room for the Library. Some of the old foundations may still be distinguished.

In the portion now devoted to Bryant Park (4.77 acres) there formerly stood the Crystal Palace, a spacious exhibition hall, built in the form of a Greek cross and surmounted by a graceful dome; the materials were glass and iron. The statement is often made that its prototype was the famous Crystal Palace at Sydenham, near London; but the two structures differed radically in design; and in point of fact the Sydenham Palace was not opened until 1854, while that in New York was opened July 14, 1853, as a "World's Fair for the exhibition of the arts and Industries of all nations." It was destroyed by fire in 1858.

Immediately behind the Public Library is an imposing statue of William Cullen Bryant (after whom the park is named), by *Herbert Adams*, erected by the Century Association in 1911.

To the W. of the Bryant statue is a *Memorial Fountain* to Josephine Shaw Lowell, a social worker and philanthropist (erected, 1912). A tablet in front, in the pavement, records the fact that Mrs. Lowell was left a widow while still a bride, her husband, a patriotic soldier, having fallen in the closing months of the Civil War. (*Charles A. Platt*, architect.)

Other monuments in this park are: Dr. J. Marion Sims, by *Ferdinand von Miller* (erected by public subscription); and Washington Irving, by *Friedrick Beer* (near S. W. cor.)

On 42d St., facing the Park, the twelve-story structure of the *Aeolian Building* (*Warren and Wetmore*, architects), extending through the block to 43d st. On the 42d st. side is the entrance to the exhibition and sales rooms of the Aeolian Company (Aeolian Organs and Pianola Pianos); also other offices. On the 43d st. side is the main entrance to AEOLIAN HALL (p. 62).

Further W. on 43d St. is the new building of *Stern's Department Store*, which also extends back to 43d St., with a N. W. wing reaching to 6th Ave. *D'Oench and Yost*, architects). The N. E. cor. of 42d St. and 6th Ave., which fills in the jog in Stern's L-shaped building, is occupied by *Fleischman's Baths* (p. 17) and numerous small shops.

At the cor. of 44th st. is the *Hippodrome*, with a seating capacity of 5,200. The stage can accommodate several hun-

dred performers at once, and includes a huge tank, permitting water scenes. W. of 6th ave., on the S. side of the st., is the *Elks club house*, costing a million dollars. At No. 107 is the *Army and Navy Club*, and near Broadway the deserted *Metropole Hotel*, later called *Miller's Hotel*, in front of which the famous Rosenthal murder took place.

At Nos. 126-28 is the recently enlarged club-house of the *Lambs*, one of the leading theatrical clubs in the city.

Note on main façade, in high relief, two *Frolicking Lambs*, symbolic of the annual "Gambols" for which the club is noted. The avowed purpose of the association is to promote "the social intercourse of members of the dramatic and musical profession with men of the world."

The *New York Athletic Club*, at 59th st., is housed in a beautiful building, with a gymnasium, swimming tank, etc. Another house belonging to the Club is located on Travers Island at New Rochelle, fitted up for sailing and outdoor sports. The membership is 3,500.

No. 110 W. 57th St. is the new home of the *Lotos Club*, formerly 556 5th Ave.

The *Lotos Club* was organized in 1870. Its professed purpose was to "promote social intercourse among journalists, artists and members of the musical and dramatic professions, and representatives, amateurs and friends of literature, science and the fine arts."

To the W. on Central Pk. W., No. 112, is the *Deutscher Verein*, or German Club, a five-story romanesque structure of Indiana limestone, erected in 1890.

The club was organized in 1846, its first home being at No. 10 W. 24th St. Its membership is limited to Germans and to such others as understand and speak the German language.

Further west, at No. 120, is the *Catholic Club*, in the early Italian Renaissance order of architecture. The lower stories are of rustic stone, the upper of Roman brick and terracotta.

This club was founded in 1871, its avowed object being to "advance Catholic interests." It contains what is considered to be one of the best Catholic libraries in New York.

B. SEVENTH AVENUE

Seventh Avenue runs N. from Greenwich Ave., at about 12th St., to W. 59th St. It begins again at 110th St. and continues to the Harlem River. It is now being continued southward through the heart of Greenwich Village (p. 160), and joins Varick St. almost in a straight line at Carmine St., in the rear of the Leroy St. Branch of the Public Library. The lower part of 7th ave. is inhabited largely by French.

At 215 W. 23rd st., W. of the ave., is the **YOUNG MEN'S CHRISTIAN ASSOCIATION BUILDING** (Pl. I—B4), erected in 1913 at a cost, including site, of \$750,000.

From 31st to 33d St., W. side, is the **PENNSYLVANIA STATION** (p. 116). At the N. W. cor. of 35th St. is the *State Arsenal*.

At 7th Ave. and 38th St., S. W. cor., is the *Hotel Navarre* (p. 10). At 38th St., N. W. cor. is *St. Chrysostom's Chapel*, one of the chapels of Trinity Parish (p. 132). From 39th to 40th St., E. side, is the rear of the Metropolitan Opera House. Just S. of the S. W. cor. of 42d st. is the *Hermitage*, a recently erected hotel.

At 43d St., beyond the *Times Building* (p. 170), 7th Avenue crosses Broadway and Longacre Square (for description of this neighborhood see pp. 168-172). Above 47th St. 7th Ave. offers few attractions to the visitor. As we approach the Park there are a few high-class apartment houses, and at 57th St., S. E. corner, is—

CARNEGIE HALL (p. 62), a beautiful building, founded by Andrew Carnegie in 1890 at a cost of \$2,000,000. Its auditorium seats 3000.

Three smaller halls are for recitals. The institution was intended primarily for orchestral concerts and productions of other classical music, but is also used for other purposes, such as conventions and lectures. A smaller concert hall, called Carnegie Lyceum, adjoins the other on the 7th Ave. side. The building also contains offices, studios, etc.

W. on 57th St., No. 215, is the *American Fine Arts Society* (incorporated 1889). It was formed through the joint efforts of the Society of American Artists, the Architectural League and the Art Students' League, for the purpose of erecting a permanent home.

The National Academy of Design and the National Sculpture Society have since secured quarters here; and here also are the headquarters of the American Institute of Architects (New York Chapter), National Society of Mural Painters, Artists' Aid Society, American Water Color Society, New York Water Color Club, American Federation of Arts and School Art League. On the main floor are four galleries, used for the annual exhibitions of the National Academy of Design, the Architectural League and the N. Y. Water Color Club. They are also occasionally rented to other societies for exhibitions.

C. EIGHTH AVENUE

Eighth Avenue runs N. from Hudson St. to the Harlem River, becoming Central Park West where it skirts Central Park from 59th to W. 110th St.

At the N. W. cor. of 8th Ave. and 23d St. is the *Grand Opera House* (originally Pike's Opera House), formerly owned by Col. James Fisk and Jay Gould. It was built in 1867, from plans by *Griffith Thomas*.

The Grand Opera House opened Jan. 9th, 1868, with a performance of *Il Trovatore*, and for several years continued to be a home of Italian opera. Here Pauline Lucca made her first appearance in America, in 1873. The Erie Railway had its offices on the upper floors, during the period that Gould and Fisk were systematically demoralizing that road, to their personal profit.

Architecturally, the building is interesting as representing a pioneer attempt to adorn a privately owned edifice with external sculptures. Note on the 8th Ave. façade, on the third story, two female figures, heroic size, representing respectively Tragedy and Music. On the fourth story are two medallions containing portrait busts of Mozart and Shakespeare.

From 31st to 33d St., E. side, is the rear of the Pennsylvania Station (p. 116). Opposite, W. side, is the new *Post OFFICE (*McKim, Mead and White*, architects), built of marble in severely classic style with a pillared façade of extreme simplicity. Across the front runs the inscription from Herodotus "Neither snow, nor rain, nor heat, nor night stays these couriers from the swift completion of their appointed rounds." The structure is 375 by 335 ft. and cost \$6,250,000. The congestion of the general post office (p. 139) in City Hall Park has been relieved by placing here the executive offices of the postmaster, inspectors and other officials and the Railway Mail Service.

On the W. side of 8th ave. from 33d to 34th st., stands the huge modern *Printing Crafts Building*, a 22 story structure of granite and buff brick. As its name implies, it is largely occupied by printers, engravers, and allied arts and crafts, is necessarily very heavily constructed and is the largest and finest building of its type in the city, if not in the world.

The buff brick building, diagonally opposite on 34th St., to the W., is the *Manhattan Opera House*.

The stately foyer is in *Regence* style, with walls of Yorkshire stone and massive columns of Brèche violet marble. Two wide stairways of Italian marble deploy to right and left in the *Grand Foyer de Luxe* (Louis XV style). The proscenium boxes are crowned with an ornate structure, forming the background for two sculptured groups: Genius, flanked by the arts, Painting and Sculpture. The ceiling is 100 feet high, with a huge elliptical dome which throws into relief a sculptured group showing Apollo and the Muses, Euterpe, Calliope, Melpomene and Terpsichore. The allegorical picture in the ellipse represents Music attended by various deities, forty in number. Above the proscenium is a mural painting (60 ft. by 20 ft.) representing The Operas at the shrine of the Goddess Music.

This opera house, one of the many ventures of Oscar Hammerstein, enjoyed a brief but brilliant period of artistic success, becoming for a time a recognized rival of the Metropolitan Opera Company. Subsequently, an agreement was reached by the terms of which Mr. Hammerstein was legally bound not to produce foreign opera in New York for a specified term of years. The Manhattan has since then suffered various vicissitudes, and is used for vaudeville, photo-plays and miscellaneous entertainments.

From 34th St. northward, 8th Ave. offers nothing of interest to the stranger.

D. NINTH AVENUE

Ninth Avenue runs N. from Gansevoort st. to W. 59th st. where it becomes **Columbus Avenue** and under that name continues to Morningside Park at W. 110th st. (The 9th ave. elevated runs on this st., joined by the 6th ave. elevated at 53d st., and swinging to 8th ave. at W. 110th st.)

The vicinity of W. 20th St., formerly called *Chelsea*, was once the homestead of Captain Clark, a veteran of the French and Indian Wars, who named his home Chelsea, after the Soldiers' Home near London. It was later the home of Clement C. Moore, son of Bishop Benjamin Moore and author of "The Night Before Christmas." The homestead extended approximately from 19th to 24th St. and from 8th Ave. to the river. The old name is perpetuated in the Chelsea Hotel on 23d St., and in Chelsea Square, the block between 9th and 10th Aves., 20th and 21st Sts., occupied by the *General Theological Seminary*.

*GENERAL THEOLOGICAL PROTESTANT EPISCOPAL SEMINARY (Pl. I—B4) in Chelsea Square was founded in 1817 and is affiliated with Columbia and New York Universities. The group of buildings are especially good Gothic architecture. The West Building was put up in 1835.

The Square, with its green lawns, its quadrangles and various halls, refectory, library and chapel, has somewhat the atmosphere of an English College, and well repays a visit. Admission through the main entrance on 9th Ave. side. Note especially in entrance to Chapel the Bronze Memorial Doors, by *J. Massey Rhind*, in memory of Eugene Augustus Hoffman, Jr., (1863-91). Left door: The Annunciation; The Baptism of Christ; The Last Supper; The Crucifixion; above in triangle, The Resurrection. Right door: The Sermon on the Mount; Fishers of Men; The Holy Ghost Descends Upon Christ; Christ Giving to Peter the Keys of the Church: above, in triangle, Christ Talking to His Disciples. Over doorway in ellipse: Christ the Good Shepherd.

In 20th St., to the E., is *St. Peter's Church*, with a tablet to C. C. Moore, who gave the land for the seminary.

In W. 24th St., betw. 9th and 10th Aves., is a row of small houses, built 1845, known as the *Chelsea Cottages*.

On W. 23rd St., betw. 9th and 10th Aves., is a row of old houses, known as *London Terrace*, built in 1845. Opposite, at No. 436, was the home of *Edwin Forrest*.

To the E. of the Ave., at 361 W. 23d St., is the *Pasteur Institute*. The building was erected by Col. James Fisk for Josie Mansfield, on whose account he was later murdered by his business partner, Edward S. Stokes, in January, 1872.

Betw. 33rd and 34th Sts. is the *New York Institute for the Education of the Blind*, opened in 1832, with a capacity for 225. The children are trained to earn their own livelihood. Visiting days, Wed., 9-12 a. m. and 1.30 to 4 p. m.

From 59th to 60th St., W. side, is the R. C. **CHURCH of ST. PAUL THE APOSTLE, and in the rear various offices, ecclesiastical and secular, of the Paulist Fathers. The Church was

organized in 1859. The present edifice dates from 1876. Artistically it is of much interest, some critics ranking it as third among the New York churches, preceded only by St. Patrick's and St. John the Divine.

This church, in its genesis, underwent some curious architectural transformations. The original plans of the first architect, *O'Rourke*, called for a structure on the order of 13th Century Gothic. But it was the peculiar good fortune of this church that almost from the beginning *Augustus Saint-Gaudens*, *Stanford White* and *John La Farge* were advisers in its design and construction. It was the intention of Father Hecker to make the church a monument of American art. Furthermore, *O'Rourke* soon gave place to *Father Deshon*, formerly a military engineer at West Point, and room-mate of Ulysses S. Grant. Through the consultations and suggestions of this group of advisors, the original gothic structure was transformed into a Roman basilica, probably one of the most impressive specimens of its type in America.

The dimensions are: 285 ft. long, by 132 ft. wide, and the seating and standing capacity combined is about 5000. The lofty nave arches are carried on massive columns of polished Syracuse limestone. The windows measure 27 ft. by 12 ft. Those in the Sanctuary represent the Queen of Angels, surrounded by hundreds of angels, and flanked by the four Archangels, all in adoration of the Blessed Sacrament on the altar. These windows were made in Munich. The fourteen tracery windows in the nave are by *La Farge*.

The *high altar, with lofty baldachino and canopy, was designed by *Stanford White*, and has been favorably compared with the altars of Santa Maria Maggiore and St. Paul beyond the Walls. The materials are Numidian marble, onyx, alabaster and gold. Surmounting the altar are three bronze statues representing the Adoring Angels, by *Frederick MacMonnies*; the ponderous altar lamp was designed by *Philip Martigny*.

In the Sanctuary are two important paintings: the Angel of the Moon, by *John La Farge*; and high above the central altar a recently added companion piece, the Angel of the Sun, by *William Laurel Harris*.

On the R. of the Sanctuary, at the end of the N. aisle, is the Chapel of St. Joseph; on the L., at the end of the S. aisle, is the Chapel of the Blessed Virgin. The altars in both these chapels are by *Stanford White*, the mural paintings by *William Laurel Harris*. (For several years, Mr. Harris has been in full charge of the interior decorations, which have not yet been completed. E. of the Blessed Virgin's Chapel is that of St. Paul. The mural decorations are by *Robert Reid*; the altar piece depicts St. Paul's Martyrdom.

Other chapels on the S. aisle are: the Chapel of St. Agnes, with decorations by *Harris*; Chapel of the Annunciation, containing a marble statue of the Virgin of the Annunciation, by *Bela Pratt*; also a fine copy of *Michael Angelo's* Annunciation, the original of which is at Bruges; Chapel of St. Justinus Martyr, containing a bronze reredos, by *James Kelly*.

The chapels on the N. aisle are: Chapel of the Sacred Heart; Chapel of St. Catherine of Genoa, with a painting representing the Crucifixion, by the *Marquis Wentworth*; Chapel of St. Patrick, with two murals: 1. on L. of altar, St. Bridget; 2. on R. of altar, St. Columba.

At the E. end of nave are seven panels, embodying ancient symbols of religious thought, such as the symbol of Christ after the Descent from the Cross, with seven-branch candlesticks on either side; also, a phoenix; and still another symbol, twelve white lambs, typifying the twelve apostles.

Higher up is the Crucifixion, *Harris's* largest and most important painting. In the group of figures at the foot of the cross may be distinguished Mary Magdalene, Mary Salome and Mary Cleophas; on the L., St. John the Evangelist, and nearer, kneeling, the Virgin Mary.

The Stations of the Cross are arranged along the side aisles and across the E. end of the nave, on the piers separating the several chapels. They begin at the S. W. corner. On the sides of these piers, which form the side walls of the chapels, Mr. Harris has planned a series of murals representing the prophets and the apostles. Those that are already completed are as follows, in the same order as the Stations of the Cross: 1. St. Philip; 2. St. Thomas; 3. St. Luke; 4. St. John; 5. St. Mark; 6. St. Matthew; 7. Isaiah; 8. King David; 9. Jonah; 10. Daniel; 11. Hosea; 12. Jeremiah; 13. St. Andrew; 14. James the Son of Zebadee.

The dome is blue, studded with stars arranged according to astronomical charts made by one of the Paulist Fathers.

Before leaving, the visitor should note the exterior sculptures at the two main entrance doors: South Door, from L. to R.: 1. St. John of the Cross; 2. St. Theresa; 3. St. Philip Neri; 4. St. Benedict; 5. St. Clara; 6. St. Anthony of the Desert. North Door: 7. St. Alphonsus; 8. St. Catherine; 9. St. Thomas; 10. St. Bonaventure; 11. St. Bridget; 12. St. Vincent Ferrar.

In 59th St is a notable group of medical institutions: on the S. side of the St. is *Roosevelt Hospital*; on the N. E. cor. 10th (or Amsterdam) Ave., *Sloane Hospital*; S. E. cor. 60th St. and 10th (or Amsterdam) Ave., *Vanderbilt Clinic*; and on 10th Ave., the *College of Physicians and Surgeons*.

ROOSEVELT HOSPITAL was incorporated 1864. It has a special operating building for aseptic treatment of operative cases and large open air wards for the fresh air treatment of medical cases.

THE SLOANE HOSPITAL FOR WOMEN was erected in 1886 and has received additions until it is now a 7-story building surrounding a small court. (Founded by *Mr. and Mrs. Wm. D. Sloane*. Architect, *W. Wheeler Smith*.)

The main entrance is on W. 59th st. A bronze tablet bears the inscription, "In recognition of the wise liberality of William Douglas Sloane and Emily Thorn Vanderbilt Sloane." On the right is an obstetrical operating amphitheatre. The record room contains the histories of 28,000 obstetrical cases. In the staff room is a portrait of William J. Sloane by *Eastman Johnson*. The roof is arranged to form several roof gardens. The capacity of the hospital is 173 beds for adults and 100 cribs for infants.

The COLLEGE OF PHYSICIANS AND SURGEONS founded in 1807 is the medical department of Columbia University. The college is allied with many of the hospitals in the city. The closest alliances of the college are with Sloane Hospital and Vanderbilt Clinic.

The *South Building*, erected 1886, was the gift of *William H. Vanderbilt*. Architect, *W. Wheeler Smith*. The faculty room at the right of the entrance contains portraits of former professors: Samuel Bard, by *John Vanderlyn*; John Watts, John B. Beck, by *Augusta Dudley*; Alexander H. Stevens, and John G. Curtis, by *W. T. Smedley*. The Students' Reference Library contains 1,200 volumes. In the Students' Reference Room is a tablet to commemorate fourteen students who "died of pestilential disease while serving in the public hospitals of New York," and one in memory of Drs. J. B. Gibbs, G. W. Lindheim, and H. A. Young, who "died in the discharge of duty during the war with Spain, 1898-1899." There are portraits of John A. Smith and Thomas Cock, two former presidents, by *Frederick W. Herring*; and Joseph Moran, president of the Alumni Association, 1868, by *William O. Stone*. A bronze bust of William H. Vanderbilt, by *J. Q. A. Ward*, is in the entrance hall.

The *Middle Building*, erected 1886, was the gift of *William H. Vanderbilt*. Architect, *W. Wheeler Smith*. It is arranged to connect the North and South Buildings, and contains the main staircases for all three buildings. In the amphitheatre are portraits of former professors: Edward Delafield, Willard Parker, by *Daniel Huntington*; Alonzo Clark, by *Daniel Huntington*; John C. Dalton, by *Eastman Johnson*; Henry B. Sands, by *Morgan Rhees*; Thomas T. Sabine, *J. W. McLane*, by *Daniel Huntington*; and T. Michell Prudden, by *Sergeant Kendall*. The laboratory for surgical research, maintained by an anonymous fund, is on the second floor. It is devoted to the surgical treatment of animals, for the purpose of student instruction. It contains operating rooms and an animal hospital, under the care of a regular corps of surgeons and a trained nurse. The public may send here sick animals, with the surety that they will be cared for as conscientiously as human patients.

The *North Building*, erected 1886 (architect, *W. Wheeler Smith*), faces W. 60th st., but is entered from 59th st.

The *Institute of Anatomy* was erected in 1896, with funds provided by *Messrs. Cornelius, William K., Frederick W., and George W. Vanderbilt*. Architect, *W. Wheeler Smith*. It is devoted to laboratories and museums of anatomy.

THE VANDERBILT CLINIC (the gift of *Messrs. Cornelius, William K., Frederick W., and George W. Vanderbilt*. Ar-

chitect: *W. Wheeler Smith*) is on the S.E. cor. of W. 60th st. and 10th (or Amsterdam) ave., and consists of the West Building and the East Building, surmounted by a clock tower.

The main entrance is on the 10th (or Amsterdam) ave., and admits into the waiting room for the clinical patients. There are many consultation rooms, an operating room, laboratories, lecture rooms, etc. A milk station is kept here by the Dept. of Health. The *Lefferts Museum*, the gift of *Prof. George M. Lefferts*, Class of 1870, is devoted to diseases of the larynx. The roof, arranged as an outdoor camp, will accommodate a hundred tubercular patients. The Board of Education here conducts a school for tubercular patients.

E. TENTH AVENUE

Tenth Avenue, runs N. from West st. to W. 59th st., where it becomes **Amsterdam Avenue**, again becoming 10th ave. from W 201st st. to W. 218th st.

From W. 27th to W. 28th Sts., betw. 9th and 10th Aves., is *Alexander Hamilton Park*, about 3 A., used for baseball.

At 30th St. in a rather squalid tenement district is the *early terminal of the Hudson River Railroad*, which is now a part of the New York Central. A few passenger trains still start here, going up 11th Ave. and making a half-dozen stops along the river up to Spuyten Duyvil. Few people, even native New Yorkers, are aware of the existence of this 30th St. station.

In W. 34th St. is the *French Hospital*; visiting days, Tues., Fri., Sat., 2 to 4 p. m., and *St. Mary's Free Hospital for Children*, accommodating 122 patients; visiting hours, daily from 3 to 4 p. m.

On the Ave., betw. 58th and 59th Sts., is the *DeWitt Clinton High School* for boys, erected in 1906, from plans by *C. B. J. Snyder*. In style it is an adaptation of Dutch renaissance, with a many-gabled roof and flat-arched window heads. It has accommodations for 3500 students.

In the auditorium are two large mural paintings, on the wall behind the lecture platform. They represent respectively: 1. The opening of the Erie Canal, and 2. The Marriage of the Waters. They were executed by *Charles Y. Turner*.

Betw. 59th and 60th Sts. is the *College of Physicians and Surgeons*. On 59th St., the *Sloane Maternity Hospital* on the cor. of 59th St. and 10th Ave.; and the *Vanderbilt Clinic* at the 60th st. cor. (p. 112-113).

The Ave. here changes its name to *Amsterdam Ave.*

F. ELEVENTH AVENUE

Eleventh Avenue starts at W. 23rd st. and runs N. to 59th st. where it becomes **West End Avenue**, joining Broadway at

W. 107th st. This st. is seriously injured as a street by the tracks of the New York Central railroad which lie in the roadway and over which freight trains move at a snail's pace. An interminable controversy concerning the removal of these tracks has dragged through the courts for years. The number of children killed climbing between and under these cars has given the st. the name Death Avenue. The worst poverty in the city exists here, and the atmosphere of desolate squalor is in striking contrast to the lively congestion of the East side tenement district. Very recently a plan for the permanent elimination of these tracks has been tentatively adopted by the railroad company and the city.

From 52nd St. to 54th St., and extending to 12th Ave., lies *De Witt Clinton Park*, of 7.38 A., with playground, athletic field, baths, band concerts, gymnasium, shelters and children's gardens. (The Office of the School Garden Association is at 4852 Broadway.)

From 58th to 59th St., extending to 12th Ave., is the *Interborough Power House*, where the subway power is generated.

G. TWELFTH AVENUE

Twelfth Avenue, begins at the ft. of W. 24th st. as a continuation of West st., and runs N. to W. 61st st. The lower part of the st. from 24th to 30th st. is sometimes called **Thirteenth Avenue** (W. 38th, 40th, 47th, and 48th sts. are not cut through to the river). The ave. runs along the river front.

From 12th st. to 22d along West st., extend the splendid *Chelsea Piers* erected by the city in 1902 to 1907 at a cost of \$15,000,000. They consist of 9 granite piers, 125 ft. wide and from 800 to 853 ft. long, with 250 ft. of water between each two. They are occupied from S. to N. by the Cunard Line, the French Line, the Atlantic Transport, White Star, Red Star, and American Lines (see *Ocean Steamships*, p. 42).

The plans for this huge enterprise, known collectively as the *Chelsea Improvement*, were drawn by *Warren and Wetmore*. The ornaments in concrete along the cornice and above the entrance arches were executed by *H. W. Miller*. They include symbols of Land Commerce, etc., the head of Aphrodite, goddess of the sea, on keystones of main pier entrances; and of Mercury, god of commerce, on keystones of bulkhead entrances. A tablet at the corner of the northern pier commemorates the completion of the Chelsea Improvement.

At the foot of 23d st. are the ferries of the Central Railroad of New Jersey (Pl. I—B4), Pennsylvania, Delaware, Lackawanna and Western, and Erie Railroads (p. 117).

Betw. 44th and 59th sts. work has begun upon a series of piers, each of which is to be a thousand feet long and each to cost three millions.

UPTOWN NEW YORK

I. Broadway and the West Side Uptown from 59th to 110th Street

(Except Riverside Park and Drive, for which see p. 251)

From the Columbus Monument (Pl. V—B6) at 59th street north to 63d street Roadway offers a continuation of "Automobile Row."

At 63d st. Broadway intersects Columbus ave., from LINCOLN SQUARE.

Between the two avenues, facing N., stands the *Hotel Empire* (Pl. V—B6). Betw. 65th and 66th sts. W. side is *Loew's Lincoln Square Theatre* (Pl. V—B6). Diagonally across, at N. E. cor. of 66th St. and Columbus Ave., is *Healy's Restaurant*. E. on 66th St., No. 69, is the *St. Nicholas Skating Rink*, open until June; admission, 50 c. Beyond is *Durland's Riding Academy*; and diagonally opposite is the Armory of the *First Field Hospital, N. G. N. Y.* On the W. side of Broadway, 66th to 67th Sts., is the *Hotel Marie Antoinette* (C. P. H. Gilbert, architect). Diagonally opposite, on the E. side, betw. 67th and 68th Sts., is the armory of the *First Battalion of Field Artillery*. East on 68th St., No. 121, is the home of the *Camera Club*. Beyond it, at No. 115, is the *College of Pharmacy* of Columbia University, started in 1829 and affiliated with the University in 1904.

The building, erected in 1894, is of light gray stone, buff brick, and terra cotta, in the Italian Renaissance style, and fireproof, six stories in height. On the first floor are the *Library*, the Canby herbarium, the dispensing laboratory, and the Trustees' Room. The second and third floors are mainly taken up by the lecture room. On the upper floors are laboratories, etc.

On 69th St., No. 124 (E. of Broadway), is the picturesque *St. Stephen's Church* (P. E.), founded in 1805.

The corner-stone of the original edifice in Chrystie St., buried and forgotten under later structures, was recently unearthed and has been set into the wall of the vestibule. The windows (some from England, others by Tiffany) are interesting. That at the W. end of nave shows the Ascension; above the altar: Women and Angel at the Empty Tomb; to right: the Sermon on the Mount; to left: Jesus, Martha and Mary (1916).

At the S. E. cor. of Broadway and 71st St. is the *Church of the Blessed Sacrament* (R. C.), and opposite, on the N. W. cor., *Christ Church* (P. E.), a romanesque edifice of brown-stone, red brick and terra cotta, with a notable octagon tower and open belfry.

Broadway intersects Amsterdam ave. between 71st st. and 72d. The open space is called SHERMAN SQUARE.

Facing upon or adjacent to the Square are several well-known hotels; the *Sherman Square Hotel*, at 71st St., the *Saint Andrew* at 72d St., the *Hargrave* at 112 W. 72d St., and at the N. W. cor. of 73d St., extending an entire block along Broadway, the huge bulk of the *Ansonia* (*Henry J. Hardenbergh*, architect), one of the largest of the up-town apartment hotels (p. 13). In the open triangular space betw. 72d and 73d Sts. is a Statue of Giuseppe Verdi (the composer, 1813-1901), by *Pasquale Civiletti*, of Palermo.

The statue was erected by the Italian community, through the efforts of Chev. C. Barzotti, editor of the *Progresso*, in 1906. On a pedestal of polished dark granite is a figure in white Carrara marble, heroic size; standing on the projections of the base are four figures, also of Carrara marble, representing four of the composer's works: "Aida," "Falstaff," "Otello," and "Forza del Destino."

The N. W. cor. of 75th St. and Broadway is the site of the historic *Somerindyke House*. Here for a time Louis Philippe lived and taught school. During the Revolution it was occupied by Hessians (razed, 1876).

At 76th St., E. side, is the *Manhattan Congregational Church*.

At 77th St., S. W. cor., is *Hotel Belleclaire* (Pl. V—A4).

W. on 77th St., cor. of West End Ave., is the *West End Church*, the fourth of the nine Collegiate Churches maintained by the Reformed Church of New York City. It contains a fine memorial window to Anna Van Nostrand, by *Clara M. Burd*.

Betw. 78th and 79th Sts., W. side is the *Apthorp*, one of the largest apartment houses in the world, built by the Astors. At 79th St., N. W. cor., is the *First Baptist Church*, a romanesque structure of gray limestone, built in 1891; it is a lineal descendant of the Old First, organized in 1745. W., on 81st St., cor. of West End Ave., is the (P. E.) *Church of All Angels*.

There is a fine altarpiece in mosaic representing the Ascension; also two side panels, all designed by *Violet Oakley*. Windows by *Louis C. Tiffany*.

The *Eighty-first Street Theatre*, on Broadway, is one of the few large modern theatres in the west side uptown district. It contains two murals by *Arthur Brounet*, symbolizing Music and Dancing.

In a cottage which once stood on the E. side of Broadway at 84th St., Edgar Allan Poe and his wife, Virginia, boarded during the summers of 1843 and 1844. It was here that he wrote "The Raven," first printed in the *New York Mirror*, January, 1845.

Betw. 85th and 86th Sts., E. side, is *Bretton Hall* (p.

12); W. side, *Euclid Hall*, an apartment house. Betw. 86th and 87th Sts., E. side, extending through to Amsterdam Ave., is the *Belnord*, a huge apartment house.

W. on 87th St., S. E. cor. of West End Ave., is the *Church of St. Ignatius* (Ritualistic), a simple Gothic structure of granite and gray limestone, erected in 1901 (C. E. Haight, architect).

It is open daily. It contains a few good copies of Italian masters; also a number of fine windows. The one over the altar represents the Heavenly Country, and contains figures of the Apostles, Mary and Elizabeth, and the Guardian Angels (made in Munich); in the north wall is a large window representing the Life and Martyrdom of St. Ignatius; and in the Lady Chapel are several memorial windows to former members of the church.

At 93d St., N. E. cor., is the *Lutheran Church of the Advent* (W. A. Potter, architect). On E. side of Broadway, 94th to 95th Sts., is the *Bonta-Narragansett*, a large, quiet family hotel. Opposite, occupying almost the entire block, is a recently opened model market, said to be financed by *Vincent Astor*. The block from 96th to 97th Sts., W. side, is occupied by two large theatres, the *Riverside* (lower corner) and the *Riviera* (upper corner).

At 98th St., S. W. cor., is *Unter den Linden*, a restaurant with an open-air garden restaurant (p. 23). At 100th St., S. W. cor., is *Carlton Terrace*, another restaurant with open-air garden.

At 104th St., N. E. cor., is the *Hope Baptist Church*.

E. on 104th St., at S. W. cor. of Amsterdam Ave., is the *Society for the Relief of the Destitute Blind* (founded 1869); and opposite (E. side) the *Home for the Relief of Respectable Aged Indigent Females*.

The purpose of this association is to afford a home for indigent gentlewomen. They must be 65 years of age or over, and must pay an entrance fee of \$300. None received who have lived as servants. Capacity, 120. (Established, 1815.)

At 106th st., W. side, is the site of the *Bloomingtondale Dutch Reformed Church*, recently demolished (1916). This church celebrated its 100th anniversary in 1906. It was founded in the Dutch mansion of Jacob Harsen, at 70th st. and Amsterdam ave., and called "The Church at Harsenville." The open space in front, formed by the juncture of Broadway and West End ave., which here ends, was named *Bloomingtondale Square* in 1907; but in 1912 the name was changed to *Straus Park*, in honor of Mr. and Mrs. Isidor Straus, victims of the *Titanic* disaster.

Note the Straus Memorial Fountain, a low, curving granite structure, bearing on its northern face an inscription commemorating the

death of "Isidor and Ida Straus, April 15, 1912," supplemented by the following verse from II Samuel, i:23, "Lovely and pleasant were they in their lives, and in their death they were not divided." In front, on a granite bench, is a half-reclining female figure in bronze, sadly brooding over the past. (*Evarts Tracy*, architect; sculptures by *Augustus Lukeman*.)

Turn E. on 106th St., crossing Amsterdam Ave. and reaching at No. 135 the *Roman Catholic House for the Aged of the Little Sisters of the Poor*.

This society maintains homes for the aged, over 60 years old and of good moral character. Its other branches are: No. 213 E. 70th St.; Belmont Ave. and 183d st., Bronx; and 16th st. and 8th ave., Brooklyn.

Proceeding up Amsterdam Ave., we pass at 109th St. the low brick building of the *National Academy of Design*, organized 1826. The members bear the honorary title N. A. (National Academician), or A. N. A. (Associate National Academician). The Academy holds two annual exhibitions of new works by its members at the American Fine Arts Building, 215 W. 57th St. (p. 231). *The Gallery of Portraits of Artists* and other works is at the 109th St. building. The art schools in connection with the Academy are free.

Betw. 109th and 110th Sts., Amsterdam Ave., is the *Woman's Hospital*, designed by *Allen and Collins*. This was the first hospital in the world in which treatment of diseases of women was undertaken as an especial branch of surgery. The building is built in accordance with the latest hospital ideals of antiseptic cleanliness. It contains a solarium for convalescent patients and a chapel, the gift of *John E. Parsons*.

(For description of the remainder of the street, see Washington Heights section, p. 343.)

II. Central Park West

Above 59th St., 8th Ave. becomes CENTRAL PARK WEST, with a series of beautiful apartment houses, facing the park.

The **Century Theatre* (*Carrère and Hastings*, architects) is at 62d st. (Pl. V—B6; p. 58).

At the S. cor. of 64th St. is the *Meeting House of the Society of Ethical Culture*, erected in 1910 from plans by *Robert D. Kohn* (sculptures by *Estelle Rumbold Kohn*).

The society was established in 1876, "for the furtherance of a new ideal of life, based on the supremacy of the ethical aim above all other human aims, whatsoever." The New York Society has twenty-three sub-organizations devoted to religious, educational, philanthropic and social activities.

At the N. W. cor. of 65th St. is the Evangelical Lutheran *Church of Holy Trinity* (estab. 1868). The present structure, erected in 1902, is in the French Gothic style, with a graceful copper *flèche*. At the S. W. cor. of 68th St. is the *Second Church of Christ, Scientist*, erected in 1899.

At 70th St. is the synagogue of the oldest Jewish congregation in the country, *Shearith Israel*, founded in 1658 by Spanish and Portuguese Jews. The original grave-yard of this congregation may still be seen at Oliver St. and New Bowery (p. 149).

At 72d St. is the *Majestic Hotel*, and at 74th the *San Remo* (p. 13).

Betw. 75th and 76th Sts., at No. 170, is the Universalist *Church of the Divine Paternity*.

Betw. 76th and 77th Sts. is the NEW YORK HISTORICAL SOCIETY (p. 244); and from 77th to 81st St., in Manhattan Square, is the *American Museum of Natural History* (p. 278). W. on 77th St. is the *Manhattan Square Hotel*. On W. 84th St., near the Park, is *St. Matthew's Church* (P. E.), and at the cor. of 88th St. is the *Progress Club*, a leading Hebrew social club. W. on 92d St., just beyond Columbus Ave., is *St. Agnes Chapel*, the youngest of the Trinity chapels, erected at a cost of \$800,000, from designs by *William A. Potter* (Pl. V—B₃).

It is a cruciform, romanesque structure, with a brown-stone front and plain granite walls. The ceiling is gold, with heroic figures of the Apostles done in rich colors. Glass by *Tiffany*, including a large representation of Christ the Triumphant King.

At Central Pk. W. and 96th St. is the *First Church of Christ, Scientist*, an imposing structure of Concord white granite, two hundred feet in height, erected in 1904. (*Carrière & Hastings*, Architects.)

At 395 Central Park W. (cor. 100th st.) is the *New York Red Cross Hospital* (non-sectarian; founded 1912). At No. 19 W. 101 st. is the *New York Medical College and Hospital for Women* (est. 1863); a homeopathic, non-sectarian institution. Five blocks N. at No. 2 W. 106th st., is the *General Memorial Hospital* (inc. 1887). For cancer and allied diseases. Patients unable to pay are treated free, provided cases admit of cure or relief.

III. The New York Historical Society

The **NEW YORK HISTORICAL SOCIETY (Pl. V—B4), is situated on Central Park West, betw. 76th and 77th streets. Open daily, except Sundays and in August. No cards are required, but the visitor is expected to enter his name and address in the register. The society was founded in 1804, its avowed purpose being mainly the collection and preservation of material relating to the history of New York. In the course of time, however, it has gathered together a number of valuable collections quite beyond the range of the original plan, including the Abbott collection of Egyptian antiquities, the Lenox collection of Assyrian sculptures (consisting of thirteen large marble slabs excavated by Layard from the ruins of Nineveh), and a picture gallery which now includes more than a thousand paintings. Catalogues of the antiquities and the paintings are on sale, costing respectively 25 and 50 cents.

The catalogue of paintings contains many interesting notes regarding the history of the various exhibits. It is, however, extremely awkward to use, as it does not even pretend to follow the order in which the pictures are now hung, and nearly half its contents are stored away in the basement or placed in inaccessible positions among the book stacks. The following list attempts to give the principal exhibits in their present order, but the collection is subject to frequent change of position.

The nucleus of the Society's art collection was the private collection of Mr. Luman Reed, which after his death became the New York Gallery of Fine Arts, and was presented to the Society in 1858. Subsequent additions are the Bryan collection, presented by the late Thomas J. Bryan in 1867; the Durr collection, presented in 1882 by the executors of the late Louis Durr; and the Peter Marié collection of miniatures. In the method of numbering the pictures the Bryan and Durr collections are distinguished respectively by the capital letters B and D.

The room to the immediate right of the entrance contains a collection of interesting relics of local historic events. At the northern end of the room is the table used by the Federal Congress in 1789. Nearby is a section of the trunk of the *Peter Stuyvesant Pear Tree* (a limb is preserved in the City Hall; see p. 142). Above on the north wall are two historic paintings, 276. Return of the 69th Regiment from the Seat of War, by *Louis Lang*, and 442 Bowling Green, New York, 1860, by *David Johnson*. Other relics include the Clock Dial from the Middle Dutch Church, corner of Cedar and Nassau streets, 1731; the Iron Railing from the balcony of the Federal Hall; four pieces of the Equestrian Statue of George III, with stone slab of pedestal, formerly in Bowling Green (p. 121); Family Coach of James Beekman; and an elaborate Punch Bowl, made in England for a dinner given at Castle

Garden in 1824, commemorating the landing of Lafayette in New York City (p. 121).

Across the hall through the first door on the left we enter the main *Portrait Gallery*. (Historical characters of general or local interest, and other works of the leading early American portrait painters.)

West wall, numbering from above downwards and proceeding towards left: 347, 349, 350, 351. *Artist unknown*: portraits of Peter Stuyvesant (1592-1672); Nicholas William Stuyvesant (1648-1698); Gerardus Stuyvesant (1690-1777); Nicholas William Stuyvesant (1722-1780); 114. *Artist unknown*: Fernando Magalhaens; 486. *Artist unknown*, Rev. Lazare Bayard (father-in-law of Peter Stuyvesant); 113. *Artist unknown*, Christopher Columbus; 487, *Artist unknown*, Mrs. Lazare Bayard; B-293. *Benjamin West*, Charles Wilson Peale; 372. *Ashar B. Durand*, Portrait of the Artist; 183. *Charles L. Elliott*, Daniel Stanton; B-285. *John Singleton Copley*, Portrait; 198. *William O. Stone*, Thomas J. Bryan, founder of the Bryan Collection; 127. *Grove S. Gilbert*, Jesse Hawley; D-168, *John Trumbull*, Asher B. Durand; 369. *A. B. Durand*, J. W. Casilear; 56. *Durand*, Luman Reed, Founder of the Reed Collection; III. *Artist unknown*, Hernando Cortes; 112. *Artist unknown*, Americus Vespuccius; 488. *Artist unknown*, Bayard Homestead at Alphen, Holland, with Portraits of Samuel Bayard and Anna Stuyvesant, his wife, sister of Governor Stuyvesant; 38. *Durand*, Copy of *Stuart's* Martha Washington in Boston Athenaeum; B-308. *Rembrandt Peale*, Mrs. James Madison; 73. *John Trumbull*, Portrait of a Revolutionary Officer; 193. *J. H. Lazarus*, Copy of *Stuart's* Richard Bayley, M.D.; 119. *Joseph Wright*, Chief Justice John Jay; 177. *Artist unknown*, General Anthony Wayne; 154, *John Wesley Jarvis*, John Randolph of Roanoke; 271. *John Vanderlyn*, Roger Strong; 76. *James H. Shegogue*, Nicholas Fish; 196. *J. R. Lambdin*, Gen. William Irvine; 484. *Artist unknown*, Gen. Ebenezer Stevens; 115. *John Wesley Jarvis*, Robert Morris; 301. *Trumbull*, Capt. Daniel Delaven; 257. *Durand*, Gen. Aaron Ogden; 123. *Thomas S. Duché*, 153. *Artist unknown*, James Riverton; 430. *Artist unknown*, John Alsop; 299. *Artist unknown*, Col. Johannes Knickerbocker; 299. *Artist unknown*, Portrait of a Gentleman; 230. *Artist unknown*, Portrait of a Lady; 231. *Artist unknown*, Portrait of a Gentleman; 300. *Artist unknown*, Herman Knickerbocker; 263. *Artist unknown*, Portrait of a Lady; 264. Portrait of a Gentleman (both from Gov. Dongan's residence at Castleton, S. I. and are portraits of members of his family); 286 and 287. *Artist unknown*, two portraits; 273. *Vanderlyn*, Henry Benson; 121. *J. W. Jarvis*, Myles Cooper, D.D., Second President of Columbia College; D-180. *Artist unknown*, Caleb Heathcote; 272. *Trumbull*, Robert Benson.

South Wall, right to left: 95. *J. C. Hagen*, Gen. Joseph Reed; B-301. *Charles W. Peale*, Pieter Johan Van Berckel, First Minister from the Netherlands to the United States; B-302. *Charles Wilson* and *Rembrandt Peale*, Gilbert C. Stuart; 457. *Ralph Earle*, William Gilliland; 328. *Artist unknown*, William Walton; 266. *Jan Van Gooszen*, Cornelius Steenwyck, prominent in early annals of New York, as Burgomaster, etc.; 265. the Same, by *unknown Artist*; 303 and 304. *unknown Artist*, Rev. and Mrs. Alexander McWhorter; 307. *Artist unknown*, Mrs. George Ogilvie (Ann McWhorter); 251. *Artist unknown*, Rev. John Rodgers, D.D.; D-174. *Eastman Johnson*, Mrs. Alexander Hamilton; 104. *James Sharpless*, Alexander Hamilton; (Over Fireplace) 178. *Artist unknown*, Rip Van Dam; 327. *Artist unknown*, William Walton; 179. *Artist unknown*, Mrs. Rip Van Dam; (Left of Mantel) 308. *Artist unknown*, John Lawrence; 89. *J. W.*

Jarvis, Christopher Colles; 160. *Vanderlyn*, Aaron Burr; 105. *James Sharpless*, Samuel L. Mitchell, M.D.; D-165. *Artist unknown*, Matthew L. Davis; 329. *Artist unknown*, Mrs. William Walton (Cornelia Beelman); B-317. *Rembrandt Peale*, William Tilghman, Chief Justice of Pennsylvania; B-307. *Rembrandt Peale*, Dr. Joseph Priestley; 192. *John Trumbull*, Bryan Rossiter; B-300. *Charles Wilson Peale*, John Beale Bordley; 431. *Trumbull*, John Alsop King.

East Wall: 135. *Artist unknown*, Philip Schuyler; 312. *Artist unknown*, Mrs. Augustus Jay (Anna Maria Bayard); 190. *John W. Bolles*, John Watts (from Original by Inman); 133. *Artist unknown*, Lewis Morris; 311. *Artist unknown*, Sir William Johnson, Bart. (copy of original in possession of his great-grandson); 296. *Charles W. Peale*, John De Peyster; 136. *Artist unknown*, Catalina Schuyler; 298. *Artist unknown*, Mrs. Christopher Champlin; 297. *C. W. Peale*, Mrs. John De Peyster (Elizabeth Haring); 205. *Rembrandt Peale*, George W. Bethune, D.D.; 186. *James Bogle*, John Wakefield Francis, M.D.; 9. *A. B. Durand*, Thomas Jefferson (from original by Stuart); 7. *Durand*, John Quincy Adams (from life); 260. *Robert M. Pratt*, Nicholas P. Trist; 6. John Adams, and 8. James Monroe, both by *Durand*, from originals by *Stuart*; 252. *Samuel S. Osgood*, Henry Clay; 32. *Durand*, George Washington, from original by *Stuart*; 10. *Durand*, James Madison from original by *Stuart*; *Durand*, Andrew Jackson (from life); 143. *John G. Taggart*, Fitz-Greene Halleck, from original by *C. L. Elliott*; 146. *Samuel S. Osgood*, Edgar Allan Poe; B-311. *Rembrandt Peale*, William Bainbridge, U. S. N.; 247. *Artist unknown* William Shaler, U. S. Consul at Algiers and Havana; 181. *Samuel L. Waldo*, Peter Remsen; B-310. *Rembrandt Peale*, Jacob Jones, U. S. N.; 302. *Charles Wilson and Rembrandt Peale*, Gilbert C. Stuart; 291. *Sir Joshua Reynolds*, A Portrait (in his earlier style); B-309. *Rembrandt Peale* Stephen Decatur, U. S. N.; B-312. *Rembrandt Peale*, Oliver H. Perry, U. S. N.; *Cephas G. Thompson*, Charles Fenno Hoffman; 148. *Samuel S. Osgood*, Alice Cary; 147. *Samuel S. Osgood*, Frances S. Osgood; 216. *Henry Inman*, Fitz-Greene Halleck; 191. *John W. Jarvis*, John Stanford, D.D.; 121. *John W. Jarvis*, John C. Kunze, D.D.

North Wall: B-286. *Thomas Sully*, Guy Bryan; 821. *George P. A. Healy*, Daniel Webster; 210. *J. W. Jarvis*, William W. Van Ness, Justice of the Supreme Court, N. Y.; 94. *J. W. Jarvis* Gov. Daniel D. Tompkins; 175. *Henry Inman*, Henry Rutgers (a copy); 211. *J. W. Jarvis*, Ambrose Spencer, C. J.; 334. *Samuel L. Waldo*, David Grim; 282. *George P. A. Healy*, Lord Ashburton; 292. *Artist unknown*, Myron Helley; 129. *Cephas G. Thompson*, Sebastian Cabot (from a supposed original by *Hans Holbein*); 252. *Gilbert C. Stuart*, Petrus Stuyvesant; 353. *Artist unknown*, Nicholas William Stuyvesant; 354. *Artist unknown*, Peter Stuyvesant.

The hallways on the ground floor form a cross, the long branches running north and south, and the short branches east and west. The pictures in these hallways run as follows:

Eastern, or Entrance Hallway: North wall: B-290. *Charles Wilson Peale*, George Washington; 424. *Albert Bierstadt*, View of Donner Lake, California; B-306. *Rembrandt Peale* Thomas Jefferson: East Wall: B-305. *Artist unknown*, Alexander Hamilton; 253. *V. Nehlig*, Cavalry Charge of Lieut. Harry B. Hidden; B-304. *Gilbert C. Stuart*, John Adams.

South Wall: D-166. *Joseph S. Duplessis*, Benjamin Franklin; B-303. *Gilbert C. Stuart*, George Washington.

Southern Hallway, East Wall: B-237. *Charles Le Brun*, Portrait; 61. *Jean Raoux*, Flora; B-252. *School of Greuze*, Portrait of Louis

XVII, Dauphin; B-355. *Antoine Watteau*, Pleasure Party; B-276. *François Boucher*, A Voluptuary; B-275. *L. J. Schaal*, Portrait of a Lady, as a Water Nymph; B-101. *Phillippe de Champagne*, Portrait of a Jansenist; B-264. *Jean Baptiste Greuze*, Virginia (a Study); B-244. *Hyacinthe Rigaud*, Portrait of a Marshal of France; B-226. *Nicholas Poussin*, Portrait of Duchesnois, the Flemish Sculptor; B-337. *Sebastian Bourdon*, Bacchanal; B-241. B-242. *Jean Jouvenet*, Scenes from the Life of St. Charles de Borromeo; B-248. *Jean Baptiste Pater*, Landscape, with Figures; B-277. *François Boucher*, Winter Scene; B-340. *Antoine Watteau*, The Fortune Teller; B-260. *Jean Baptiste Greuze*, A Nymph of Diana; B-240. *Charles de la Fosse*, Christ in the Wilderness, ministered to by Angels; B-223. *Nicholas Poussin*, A Daughter of Pharaoh about to bathe in the Nile; B-246. *Antoine Watteau*, A Venetian Fête, or Ball by Day; B-269. *Horace Vernet*, The Duke of Orleans; B-247. *Watteau*, Landscape with Figures; B-72. *Artist unknown*, Autumn; B-268. *Horace Vernet*, Napoleon at Charleroi; B-379, B-380. *Watteau*, Fatigues of War; Relaxations of War; D-11. *Artist unknown*, Portrait; D-12. *Piazzetta*, Assumption of the Virgin; D-55. *Denner*, Portrait of a Lady; B-229. *Gaspere Poussin*, Hagar in the Desert.

South Wall: B-67. *Salvator Rosa*, Landscape, with historical figures.

West Wall: D-56. *B. Denner*, Portrait of a Gentleman; B-191. *Philip Wouwermans*, Departure of a Hawking Party from a Baronial Castle; B-349. *J. B. Simeon Chardin*, Still Life; B-251. *Chardin*, Still Life; B-267. *Pierre Paul Prud'hon*, France Triumphant after the Restoration of Louis XVIII; B-270. *Bellangel*, Attack repulsed at Constantine, Africa; B-274. *Vellin*, Nymphs and Cupid; B-253. *Hubert Robert*, Park of St. Cloud.

North Hallway, West Hall: 365. *A. B. Durand*, Lake George, View of Black Mountain from the Harbor Islands; B-298. *Charles Wilson Peale*, Family Group (Members of the Artist's Family); 74. *John Trumbull*, Portrait of Dr. Maurice Swabey; 59. *William S. Mount*, Bargaining for a Horse; 440. *Albert Bierstadt*, Autumn Woods; 391. *Thomas Birch*, Escape of the Constitution; 23. *William S. Mount*, The Truant Gamblers; 475. *R. C. Woodville*, The Cavalier's Return; 483. *Artist unknown*, Portrait of Henry Ward Beecher (crayon); 474. *John F. Kensett*, Landscape; 159. *Thomas Hicks*, Portrait of Elisha Kent Kane; 295. *Robert W. Weir*, Portrait of Sa-go-yewat-ha, or Red Jacket; 42. *Thomas Cole*, Autumn Scene—Conway Peak, White Mountains, N. H.

North Wall: 164 to 171. *St. Memin*, Portraits of Eight Indian Warriors (crayon).

East Wall: 57. *William S. Mount*, The Fortune Teller; 28. *A. B. Durand*, The Wrath of Peter Stuyvesant on learning the capture, by treachery, of Fort Casimir; 182. *Huntington*, The Sybil; 294. *Artist unknown*, Mrs. Martha J. Lamb, seated in her library; D-176. *Emil Kosa*, Portrait of James Riker; 103. *Charles Wilson Peale*, Alexander Hamilton; 1 to 5. *Thomas Cole*, The Course of Empire; 1. The Savage State; 2. The Pastoral State; 3. The Consummation of Empire; 4. Destruction; 5. Desolation. 44. *Thomas Cole*, View on Catskill Creek; 459. *Rembrandt Peale*, Portrait of George Washington; 482. *David E. Cronin*, Fugitive Slaves in the Dismal Swamp (water color); 460. *Rembrandt Peale*, Martha Washington; 152. *William Dunlap*, The Artist showing his first Picture to his Parents; 423. *Frank B. Carpenter*, Portrait of the Lincoln Family.

West Hallway: The door on right opens into a small room containing the Edwin A. Cruikshank collection of early New York prints.

Near the door in the hall are two portraits, 360 and 361, by *Charles A. Whipple*, Henry Dexter (a Patron of the Society) and his son, Orrando Perry Dexter.

The door in the western wall, at the foot of the stairs, opens into the *Lecture Room* (seating capacity, 360). It contains a few good portraits, in the following order, beginning south of entrance:

255. *Vanderlyn*, Robert R. Livingston; *Huntington*, John A. Dix; 420. *Huntington*, John Divine Jones; 120. *Oliver Lay*, Chief Justice John Jay; 155. *Ezra Ames*, Governor George Clinton, 142. *Huntington*, Earl of Carlisle; 60. *Huntington*, Sir Charles L. Eastlake; *Charles Ingham*, De Witt Clinton.

Stairway to Second Floor, right: B-160, *Rubens*, Portrait of a Knight of the Order of the Golden Fleece; North Wall, over arch, B-209, *Velasquez*, Portrait of the Infanta Margarita of Spain; First Landing, B-142. *Jacob van Oost*, A Carnival Scene; second stairs, right, 202, 203. *John Trumbull*, Two Views of the Falls of Niagara. (1) from Table Rock, (2) from the road two miles below Chippawa; B-152. *Rembrandt*, Portrait: left, B-161. *Rubens*, Hercules strangling the Nemean Lion; 194. *Benjamin West*, Hector parting with his Wife and Child at the Scaean Gate; 195. *Benjamin West*, Cryseis returned to her Father, Cryses.

On the second floor, to the right we reach *The Main Art Gallery*. Opposite the entrance to this gallery, which extends across the entire front of the building, is a bronze statue, *The Primitive Marksman*, by *Fernando Miranda*, a recumbent Indian of heroic size, shooting an arrow from a bow gripped between his toes. The paintings, beginning on the west wall, at the southern corner, are as follows:

First pilaster: B-197. *Lucas Cranach*, Portrait of a Lady; B-201. *Hans Holbein*, Interior of a Private Chapel; B-58. *Guido Reni*, Christ crowned with Thorns; First Panel: D-28. *Charles Le Brun*, Triumphant Entry of Alexander into Babylon (This and the upper pictures in the succeeding five panels form a series of Scenes from the Life of Alexander the Great); B-213. *Murillo*, The Vision of St. Francis; B-48. *Correggio*, Virgin and Child; D-49. *Tempesta*, Landing of Æneas in Italy; B-31. *Giorgione*, Prince of Palermo—In Disguise; B-323. Copy of Spagnoletto's Adoration of the Shepherds; B-122. Copy of *Jan Memling's* Annunciation; B-23. *Leonardo da Vinci*, St. John Weeping; B-66. *Sassoferrato*, Virgin and Child; B-200. *School of Dürer*, Triumph of Christianity; B-132. *Jan de Mabuse*, Virgin and Child. Second Pilaster: B-30. *Petrus van Bloemen*, Cattle Market; B-33. *Titian*, The Repose in Egypt; B-121. *Jan Memling*, Marriage of St. Catherine; Second Panel: D-29. *Charles Le Brun*, Alexander and Hephestion entering the tent of Darius; B-50. *Giulio Romano*, Virgin and Child, with St. John; D-158. *Bernardino Luini*, the Three Marys; D-38. *Artist unknown*, Virgin and Child; B-235. *Pierre Mignard*, Holy Family; B-20. *Antonio Dello*, Triumph of Julius Caesar; B-330. *Artist unknown*, Virgin and Child; B-6 and B-7. *Simone Memmi*, Virgin and Child, and The Last Judgment; B-375. *Artist unknown*, Virgin and Child; D-43. *Lucas Van Leyden*, The Last Judgment; *Artist unknown*, The Flight into Egypt; B-116. *Jan van Eyck*, The Crucifixion; B-25. *Raphael*, Birth and Resurrection of Christ; D-99. *Dutch School*, 16th Century, The Flight into Egypt; 219. *Juan de Valdez*, St. Peter after denying Christ; B-43. *Artist unknown*, Virgin and Child, with St. John; 218. *Juan de Valdez*, St. John in the Desert;

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B-351. *Renier Brakenburg*, Village Fête. Third Pilaster: B-22. *Perugino*, Adoration of the Infant Christ; B-45. *Andrea Mantegna*, Crucifixion. Third Panel: D-30. *Charles Le Brun*, Defeat of Darius at Arpela; B-37. *Tintoretto*, Portrait of a Presbyter; B-110. *Christian W. E. Dietrich*, Abraham discarding Hagar; B-44. *Artist unknown*, Adoration of the Shepherds; B-57. *Domenichino*, St. Paul borne to Heaven by Angels; B-236. *Eustache le Sueur*, The Dead Christ supported by the Virgin; B-373. *Ludovico Mazzolino*, St. Jerome at Prayer; B-47. *Correggio*, Virgin and Child, Mary Magdalen and St. Jerome; B-111. *Van Dyck*, Crucifixion; D-142. *Leonard Bramer*, Magi going to Bethlehem; B-109. *Christian W. E. Dietrich*, Presentation at the Temple. Fourth Pilaster: B-204. *Martin Schoen*, Adoration; D-39. *Dutch School, 15th Century*, Adoration of the Magi; B-199. *Albrecht Dürer*, St. George and the Dragon. (Entrance Door) Fifth Pilaster: D-83. *Gerard Honthorst*, Sealing the Letter—Effect of Candle Light; B-325. *Michael Van Musscher*, Family Group of Artist, Wife and Children; B-367. *Matthew Van Helmont*, Temptation of St. Anthony; D-52. *Barend Cornelis*, Kitchen Utensils; Fourth Panel: D-31. *Charles Le Brun*, Alexander cutting the Knot of Gordius; B-202. *Hans Holbein*, Portrait of a Professor; D-82. *John Van Ravesteyn*, Portrait of Lucretia Van der Meulen; D-84. *John de Baan*, Portrait of a Lady; B-329. *Bartholomew Vander Helst*, German Baron and his Family; 224. *Anthony Stevers*, Music Party; D-101. *Henry M. Rokes*, Dutch Interior,—Washerwomen; B-182. *Gerard Terburg*, Portrait of William, Prince of Orange; B-365. *Gerard Terburg*, Portrait of a Gentleman; B-148. *Francis Porbus*, Portrait of Henry IV.; 215. *Gerard Douw*, Doctor and Bottle; B-346. *Godfrey Schalcken*, The Artist; B-134. *Jan Molender*, Boors regaling; B-138. *Jan van Neck*, Portrait; B-366. *Gerard Terburg*, Portrait of a Lady; B-149. *Francis Porbus*, A Nobleman and Lady; B-100. *Adrian Brower*, Robber examining Coin by Candle-light; B-99. *Adrian Brower*, Study of a Man. Sixth Pilaster: 40. *John Fyt*, The Huntsman's Tent—Game and Dogs after a Hunt, D-95. *Egbert van Hemskerck the Younger*, Interior of a Dutch Tavern; D-100. *David Teniers the Younger*, Starting for the Pasture; B-123. *Cornelius Huysmans*, Landscape; D-118. *J. F. van Bloeman*, Italian Landscape; Fifth Panel: D-32. *Charles Le Brun*, Porus brought to Alexander after his Defeat; D-94. *Adam Pynaker*, Landscape; D-88. *Gerard Van Battem*, Stag Hunt; D-128. *Nicholas Bergheem*, Landscape, with Figures and Cattle; B-355. *Jan Steen*, Family Fête; B-354. *Adam Pynaker*, Landscape; D-121. *Adrian Brower*, Dutch Interior—Beggars carousing; D-103. *Rembrandt*, Combat of Cavalry; D-87. *John Wynants*, Landscape; D-120. *Bonaventura Peters*, Storm at Sea; B-173. *Jan Steen*, Interior, Family Scene (Portraits of Artist, Wife and Parents-in-Law); B-167. *Jacob Ruysdael*, Distant View of Haarlem; B-144. *Adrian van Ostade*, Portraits of the Painter's Wife and Child; D-25. *Tempesta*, Cattle Piece; B-374. *Henry Goltzius*, Family Group; D-26. *Tempesta*, Cattle Piece; D-132. *Karl du Jardin*, Landscape, with Cattle; Seventh Pilaster: D-59. *Van Westhofen*, Still Life; D-113. *Simon van der Does*, Hunting Party; B-78. *Jacobus van Artois*, Landscape; D-130. *John van der Meer*, Dutch Windmill; Sixth Panel: D-33. *Charles Le Brun*, Passage of the Granicus; B-166. *School of Rubens*, Effect of Candle Light, copied from Etching by Rubens; D-138. *Van Dyck*, Samson and Delilah; D-7. *Spagnoletto*, Portrait of a Philosopher; D-14. *Salvator Rosa*, Landscape; D-65. *Francis Francken the Elder*, Passage of the Red Sea; B-176. *David Teniers the Younger*, Village Fête; D-140. *Emanuel de Witt*, Interior of a Church; B-175. *David Teniers the Younger*, Incantation Scene; B-179. *The Same*, Charles V. Leaving the Town of Dort; B-145. *School of Ostade*, Head of a Boor; B-203. *Joachim Uytendael*, Judgment of Paris; D-105. *Isaac Van Ostade*, Tavern Interior; D-106—D-110. *Adrian Van Ostade*, Allegorical Representation of the Five Senses,—Sight, Hearing, Taste,

Touch, Smell; Eighth Pilaster: D-75. *Jacob Vanloo*, The Flute Player; D-139. *G. van den Eckhout*, Historical Subject; B-126. *Karl du Jardin*, Portrait.

North Wall, First Panel: 226. *Diego Velasquez*, Portrait of Cinq Mars; B-87. *Nicholas Berghem*, Italian Scenery. Alcove, Central Picture: B-38. *Francesco Zucco*, St. Benedict. On the left: D-53. *Peter Bout*, Halt at a Tavern; B-194. *Henry Martin Rokes*, Still Life; B-205. *Valkenburg*, Landscape, with Figures; B-147. *Cornelius Poelenburg*, Landscape, with Figures; D-104. *Daniel Vertangen*, The Deluge; B-206. *Valkenburg*, Landscape; D-92. *Ary de Voys*, The Happy Burgher. On Right: B-162. *Rubens*, Landscape, with Figures; B-89. *Nicholas Berghem*, Cattle and Herdsmen; D-126. *Egbert van der Poel*, Burning of a Cottage at Night; D-86. *John Miel*, Hunters Resting; B-186. *Adrian van de Velde*, Landscape, with Animals; B-351. *Renier Brackenburg*, The Village Fête; B-146. *Isaac van Ostade*, A Dutch School. Last Panel: B-112. *Anthony Van Dyck*, Portrait of a Lady; D-74. *Otho Marcellis*, Reptiles, Birds and Insects; B-114. *Gerard Douw*, The Artist in his Atelier.

East Wall. First Pilaster: B-234. *Pierre Mignard*, Portrait of a Lady at her Toilet; B-183. *William van de Velde*, Marine View; B-178. *David Teniers the Younger*, Boors Regaling and Playing Skittles; First Window Alcove: D-64. *Solomon Ruysdael*, Crossing the River; D-143. *Matthew van Helmont*, Musical Party; D-69. *Jan van Hughtenburg*, The Riverside; D-9. *Tintoretto*, Martyrdom of St. Sebastian; D-123. *John Lingelbach*, A Sea Fight; B-107. *Guillam Dubois*, Landscape, with Figures; Second Pilaster: B-291. *Sir Joshua Reynolds*, Portrait; B-259. *Robert Tournière*, Portrait of a Receiver-General; B-141. *Casper Netcher*, Portrait of Madame de Montespan; B-292. *Benjamin West*, Pallas appearing to Achilles, after the Death of Patroclus; B-265. *Jean Baptiste Greuze*, Sketch of a Female Head; Second Window: D-146. *P. B. Ommeganck*, Landscape with Sheep and Figures; D-21. *Francesco Albano*, Nymphs disarming Cupid; D-98. *Daniel Vertangen*, Women Bathing; D-116. *John Horremans, the Elder*, Tavern Scene; D-122. *L. Backhuysen*, Seaport; D-119. *Albert Flamen*, Birds and Fish; D-129. *Albert Cuyp*, Fruit Piece. Third Pilaster: B-249. *Pompeo Battoni*, Portrait of the Cardinal de Rochechouart; B-262. *Jean Baptiste Greuze*, Portrait of the Duc de Choiseul; 43. *George Morland*, Dogs Fighting.

Third Window: D-145. *John Wynants*, Landscape; B-143. *Jacob van Ochterveldt*, Lady Playing with a Dog; D-137. *John van der Heyden*, Chateau and Park; D-79. *William Kalf*, Kitchen Utensils; B-185. *William van de Velde*, Marine View; B-284. *M. Dyckmans*, Portrait of an Old Man; D-134. *John Tilius*, Playing the Bagpipe; D-148. *H. Van Hove*, Kitchen Interior; D-136. *Artist unknown*, The Pedler. Fourth Pilaster: B-51. *Agnolo Bronzino*, Portrait of a Princess of Florence; B-198. *Balthazar Denner*, Portrait; B-130. *Nicholas Maas*, Portrait. Fourth Window: D-73. *Anthony Waterloo*, Landscape; D-131. *Leonard de France*, Card Players; B-119. *Albert Flamen*, Birds and Fish; D-127. *Egbert van der Poel*, Burning of a Cottage at Night; B-157. *Theodore Rombouts*, Windmill on a Canal; D-57. *Andreas Both*, Miracle of the Loaves and Fishes. Suspended on Wall Brackets: B-5. *Giotto di Bondone*, Knights at a Tournament; B-18. *Ucello*, Birth of John the Baptist. Fifth Pilaster: B-243. *Nicholas de Largilliere*, Portraits of Two Ladies; B-353. *J. B. Simeon Chardin*, Portrait; B-343. *Constantine Netscher*, Portrait of Margeretha De Bijse. Fifth Window: B-189. *Jan Baptist Weeninx*, Ruins, with Figures; D-89. *Minderhout Hobbema*, Evening Landscape; D-91. *A. Verboom*, Evening Landscape; B-360. *Artist unknown*, Marine View; B-250. *Pompeo Battoni*, Head of a Boy; B-371. *Artist unknown*, The Lovers; B-193. *Jan Wynants*, Landscape; B-79. *Jan Asselyn*, Landscape; D-18. *School of*

Correggio, Holy Family. Sixth Pilaster: B-129. *Sir Peter Lely*, Portrait; B-326. *Constantine Netscher*, Æneas and his Sorf Ascanius visiting Dido; D-60. *School of Van Dyck*, Portrait of a Gentleman; Sixth Window: D-125. *Peter Verelst*, Tavern Interior; B-80. *School of Asselyn*, Landscape; D-124. *John van Geel*, Rendezvous of Smugglers; D-70. *L. Backhuysen*, Marine; B-105. *Albert Cuyp*, Cattle and Figures in a Landscape; D-117. *John Horremans*, the Elder, Tavern Scene; Seventh Pilaster: D-35. *Hyacinthe Rigaud*, Portrait of a French Gentleman; B-261. *Jean Baptiste Greuze*, Repetition of the L'Aveugle Dupe; B-180. *David Teniers, the Younger*, Parable of the Laborer who received a Penny (contains portraits of Rubens, Rembrandt and two of Tenier's Children); Seventh Window: D-141. *David Ryckaert*, Dutch Interior—Effect of Candle-light; D-144. *Karl du Jardin*, Farmyard—Peasants Playing Cards; D-150. *Barend C. Koekkoek*, View on the Moselle River; D-147. *Jan Kobell*, Pasture-field; D-102. *Anthony de Lorme*, Interior of a Church; D-153. *Artist unknown*, Evening Landscape—Sunset; D-135. *Philip Wouwermans*, Landscape with Figures. Eighth Pilaster: B-158. *Rubens*, St. Catherine; B-266. *Nicholas Bernard Lepicie*, The Sister.

South Wall: D-114. *Lucas Cranach*, Frederick I, Emperor of Germany; D-44. *Martin Van Veen Hemskerk*, St. Paul preaching at Athens; B-333. *Artist unknown*, Triptique: B-11. *Giottino*, A Tabernacle; (Centre Alcove) B-3. *Guido of Siena*, Virgin and Child, with Four Saints; B-133. *Quintin Matsys*, Tryptique; B-15. *Buonamico Buffalmacco*, A Tabernacle; B-28. *Guadenzio Ferrari*, St. George and St. Anthony of Padua.

The Reading Room, on the west side, above the auditorium, contains two memorial windows: The Arrival of the Dutch Ship, given by the Daughters of Holland Dames, and The Revocation of the Edict of Nantes, designed by *Mary Tillinghast*.

In the Basement are about thirty original water-color drawings by Audubon for his well known work on birds; also a collection of fourteen oil paintings of the *Incas of Peru*, said to be the original pictures from which the portraits were engraved for Herrera's *Historia General de los hechos de los Castellanas*.

The collection of Egyptian Assyrian antiquities is distributed in cases along the corridors of the first and second floors. They are in most cases adequately labeled.

IV. Riverside Drive to Manhattanville

(From 72nd to 130th Streets)

*Riverside Drive, with the Park beside it (Pl. V—A1-5) extends along the high bank of the Hudson from 72d to Dyckman st., affording fine views of the river and the Jersey shore. On the river side of the broad tree-shaded boulevard, with its speedway, bridle path, and pedestrian walks, is the long, narrow terraced park, with the Hudson below; on the other side are a few detached residences and many beautiful apartment houses.

The Drive can be enjoyed from the top of a motor bus (p. 29) or from a public carriage (p. 28) or on foot. The S. end is reached from 72nd st. subway station; by the 72nd st. station of the 6th and 9th ave. elevated lines, here on the same track; or from Broadway or Amsterdam surface cars; The N. end can be reached from the 128th st. subway station; the Broadway surface, and all Fort Lee ferry surface cars.

Beginning at the southern end of the Drive and going north, on the right betw. 73d and 74th sts. is the *Charles M. Schwab Mansion*, one of the most beautiful city residences in the world, built in the French chateau style of 1500. The house contains a famous organ. The land cost \$860,000 and the building cost \$2,000,000 more. After the deaths of Mr. and Mrs. Schwab the building and ground are to become the property of the city.

At 76th St. is the *Hamilton Fountain* (*Warren & Wetmore*, architects), a large, shell-shaped granite basin, intended as a drinking-trough for horses.

At the S. corner of 89th st. is the residence of *Schinasi*, the cigarette maker. It was formerly owned by the late Isaac L. Rice, who named it *Villa Julia*, after his wife, the founder of the *Society for the Suppression of Unnecessary Noise*. At the N. corner, the residence of the *widow of Bishop Potter*.

The **Soldiers' and Sailors' Monument*, well placed on a bluff overlooking the river, is a circular marble structure, erected in 1902, at a cost of \$250,000, to commemorate the valor of the soldiers and sailors who fought in defence of the Union from 1861 to 1865. (*C. W.* and *A. A. Houghton*, architects; *Paul E. Duboy*, sculptor).

The monument is of white marble in the form of a small circular Greek Temple, resembling the choragic Monument of Lysicrates, with a peristyle of 12 Corinthian columns and a frieze of eagles. A clear echo can be heard within. In front of the monument is a copy of Houdin's statue of Washington, a gift from the school children. Fine View here of the Palisades and Ft. Washington Point.

Near 90th St. is the former residence of *John H. Matthews*, who won a fortune from effervescent soda; it is a noticeable house, with numerous balconies and a red-tiled roof.

At Riverside Drive and 93d St. is the new *Joan of Arc Statue*, an equestrian bronze figure, from models by *Anna Vaughn Hyatt*, on a pedestal designed by *John J. Van Pelt*.

The Maid of Orleans is represented with the visor of her helmet raised as she gazes upward, her slender arm holding her great sword aloft. Part of the stone of the pedestal came from the recently demolished prison in Rouen, in which she was confined. The statue was unveiled Dec. 6th, 1915.

At 96th st. and the Drive, upper cor., is the *Cliff Apartment House*, a narrow, twelve-story structure of sandstone and buff brick. At the second elevation is a frieze in low relief, carrying out symbolically the idea of Arizona Cliff-dwellers, mountain lions, rattlesnakes, buffalo skulls, etc.

At 96th St., on a hill N. E. of the viaduct was the site of the *Strykers Bay Mansion*. In 1837 an old elm on the property was about to be cut down, but was saved as a result of the familiar poem by George W. Morris, "Woodman, Spare That Tree."

The large covered vessel lying at the foot of 97th st. is the old wooden frigate "Granite State," now occupied by the 1st Battalion, Naval Militia. A sea-going naval vessel for practice is moored beside her.

At 100th st. is the *Firemen's Memorial*, erected in 1913 to commemorate the heroic deeds of New York Firemen, (designed by *H. Van Buren Magonigle*, with sculptures by *Attilio Piccirilli*).

It is a simple oblong monument of limestone. On the river side, in low relief is a spirited rendering of a fire-engine with horses at full speed. At the N. and S. ends are sculptured groups: (1) A female figure clasping a man's dead body; (2) A female figure protecting a little child.

At 102d St., the house set back and surrounded by a garden, belongs to *Mrs. Bertha Foster*, the widow of the inventor of the patent glove hook. The house is built entirely of iron.

At 106th St. is an equestrian statue in bronze of *General Franz Sigel* (1824-1902) by *Karl Bitter*.

At 108th St. is the highest and most sightly part of the drive.

From 116th St. looking northward, one sees examples of many new types of apartment house buildings.

At 122d St. Riverside Drive forks to R. and L., enclosing a narrow central triangle, containing the chief monument in point of interest on the whole length of the Drive—

*GRANT'S TOMB. Adm. free 10 a. m. to 5 p. m. The mausoleum is somewhat back from the bank of the Hudson, but visible from many points in the harbor and river. The height is 150 feet from the ground and 280 ft. above mean high water. The tomb was built from design of *J. H. Duncan* and finished in 1897. The material is white granite quarried in North Jay, Me. Only large and flawless blocks were used. The interior of the tomb is lined with snow white marble from Lee, Mass. The cost was \$600,000 donated by 90,000 subscribers, most of whom were New York citizens, none of whom gave over \$5000.

The entrance is on the south side, and is approached by steps 70 ft. wide and a portico formed of double lines of columns. The first story is Doric in style, 90 ft. square and finished with a cornice and a parapet, at a height from grade 72 ft.; above this is a circular cupola 70 ft. in diameter supported by Ionic columns, and surrounded with a pyramidal top. The interior is cruciform in plan, 76 ft. at the greatest dimension; the four corners being piers of masonry connected at the top by coffered arches, the top of which are 50 ft. from the floor level. On these arches rests an open circular gallery of 40 ft. inner diameter. The surfaces between the planes of the faces of the arches and the circular dome form pendentives which are decorated in high-relief sculpture, the work of *J. Massey Rhind*, and emblematic of the birth, military and civil life and death of General Grant. (1822-1885.) The *sarcophagus* resting in the open crypt, is a single piece of red granite bearing the name Ulysses S. Grant, supported by a granite pedestal. A similar sarcophagus beside it contains the remains of his widow. The stone for the sarcophagi was quarried at Monteiro, Wis. The approach to the crypt is by stairways which give access to a passage encircling the space dedicated to the sarcophagi. This space is surrounded by square columns supporting paneled marble ceilings and entablature. Adjoining rooms contain *flags* of the Civil War.

(Grant's Tomb may conveniently be reached by Riverside Motor bus running up 5th ave. to 57th st.; Broadway subway to 116th st., or 128th st. (Manhattan st.), walk W.; or Broadway surface car to 122d st., walk W.)

Behind the tomb is a *Gingko Tree*, (*Salisburia adiantifolia*), sent by *Li Hung Chang*, the Chinese statesman, and planted by *Yang-Yu*. A tablet in English and Chinese reads:

"This tree is planted at the side of the tomb of Gen. U. S. Grant, ex-President of the United States of America, for the purpose of commemorating his greatness, by Li Hung Chang, Guardian of the Prince, Grand Secretary of State, Earl of the First Order Yang Hu, Envoy Extraordinary and Minister Plenipotentiary of China, Vice-President of the Board of Censors, Kwang Hsu, 23d year, 4th moon, May 1897." N. E. of the tomb are Japanese cherry trees and a tablet presented by the Japanese government in 1912 in honor of General Grant.

To the N. of the Tomb is a fine VIADUCT over Manhattanville Valley, from which sweeping views of the Palisades, the Hudson, and Fort Washington Point, can be obtained.

The square white house immediately north of Grant's Tomb is the CLAREMONT (Pl. XI—A7), a noted *al fresco* restaurant.

(Motor bus up Riverside Drive; Broadway subway to 116th st., walk W. to Riverside, N. to 122d st. or remain on subway to 128th st.; Broadway surface car to 122d st., walk W. 2 blocks.)

The house was built soon after the Revolution by *Michael Hogan* and named after Claremont, the royal residence in Surrey of Prince William (later King William IV.) who was a fellow midshipman with Hogan in the English navy and visited him in America (according to other authorities, it was named after County Clare, Ireland, in which Hogan was born). Later occupied by the Earl of Devon. In 1815 Joseph Bonaparte (later King of Spain) lived here. It has been a restaurant since 1872. The trial trip of the first

steamship, *Fulton's Clermont*, took place on the river opposite this point.

Between The Claremont and Grant's Tomb is a CHILD'S GRAVE marked by a tombstone bearing the quaint inscription: "Erected to the memory of an amiable child, St. Clair Pollock, died 15 July, 1797, in the 5 year of his age. Man that is born of woman is of few years, and ful of trouble. He cometh forth like a flower and is cut down; he fleeth also as a shadow and continueth not." This child was the nephew of George Pollock, a New York merchant who at one time owned Claremont. In his conveyance of the property in 1800 he stated: "There is small enclosure near your boundary fence within which lies the remains of a favorite child, covered by a marble monument. You will confer a peculiar and interesting favor upon me by allowing me to convey the enclosure to you, so that you will consider it a part of your own estate, keeping it, however, always enclosed and sacred. There is a white marble funeral urn prepared to place on the monument which will not lessen its beauty."

V. Morningside Heights

(East of Riverside Drive from 110th to 125th Streets)

Morningside Park, W. and N. of Central Park, extends from 110th st. to 123d st. It occupies rocky ground, rising to a height of 100 ft., with the battlement and heavy staircases. At 123d st. is *Fort Laight*, a blockhouse built to defend the city in the War of 1812, marked by a tablet erected in 1904 by the Women's Auxiliary to the American Scenic and Historical Preservation Society. At 114th st. and Manhattan ave., E. of the Park, is a statue group of Washington and Lafayette, by *Bartholdi*, presented by *Charles Broadway Rous*s.

The BATTLE OF HARLEM HEIGHTS, the great historic event of this neighborhood, occurred Sept. 16, 1776. The American Army had retreated from Long Island, up Manhattan Island, to above what is now Manhattanville Valley, around 125th st. and Manhattan st., then called "The Hollow Way," with headquarters at Jumel Mansion. The British had followed and encamped the night preceding the battle, about 104th st. The Americans induced the British to advance into the valley, attacked them in front and by a flank movement, driving them back to the famous buckwheat field where Barnard College now stands. The heaviest fighting took place here from 12 o'clock till 2 p. m. The American army was victorious in the engagement, the British retreating. The Americans lost 30 men and had 100 wounded. On the west wall of the *Hall of Engineering* of Columbia University is a bronze tablet with the inscription: "To commemorate the battle of Harlem Heights, won by Washington's troops on this site, September 16, 1776. Erected by the Sons of the Revolution in the State of New York."

Passing N. on Amsterdam Ave. from 110th st. the traveller will note a number of imposing structures.

The Protestant Episcopal CATHEDRAL OF ST. JOHN THE DIVINE (Pl. V—B1) occupies the former site of the Leake and Watts Orphan Asylum, extending from 110th to 113th sts. and from Morningside to Amsterdam aves. (see p. 257).

The large marble building on Amsterdam Ave. from 113th St. to 114th St. is ST. LUKE'S HOSPITAL. Its capacity is 300

beds, many of them free, and it contains two separate tuberculosis wards. It is a Protestant Episcopal institution, but unsectarian in its activities.

The north wing of the hospital contains an interesting little chapel, length 75 ft., width 30 ft., height 36 ft. The reredos, altar and tracery of the windows are of marble. The central panel of the great window represents The Healing of the Nations; the side panels show respectively The Curing of the Body, and The Saving of the Soul; while in the circular medallions of the tracery are set forth The Seven Works of Mercy.

On *Broadway* at 114th st. N. W. corner is the *Broadway* (formerly *Fourth Avenue*) *Presbyterian Church*, organized 1825.

At 114th st. S. E. corner, *St. Luke's Home for Aged Women* contains memorial windows placed by the New York State Society of the Daughters of the Revolution, commemorating the Battle of Harlem Heights.

E. on 114th St., at the N. W. cor. of Morningside Drive, is the recently erected little French R. C. Church of *Notre Dame de Lourdes*. The style is a simple adaptation of French Gothic. The interior is not yet completed. Behind the altar is a representation of a grotto, within which the figure of the Blessed Virgin may be seen in a soft glow of light.

Betw. 114th and 120th, lies COLUMBIA UNIVERSITY, extending from Broadway to Amsterdam Ave. (See p. 263).

Betw. 120th and 122d St. on the W. side of Broadway is UNION THEOLOGICAL SEMINARY (Pl. XI—A8) (Broadway subway to 116th St.; Broadway surface cars to 120th St.)

The Seminary was located from 1836 to 1884 in University Place; afterwards it was moved to 700 Park Ave. The present site was the gift of Mr. D. Willis James. The design of *Allen and Collins* was chosen from a competition of 25 architects in 1906. The lot is 450 ft. x 200 ft. The buildings are 44 ft. wide, ranged around a quadrangle 350 ft. x 100 ft., and set back from the street 5 ft. to allow towers and buttress to project beyond the line of the façade. The style is English perpendicular Gothic, all the walls are solid stone, the materials being a many-toned trap rock, with limestone trim. The quadrangle is terraced at the southern end to offset the slope of the ground and the buildings are all connected by a cloister at the level of the quadrangle.

The *entrance* is at the corner of Broadway and 120th st. From this main entrance radiate the *library* and *administration buildings*. The *lecture halls* are on 120th st. The *president's house* is at the corner of 120th and Claremont ave. On Broadway are the *library* and a *dormitory*. On 122nd st. the *professors' suites*, a *dormitory*, *refectory* and *social halls*. On Claremont ave. are an additional



Scale
 1" = 10'
 N
 S
 E
 W

UNIVERSITY
BOAT HOUSE

R I V E R S I D E P A R K

R I V E R S I D E D R I V E

C L A R E
M O D
P I L E B A N K Q U A R T A N C L E

D W A Y

A V E N U E

N O R T H

S O U T H

A V E N U E

E A S T

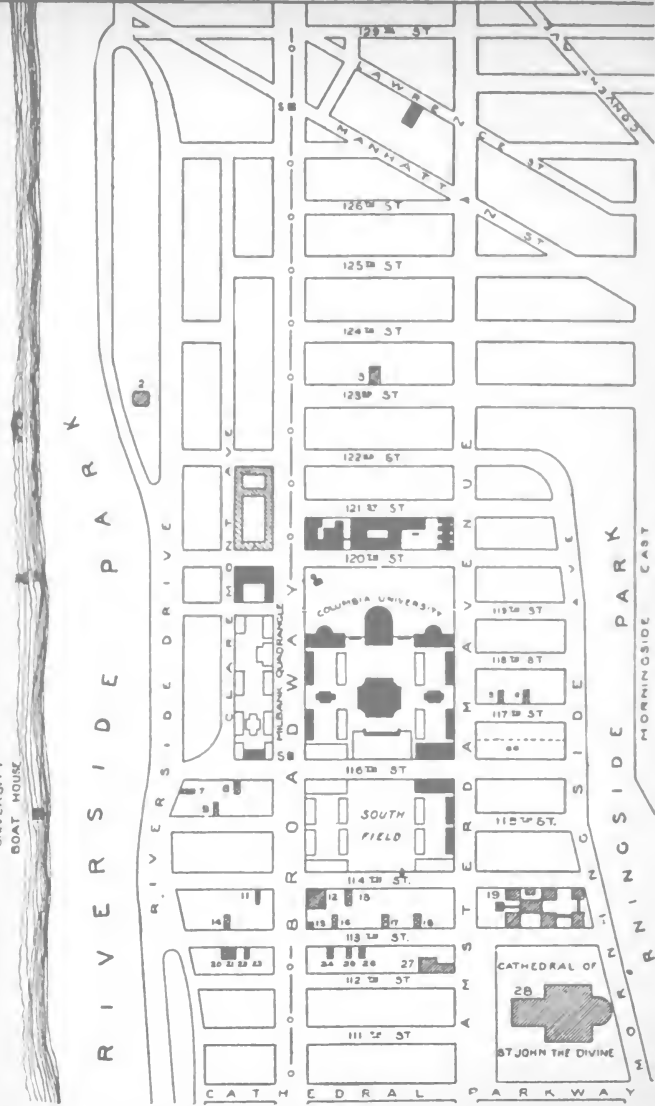
P A R K W A Y

M O R N I N G S I D E P A R K

M O R N I N G S I D E C A S T

Plate VI

MORNINGSIDE HEIGHTS



dormitory room and the *Chapel*. The chapel is the gift of Mrs. D. Willis James, in memory of her husband. The nave is 100 ft. x 40 ft. The chapel seats 400 on the floor and 100 in the gallery, beside the faculty seats.

A commemorative limestone tablet is set in the N. wall of the chapel vestibule. Opposite, on the stairway approach from the quadrangle entrance, is a tablet of dedication to *Dr. William Adams*, taken from the Adams Chapel in the old Seminary.

The memorial windows in the S. wall shows the twelve Apostles: "Go ye into all the world and preach the Gospel to every creature," it is dedicated to "Daniel Willis James, 1822-1907."

In the chapel tower is a fully equipped infirmary. The seminary is affiliated with New York University (p. 360) and is independent of ecclesiastical control. The attendance is about 250 students.

MANHATTAN COLLEGE, Broadway and 131st St. (Pl. XI—A8) is a Catholic institution first opened as an academy in Canal St. in 1849. It moved to its present quarters in 1863. Contains High School and College Depts.

VI. The Cathedral of St. John the Divine

**THE CATHEDRAL OF ST. JOHN THE DIVINE (Protestant Episcopal) extends from 110th to 113th streets and from Morningside to Amsterdam aves. (Pl. 5—B1). This land was acquired in 1887 at a cost of \$850,000. (The Cathedral may be reached by Broadway subway to Cathedral Parkway; 6th Ave. elevated to 110th St.; surface cars on Amsterdam Ave. or Broadway and 5th ave. busses). The Cathedral is open every day in the year from 7 a. m. to 5 p. m. Services are held Sun., 8 a. m., 11 a. m., 4 p. m. Week days, 7:30 a. m. and 5 p. m. The building was begun in 1892, and will not be completed for some years. The plans, drawn by *Heins and La Farge*, were chosen in a competition of 25 architects in 1891. But upon the death of Mr. Heins the contracts with this firm was ended. Upon the completion of the choir in 1911 they appointed *Ralph Adams Cram*, of the firm of *Cram and Ferguson*, whose new plans involve some radical changes, as supervising architect.

In their report to the Trustees the new architects held that it would be impossible to add to the existing Cathedral a nave and transept closely following the traditional lines of French and English Cathedrals, and consisting of a series of narrow bays extending without variation to the N. S. and W. terminations. Their new plans substitute a system of great squares, the nave consisting of a sequence of four of these squares, supported on powerful piers, with arcade, triforium and clerestory pushed laterally to the extreme limits of the building. The original plans of *Heins and La Farge* contemplated a single tower surmounting the central dome. The second important change is embodied in an alternative scheme, submitted by Mr. Cram and calling for a low crossing tower, flanked by two very lofty transept towers. The question is not yet decided and the nave has been

so designed that it will be possible later to carry out the crossing treatment in either of the two suggested ways, or perhaps in some third way yet undetermined.

The cost of the building is expected to be about four millions.

The dimensions of the Cathedral as originally designed are as follows: Length, E. and W., 520 ft.; Length of Transept, 288 ft.; Height of Western Towers, 245 ft.; Height of Central Tower, 425 ft.; Length of Choir, 120 ft.; Height of Choir, 118 ft.; Height of Dome, 252 ft.; Area of Cathedral, 99,500 sq. ft. The new plans, however, will involve some changes in these figures. The length, for instance, of the finished structure will probably be over 600 ft.

The general architectural design of that portion of the Cathedral already erected is Romanesque, with a Byzantine influence. The material is in part a cream-colored granite, from Lake Mohegan, N. Y. The interior facing is Frontenac stone, from Pepin Co., Wisconsin. The Choir was completed by Mr. La Farge, after the death of his partner, Mr. Heins, in 1907.

The Choir, which is now available for services, is less than half the ultimate structure in length and breadth. The dome, later to be covered, according to the original plans, with a tower, was laid without inside support. At all times during the advance of the roofing in the dome was self-supporting and bore the weight of the workmen. This was considered an extraordinary architectural feat. This laying of the tiling of the dome was begun May 1, 1909, and completed August 16. The ceiling will later be concealed with mosaic. The material of the dome is burnt clay slabs, 15 in. long by 6 in. wide and 1 in. thick. There are six courses at the base, decreasing to three at the crown. The method is an invention of *Guastavino*, a Spanish architect who came to America about 1885. This is one of the largest masonry domes in the world, having a diameter of 105 ft., and a height of 180 ft. from floor level to crown. The following are the diameters of the largest domes in European churches: the Pantheon, Rome, 142 ft.; St. Peter's, Rome, and the Duomo, Florence, 139 ft.; St. Sophia, Constantinople, 115 ft.; St. Paul's, London, 112 ft.

A striking feature of the choir is the eight Maine granite pillars, set in a semicircle about the altar. Each pillar is composed of only two pieces, the joining being two-thirds of the way up. They are 54.6 ft. high and 8 ft. in diameter where they rest on the base. Each weighs 120 tons. Three 30-horse-power engines were set up inside the building in front of where the altar now stands to raise the columns. Several weeks were consumed in making the calculations for raising each, although the actual placing was done in about fifteen minutes.

All the pillars are memorials, and on the base of each, on the ambulatory side, are recorded the names with accompanying dates. It is said that no structure in the world, with the exception of St. Isaac's in Petrograd, has columns approaching them in size.

The Altar is of Vermont marble. The reredos, surmounted by a cross, is of Pierre de Lens, resting on a base of yellow Numidian marble. In the center is a majestic

figure of Christ, by *Leo Lentelli* (7 ft. high). The other figures represent Apostles and Prophets: on the S. or Epistle side, the large figure represents Moses, the smaller figures Isaiah, Jeremiah and Ezekiel; on the N. or Gospel side, the large figure represents St. John the Baptist; the three smaller figures are the Apostles Peter, James and John. These figures were made by *Otto Jahnsen*. The sixteen angels occupying various positions in the reredos, are the work of *Leo Lentelli*.

Near the front of the altar, imbedded in the marble floor, is a fourteen-inch square red tile, from the ancient Church of St. John the Divine, built at Ephesus by Justinian in 540 A. D., over the site of St. John's grave.

The Bishop's Throne and Choir stalls are of American oak, hand carved, and are reproductions of the stalls in the Cathedral of St. Domenico, Taormina, Sicily.

On the top of certain stalls are carved figures of great musicians: South side (W. to E.): 1. King David; 2. St. Cecilia; 3. Palestrina (1524-94); 4. Henry Purcell (1658-95; organist of Westminster Abbey); 5. Haydn (1732-1809); 6. Mendelssohn.

North side: 7. Asaph (King David's leading Chorister); 8. St. Gregory the Great (540-604, introduced the Gregorian chant); 9. Thomas Tallis (1515-85, father of English cathedral music); 10. Bach (1685-1750); 11. Handel (1685-1759); 12. Dimitri S. Bortniansky (1752-1825), he systematized Russian church music). The sculptor of these statues was *Antonio Villar*.

The most valuable artistic possession of the Cathedral, aside from the sculptures and architectural adornments, are the **Barberini Tapestries*, the gift of Mrs. Elizabeth Underhill Coles. They formerly adorned the Barberini Palace at Rome, and were the product of the manufactory formed by Cardinal Barberini in the early part of the 17th century.

One of the tapestries, representing Jerusalem and its environs, is not at present displayed; the remaining eleven are placed as follows: on the walls of the Crossing: 1. The Last Supper; 2. Adoration of the Shepherds; 3. Flight into Egypt; 4. Delivery of the Keys to St. Peter. In the ambulatory (beginning on the left): 5. The Baptism; 6. The Annunciation; 7. The Adoration of the Magi; 8. (in the center above reredos and underneath E. window), The Crucifixion; 9. The Transfiguration; 10. The Resurrection; 11. The Agony in the Garden.

Opening upon the Ambulatory Close about the Sanctuary are the seven **CHAPELS OF TONGUES*, representing seven different rites. All are memorials, one of them dedicated to the late Bishop Potter, who was one of the first and most ardent friends of the scheme of having services conducted in seven different languages.

The chapels are situated in the following order, beginning on the north side:

1. St. Ansgarius; Scandinavian rite, a memorial to the late William R. Huntington, former Rector of Grace Church, and Chairman of the Cathedral Building Committee. The design is 14th century Gothic (*Henry Vaughan, architect*). Interior not yet completed.

2. St. Boniface; Holland chapel; German rite. Erected by Mr. George Sullivan Bowdoin. This chapel is on the order of 14th century English Gothic. The Altar and retable are of gray Knoxville marble. Stained glass windows are in preparation. In the western bays, which are without windows, stand three statues, St. Boniface, Thomas à Kempis and Erasmus (*Henry Vaughan, architect*).

3. St. Columba; Scot's chapel; British rite. Given by Mrs. Edward King in memory of her daughter Mary. The interior walls are of Frontenac stone with a base of polished Mohegan granite, above which is a moulding of yellow Verona marble. Just within the entrance in niches in the pillars are twenty statues of prominent churchmen, representing the successive stages of the development of Christianity in England. (*Heins and La Farge, architects*).

North Side: 1. St. Alban (d. 304); 2. Augustine of Canterbury (d. 604); 3. Venerable Bede (ca. 673-735); 4. King Alfred (871-900); 5. John Wycliffe (ca. 1324-84); 6. William of Wykeham (1324-1404); 7. Richard Hooker (1554-1600); 8. Jeremy Taylor (1613-67); 9. John Wesley (1703-91); 10. Reginald Heber (1783-1826). South Side; 11. St. Aidan (d. 651); 12. Theodore of Canterbury; 13. St. Anselm (1033-1109); 14. Stephen Langton (1150-1228); 15. Thomas Cranmer (1489-1566); 16. Matthew Parker (1504-75); 17. George Berkeley (1685-1753); 18. Joseph Butler of Durham (1692-1752); 19. John Keble (1792-1866); 20. Frederick Denison Maurice (1805-72). All the sculptures are by *Gutzon Borglum*. The pictorial windows represent (from N. to S.): 1. St. John; 2. The Baptism of Christ; 3. St. Paul. The other windows, in the grisaille, are copied from the so-called "Five Sisters," the famous lancet-windows in the N. Transept of York Cathedral, England. They were made by *Clayton and Bell, London*.

4. St. Saviour's Chapel: Oriental rite. This chapel was given by Mr. August Belmont, in memory of his wife, Bessie Morgan Belmont. It is of the Gothic order of architecture and designed by *Heins and La Farge*.

The interior walls are of Frontenac stone with a base of red Chrystalline stone; the Altar is of Carrara marble; the reareds is of Siena marble. The niches of the ambulatory arch are occupied by angels. Those to R. and L. of the East Window contain figures of Bishops, Saints and Scholars of the Eastern Church (*Gutzon Borglum, artist*). The center East Window represents The Transfiguration, Moses and Elias respectively on R. and L.; North Window (above), The Burning Bush; (below) Moses Lifting Up the Brazen Serpent; South Window (above), The Angel Appearing to Elijah; (below), Elijah's Sacrifices (made by *Hardman, Birmingham, England*).

5. St. Martin of Tours; Huguenot chapel; Gallican rite. This chapel is in memory of William P. Furniss, his wife and their daughter Sophia. It was designed by *Cram and Ferguson*, and is on the order of French Gothic of the early part of the 13th century. Its chief interest lies in its carefully studied proportions, and its successful reproduction of the essential qualities that distinguished the highest type of Mediaeval work.

6. St. Ambrose. Italian rite. It was the gift of *Mrs. Sarah Whiting Rives*, in memory of her father, Augustus Whiting, and other members of the family. The chapel is Renaissance in design (*Carrère and Hastings, architects*). The altar and retable are of white alabaster. On r. of reredos is the figure of St. Ambrose; on l. St. Francis; in the six smaller niches are figures of St. Benedict, St. Agnes, Dante, Fra Angelico, Galileo, and Savonarola. The marbles used in the chapel are all from Italy. The floor is of gray Siena and red Verona marble; the walls of Rosato, and the steps of Cenere. In the wrought-iron screen at the entrance are seven groups, representing seven scenes from the life of St. Ambrose. Services are held in Italian.

7. St. James (the Great). Spanish chapel; Mozarabic rite. Given by *Mrs. Elizabeth S. Potter* in memory of her husband, Henry Codman Potter. The design is 14th century Gothic (*Henry Vaughan* architect). The altar is of gray Knoxville marble. On the front is carved a bas-relief of Da Vinci's *Last Supper*. In the center of the reredos is a high-relief of The Transfiguration; beneath this is a representation of The Nativity. The windows from N. to S. represent St. Lawrence, St. James, St. Vincent (*Kempe and Co., London, makers*). In the blank panels formed by the mullions are statues of Sts. Peter, and Paul.

The chapel also contains the following statues: West Wall, center niche, Christ with St. James the Great and St. James the Less; East Wall, St. Augustine of England and St. Gregory the Great; North Wall, William of Wykeham; West end of Aisle, Venerable Bede.

Three of the seven chapels, St. Saviour, St. Columba and St. Ambrose, have been consecrated. Of the remaining four, all but St. Ansgarius are practically ready for consecration.

Bishop Henry Codman Potter (1834-1908), was consecrated in 1883 at Grace Church (p. 155), of which he had been Rector for fifteen years. On Oct. 20, 1908, the 25th anniversary of his consecration, his funeral was held in Grace Church and his body deposited in a vault under the Sanctuary of the Cathedral.

His monument, the first to be erected in the Cathedral, consists of a sarcophagus of Siena marble. Resting upon it is a recumbent portrait figure of Bishop Potter, done in Serevezza marble (*James E. Fraser*, artist).

The *Crypt* has been closed to visitors since 1911, when the Choir was completed and opened for services. It is popularly supposed to have been hewn out of solid rock, including the supporting pillars, and this statement has found its way into several guide-books. In point of fact, as any visitor might have seen for himself, the pillars and the rest of the visible stone work are of Maine granite, differing radically from any stone to be found on Manhattan Island (p. XVII). The famous **Tiffany Chapel* (exhibited at the World's Fair), made of mosaic glass, the altar being composed of 150,000 separate pieces, is here, although not in its complete and original form, the limitations of space necessitating the omission of some important features, including three out of the five elaborate stained-glass windows. The present intention is to enlarge the crypt, so that the *Tiffany Chapel* may be readjusted and extended to its original dimensions.

The architectural scheme of the Cathedral includes an extensive series of external sculptures. Those that have been already completed and placed in position are as follows: a bronze statue of St. Gabriel, surmounting the choir; he faces east and is blowing a trumpet (*Gutzon Borglum*, artist); ten statues on the exterior walls of the choir, heroic sizes as follows: 1. St. Simon, with saw; 2. St. Jude, with spear; 3. St. Matthew, with bag; 4. St. Andrew, with cross; 5. St. Peter, with key; 6. St. James the Great, with shepherd's crook; 7. St. Thomas, with square; 8. St. Bartholomew; 9. St. Philip, with cross; 10. St. James the Less (all modeled by *Gutzon Borglum*).

The exterior statues on the chapels, so far as they are in place, include the following: St. Saviour's Chapel, (at apex of gable) the Child Christ; (on either side of the great window) The Angels of the Resurrection; (below the window) The Virgin, between St. Simeon and St. Zacharias. (*Gutzon Borglum*, artist). St. Columba's Chapel: The four Patron Saints of the British Isles; St. George, of England; St. Andrew, of Scotland; St. Patrick, of Ireland; St. David, of Wales (*Gutzon Borglum*, artist). St. Boniface's Chapel: Charlemagne, Alcuin, Gutenberg and Luther.

Immediately S. of the Crossing of the Cathedral stands the *Old Synod House*, formerly the Leake and Watts Asylum Building. Here, in a room fitted up as a chapel, religious services were inaugurated January 1st, 1892.

At the corner of Amsterdam Ave. and 110th St. is the *New Synod House*, erected in 1912, from plans by *Cram, Goodhue and Ferguson*. It is used not only as administration headquarters and meeting place for the Diocesan Convention and other ecclesiastical assemblies, but also as a peo-

ple's forum, where men may meet and hold discussions, irrespective of creed.

This building, constructed of a warm-colored West Virginia stone, is architecturally noteworthy, being modeled upon the work of the best period of French Gothic (13th century). Note especially the sculptures of the west door (by *John Evans and Company*, Boston). In the tympanum is shown Christ sending His Disciples into all the World to preach the Gospel. In the triple molding of the arch are three series of sculptured figures (reduced scale) representing humanity in the various walks of life: in the outer molding, kings and potentates, civil and religious; in the second, the learned professions, doctors, lawyers, astronomers, etc.; in the third, the crafts and trades.

The building contains a number of paintings, including portraits of the deceased Bishops of New York; also a marble bust of Bishop H. C. Potter, by *Leopold Bracony*.

The *Bishop's House* and the *Deanery* (also by *Cram, Goodhue and Ferguson*) occupy respectively the south and southeast sides of the Cathedral close. They are French Gothic, of a later period than Synod House, and with high roofs of the chateau type.

At Morningside Ave. and 110th St. is the *Choir School*, erected in 1913, from plans by *Cook and Welch*. The style adopted is English Collegiate Gothic, but without excessive formality. Note the intentionally unsymmetrical design of the two gables.

Boys with fine voices are received here from all over the country. They live here and receive both musical and academic education. The choir numbers about 65. Betw. these two corner buildings are the *Bishop's Residence* and the *Training School for Deaconesses*.

North of Synod House is the *Open-Air Pulpit*, presented in memory of Caroline Phelps Stokes, by her sister, Miss Olivia Phelps Stokes. The idea was suggested by the sight of the similar open-air pulpit attached to the Cathedral Church of Perugia, Italy.

It is a Gothic structure, of Daytona stone, covered with a groined vaulting and surmounted by an open spire forty ft. in height (*Howells and Stokes*, architects).

VII. Columbia University

**COLUMBIA UNIVERSITY extends from 114th to 120th sts. and from Broadway to Amsterdam ave. The university grounds also include the land to the west from 116th to 120th, betw. Broadway and Claremont ave., upon which Barnard College is situated; to the north the blocks from 120th to 121st, betw. Broadway and Amsterdam ave. upon which Teachers College and the Horace Mann School is situated; to the east the block bounded by 116th and 117th sts., Amsterdam ave., and Morningside ave., upon which the president's house,

the Crocker Cancer Research Laboratory and the University greenhouse are situated. "An Official Guide to Columbia University," (25c.) is for sale at the university bookstore in the basement of the Hall of Journalism, S. E. cor. Broadway and 116th st. *A model of all the university buildings* (20 ft. x 35 ft.), including those planned as well as those erected, (gift of F. Augustus Schermerhorn, Class of 1868) is in the basement of Kent Hall, S. W. corner 116th st. and Amsterdam ave. Take elevator on left of vestibule. For permission to ascend to the dome of the library apply to the Superintendent, Room 110, S. E. corner of basement of the library, betw. 10 and 4, except Sundays and holidays. Apply to him also for permission to see the trustees' room in the library. Chapel is open to visitors 10 a. m. to 5 p. m. Services are held daily except Saturday: Mon., Tues., Thurs., Fri., at 12 m. Wednes., 5.10 p. m.; Sun. 4 p. m., with sermon. Organ recitals are frequently held in the afternoon.

(The university may be reached by Broadway subway to 116th st.; by Fifth ave. motor busses, up Riverside Drive to 116th st.; by surface cars on Broadway or Amsterdam ave. to 116th st.)

Columbia University was founded by royal charter from George II. in 1754, under the name of King's College. The name was changed to Columbia College in 1784; to Columbia University in 1892. The first president was Rev. Dr. Samuel Johnson. The first class, numbering seven, graduated in 1758. Classes were held in the school house of Trinity Church. The first building at Park Place and Church st., on what was then the outskirts of the city, was entered in 1760. The first move was northward to the block bounded by Madison ave., Park ave., 49th and 50th st., in 1857, the number of students being then 154. The change to the present site occurred in 1897. The various schools were founded as follows: Law School, 1858; School of Mines, 1863; School of Architecture, 1881; School of Political Science, 1880; School of Philosophy, 1890; School of Pure Science, 1892; School of Journalism, 1912; School of Business, 1916; the original college for men is now called Columbia College and a corresponding college for women was established under the name of Barnard College, in 1889; women are admitted to the graduate work on an equal footing with men; Teachers College was established in 1889; the College of Physicians and Surgeons, incorporated in 1807 was consolidated with the university of 1891; the university has a system of exchange professors with German, French and other foreign universities; extension lecture courses are given and alliances exist with Union and with the General Theological Seminaries in New York City, the Drew

CLAREMONT AVENUE

MILBANK QUADRANGLE

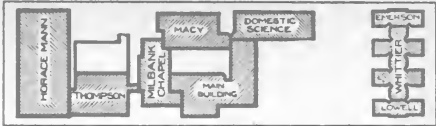
116th ST.

BROOKS

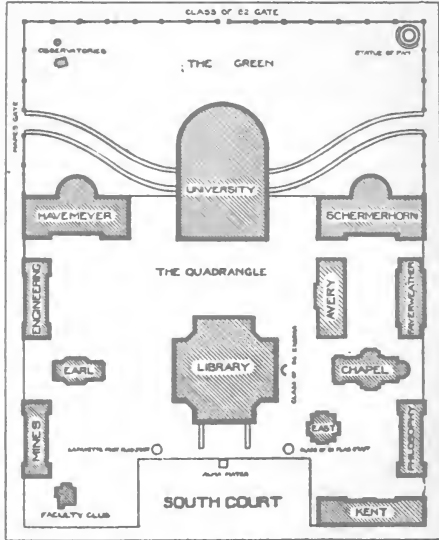
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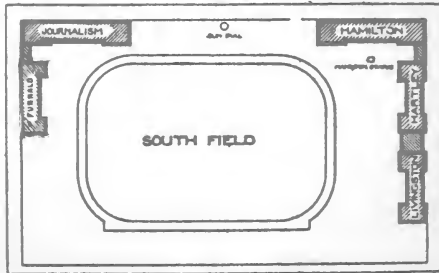
121st STREET.



120th STREET.



118th STREET.



114th STREET.

COLUMBIA UNIVERSITY IN THE CITY OF NEW YORK

COLUMBIA UNIVERSITY

Plate VII

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Theological Seminary in New Brunswick, N. J., The American Museum of Natural History, the Metropolitan Museum of Art, the Botanical Garden and the Zoological Garden.

The main group of buildings cluster about the **LIBRARY on the N. side of 116th st. midway between Broadway and Amsterdam ave. (The firm of *McKim, Mead and White* erected the buildings, except where otherwise stated.) The Library is set back from the street beyond the SOUTH COURT (330 ft. x 123 ft.). The court is enclosed on three sides by walls and steps of granite and paved with brick and Istrian marble, broken by squares of turf and shrubbery. On either side are beautiful *fountains* of pink Stony Creek granite, gift of an anonymous donor.

Directly in the center of the pavement is an *inlaid bronze inscription* to the chief architect which reads: *Charles Follen McKim MDCCCXLVII-MDCCCXCIX. De super artificis spectant monumenta per annos. (The monuments of an artist look down upon us from round about throughout the ages.)* The library is approached by wide low steps curving upward in the center after the Greek fashion. In the center of the upper steps is a gilt bronze statue of Alma Mater by *Daniel C. French*, the gift of the widow of the late Robert Goelet (Class of 1860). To the E. and W. of the upper terrace are two eighty-foot *flagstaves*, set in ornate bronze vases. The western staff, capped by a gilded eagle and bearing the national colors, was presented by the Lafayette Post of the Grand Army of the Republic. The eastern staff capped with a gilded crown, the symbol of King's College, and bearing the University flag, a white crown on a blue field, was presented by the Class of 1881 as its twenty-fifth anniversary gift.

The view of the university buildings from 116th st., the stately library rising above the broad entrance court with its alternating paving and turf, set off by the terraces, the fountains, the huge flags, and tall green poplar trees, with a background of the surrounding halls, is dignified and impressive.

The *Library (open week days, not holidays, in summer 8.30 a. m.—10 p. m., winter, till 11 p. m.: erected 1895-7) was the gift of Seth Low, Class of 1870. It is built of Indiana limestone, in octagonal form with four short wings. It has a basement, two stories and an attic, surmounted by a dome.

It is approached by a flight of steps on either side of which stand two bronze torchères, the gift of Samuel Sloan, in memory of William Simpson Sloan (Class of 1882). The front façade is a two-story colonnade of fluted Ionic columns, 35 ft. high, on marble bases. Above the columns is the inscription: 1754. *The Library of Columbia University 1897. Kings College. Founded in the province of New York by Royal Charter in the reign of George II perpetuated as Columbia College by the people of the State of New York when they became free and independent, maintained and cherished from generation to generation for the advancement of the public good and the glory of Almighty God MDCCCXCVI.* The Basement is entered by doors in the four corners, the S. E. one being always unlocked. In the basement are: cloak rooms for men and women, office of superintendent of buildings and grounds (near S. E. entrance), a sub-postoffice, and telephone booths.

The first floor is reached by four flights of stairs from the basement entrances, or by the front main entrance from the South Court. The main entrance hall is two stories high, 30 ft. x 33 ft. In the pavement is the following inscription: *This building is a memorial of Abiel Abbot Low, a citizen of Brooklyn and a merchant of New York: born in Salem, Mass., February VII, MDCCCXI: died in Brooklyn, N. Y., January VII, MDCCCXCIII.* The white marble bust of Pallas Athene, a copy of the head of the "Minerve du Collier" in the Louvre Museum was the gift of J. Ackerman Coles, M.D., LL.D. (Class of 1864). About its base in the pavement, are set the twelve signs of the zodiac in bronze. On the east side of the doorway is a bronze copy of Otricoli Zeus; on the west side, the head of a bearded Dionysus; gifts of Dr. Coles. The two columns are green marble from Connemara, Ire. On the W. side is the *Secretary's Office* containing the following portraits: E. wall, Abiel Abbot Low, by H. S. Todd; Hamilton Fish (class of 1827), Secretary of State under Grant and 34 years chairman of the Trustees of the University, by Daniel Huntington; N. wall, Duc de Loubat, benefactor of the library, by Madrazo; S. wall, Rev. John M. Mason, S.T.D. (Class of 1789) Provost of Columbia College, 1811-16.

On the E. side is the *Trustees' Room* wainscoted in Irish bog oak. The President's chair bears the inscription: "*The Library chair of Dr. Benjamin Franklin bequeathed to Dr. David Hosack by the late Mrs. Catherine Bache Grand Daughter of Dr. Franklin and presented by Dr. Hosack to the Literary and Philosophical Society of New York, January, 1822.—Jacob Dyckman Rec. Sec.*" In the Cornerstone fireplace is set the corner-stone of the first building erected in 1756 for King's College, bearing the inscription: *Hujus Collegii, Regalis dicti, Regio diplomate constituti in honorem dei O. M. ATQ: in ecclesiae reiq: publicae emolumentum, primum hunc lapidem posuit vir praecellentissimus, Carolus Hardy, Eques Auratus, Hujus Provinciae Praefectus Dignissimus Augti, die 23° An. Dom. MDCCCLVI.* (The first stone of this College called King's, established by royal charter to the honor of Almighty God and for the advancement of Church and State, was laid by the Most Excellent Charles Hardy, Knight, the very worthy Governor of this Province, August 23, Anno Domini 1756.) The room contains the following portraits: over the fireplace, Samuel Johnson, S.T.D., first President of Columbia College, 1754-63, probably by L. Kilburn; N. wall (center) Myles Cooper, LL.D., second president of King's College, 1763-75, by Copley; (left), William Samuel Johnson, LL.D., president, 1787-1800, copy by Waldo after Gilbert Stuart; S. wall (left), Benjamin Moore, S.T.D., president, 1801-11; E. wall (right), William Harris, S. T. D., president, 1811-29; (left) William A. Duer, LL.D., president, 1829-42, by Inman; W. wall, Nathaniel F. Moore, LL.D., president, 1842-49. In the center of the N. wall is a photograph of the Royal Charter granted to the "Governors of the College of the Province of New York in the City of New York in America," in the reign of George II (1754) for the founding of "King's College."

The S. corridor contains two busts of Washington, probably works of Crawford and of Greenough, gifts of General J. Watts de Peyster. The S. W. corner lobby contains a drinking fountain, gift of the late Edward A. Darling. From the W. corridor one enters the catalogue room on the R. of which are two busts, Macchiavelli and Caesar. On the left is the Librarian's Room, containing a carved Chinese screen presented by Ching Yun Sen and his fellow students in 1904 and portraits of George Ogilvie (Class of 1774) and of Charles H. Wharton, LL.D. president in 1801.

From the S. corridor one enters the General Reading Room, an octagon, 73 ft. across covered by a dome 70 ft. in diameter, 105½ ft. high, resting on pendentives, springing from four stone piers. Between the piers are 4 green granite

columns on each side, 29 ft. high, from Ascutney, Vt., capped by Ionic capitals of gilt bronze. 16 statues are to surmount the columns.

Those in place are: N. side beginning at the left, Euripides, a copy of the *Giustinian Euripides* in the Vatican, the gift of Charles F. McKim; a copy of the Vatican Demosthenes, the gift of W. Bayard Cutting (Class of 1869); Sophocles, a copy of the statue in the Lateran Museum, the gift of Dr. George G. Wheelock (Class of 1864); Augustus Cæsar, a copy of the Louvre statue, the gift of F. Augustus Schermerhorn (Class of 1868). The busts upon the bookcases in the four corners of the room are: N. W., Frederic de Peyster (Class of 1816); N. E., John Watts (1749-1836), founder of the Leake and Watts Orphan Asylum; both by G. E. Bissell, sculptor, the gift of General J. Watts de Peyster in 1889. S. E., Socrates; S. W., Hermes, copy of the Hermes of Praxiteles at Olympia; on the central case, east side, bust of Beethoven. The last two gifts of Dr. Coles. The clock in the center is the gift of the Class of 1874. The room seats 152 readers, 5,000 reference volumes are ranged on the shelves. The library contains in all about 500,000 volumes, beside pamphlets, manuscripts, and 30,000 German university dissertations.

From the N. corridor one enters the periodical room 61 ft. x 37 ft., two stories high, containing 5000 bound volumes of periodicals and 600 current periodicals.

The bronze bust of Homer in the E. corridor is the gift of Dr. Coles. The vase, four feet seven inches, with figures in relief, the gift of J. Aburatani and a number of Japanese students in 1904. From this corridor one enters the Exhibition Room, 39 ft. x 54 ft. A room to the south contains engravings, manuscripts and maps.

The second floor, reached by four staircases, is devoted on the E. side to the social sciences, the W. side to modern languages; the S. side is occupied by the upper part of entrance hall. Room 307 on this floor (N. E. stairway) contains a collection of Columbiana. The Third-floor is devoted to history, philosophy, offices and workrooms.

S. E. of the Library is the Temporary EAST HALL containing the offices of the Provost of the University; the Alumni Federation and the Columbia University Press. S. E. of the Library, on the corner of 116th street and Amsterdam ave., stands KENT HALL (erected 1910, with funds largely provided by the bequest of Charles Bathgate Beck, Class of 1877, College, and 1879, Law). The general design of all the Halls is the same—overburned brick and limestone, set upon a granite base. Kent Hall is inhabited by the Schools of Law and of Political Science:

The entrance is on the north side. On the first floor is the Law Library and Reading Room, extending the length of the building. On the walls are portraits of Prof. Dwight, Prof. Burgess, President Butler, and Chas. M. Da Costa, trustee 1866-1890. The recently installed *Memorial Window* (1914), designed by *Frederick S. Lamb*, contains a female figure symbolizing The Majesty of the Law. In the

small surrounding panels are the arms or seals of the original 13 states; also the names of four great jurists: Kent, Jay, Marshall and Livingston. The study tables accommodate 336 students. The law-school library contains about 50,000 volumes.

To the N. of Kent Hall is the HALL OF PHILOSOPHY (erected 1910, gift of an anonymous donor). On the first floor is a large room for women graduate students, the *Carpenter Library*, in memory of George Rice Carpenter, professor of rhetoric and English 1893-1909.

In this room is the mantelpiece from the room in Brennan House, formerly at 84th Street near the Hudson River, in which Poe wrote "The Raven." (See p. 240.)

On the third floor is the *Brander Matthews Dramatic Museum*.

This contains a theatrical library and a collection of views of theatres, masques, carrousels, outdoor performances and portraits of distinguished actors. It has also models of five of the theaters typical of the more important epochs in the development of the drama. 1. The stage of the Mystery acted at Valenciennes in 1547 (the gift of Brander Matthews, Class of 1871). 2. An open place in an English village with the pageant-wagon representing Noah's Ark. (The gift of Mr. Winthrop Ames.) 3. The court-yard of an English inn with the platform on which strolling players are performing "The Nice Wanton." (The gift of Messrs. H. C. Chatfield-Taylor and Otto H. Kahn.) 4. The Fortune Theatre, erected in London in 1600 (on the plan of Shakespeare's Globe). (The gift of Mr. Clarence H. Mackay.) 5. The Palais Royal, erected in Paris in 1639 by Cardinal Richelieu (and occupied after 1661 by Molière and his company). (The gift of Mr. E. Hamilton Bell.)

On the fourth floor is the Classical Museum containing a collection left by the late Prof. Olcott illustrating ancient Roman life, coins, and inscriptions.

In front of the Hall of Philosophy stands an ancient WELL-HEAD, from the Palace of Ambassadors in Venice, gift of Class of 1887, on its 25th anniversary. Nearby is a MARBLE EXEDRA with the inscription: *To fellowship and love of Alma Mater, Class of 1886, Arts, Mines, Political Science, 25th anniversary, 1911.*

Next to the Hall of Philosophy is ST. PAUL'S CHAPEL (erected 1904, gift of Olivia E. P. Stokes and Caroline Phelps Stokes. Architects *Howells and Stokes.*) (Services p. 264.)

The building is in the shape of a short Latin cross prolonged at the east by a semicircular apse and at the west by a vaulted portico of four columns. The chapel is surmounted by a dome. Over the portico is the inscription "Pro Ecclesia Dei" ("For the Church of God"). The capitals of the columns are adorned with cherubs' heads by *Gutzon Borglum*. Above the doorway is the University motto, *In lumine tuo videbimus lumen* ("In thy light we shall find light"). At the ends of the porch are two bronze torchères (given by Class of 1883 on its 25th anniversary) by Arturo Bianchini. The interior walls are of salmon-colored brick and the vaulting of pink-toned *Guastavino* tiling. The dome has a diameter of 48 ft. and a height of 91 ft. It is supported by

pendentives on the four arches of the crossing. The drum of the dome forms a gallery. The pulpit, stalls, and organ fronts are of carved and inlaid Italian walnut, by *Coppede Brothers* in Florence. The pavement is marble terrazzo, set with a pattern of porphyry, verd antique and yellow marble from an early Roman Christian church. The windows in the apse are by *La Farge*. The twenty-four windows in the drum of the dome are adorned with the arms of notable old New York families whose names are associated with the history of the University: Philip Van Cortlandt, Class of 1578; Anthony Lispenard, 161; Abraham de Peyster, 1763; Frederic J. de Peyster, 1862; Egbert Benson, 1765; Gerard Beekman, 1766; Philip Pell, 1770; Thomas Barclay, 1772; DeWitt Clinton, 1786; William C. Rhineland, 1808; Nicholas Fish, Trustee 1817 to 1833; Gouverneur M. Ogden, 1833; Nathaniel G. Pendleton, 1813; Robert B. Minturn, 1856; Ambrose C. Kingsland, 1856; George L. Kingsland, 1856; Mahlon Sands, 1861; Philip J. Sands, 1863; Louis M. Cheesman, 1878. These windows were executed by *Maitland Armstrong and Company*. The present windows in the transept are temporary. A tablet in the N. transept is a memorial of James Hulme Canfield, Librarian of the University (1899-1909).

N. of the Chapel is the AVERY LIBRARY (erected 1911. The gift of Samuel P. Avery, in memory of his son). (Open weekdays, not holidays, 9 a. m. to 6 p. m.; 7 p. m. to 11 p. m. to architects and students of design.

On the ground floor is the Avery Architectural Library, 146 ft. x 46 ft., containing 19,666 volumes and 110 current periodicals.

In the Avery Library is a Memorial Tablet to Henry Ogden Avery, designed by *J. C. Chaplain*.

The ceiling is decorated with a series of portrait medallions, representing twelve famous architects: 1. Strozzi; 2. Brunelleschi; 3. San Gallo; 4. Lorenzo the Magnificent; 5. Malatesta; 6. Urbino; 7. Alberti; 8. Michaelangelo; 9. Bramante; 10. Julius II; 11. Peruzzi; 12. Lodovico il Moro Sforza. The basement contains a museum of casts.

Behind the Avery Library, on Amsterdam ave. is FAYERWEATHER HALL (erected 1896, from bequest of Daniel B. Fayerweather). It is occupied by the departments of physics and astronomy.

On Fayerweather Hall on the Amsterdam ave. side is the inscription: *To commemorate New York City defenses during the War of 1812: Barrier Gate, McGowan's Pass, Barrier Gate, Manhattanville, Forts Clinton, Fish, and Haight and three stone towers. Also in honor of Maj. Gen. Garrit Hopper Striker (then captain), 5th regiment, 2nd brigade. Erected by U. S. D., 1812, Empire State Society, February 22nd, 1900.*

Next to Fayerweather on the N. is SCHERMERHORN HALL (erected 1896. Gift of William C. Schermerhorn Class of 1840), occupied by the departments of geology, mineralogy, botany, zoology, and psychology. On the right of the entrance hall stands a bronze bust of the donor.

On the first floor is the museum of economic and physical geology, and the *Egleston Museum* of mineralogy. The museums and laboratories of paleontology contain extensive collections of fossil invertebrates illustrating all the geological horizons of North America and many of those of Europe.

The second floor, immediately above the entrance, contains the general laboratory of inorganic geology and petrography, special laboratories, the lecture-room and the library of the department. At the E. end are the laboratories, lecture-room, and library of the department of psychology, which also has a number of special research-rooms on the floor above. The third floor is mainly occupied by the department of botany, and contains a large general undergraduate laboratory, two special graduate laboratories, the departmental library, and other rooms. The upper floor is devoted to the department of zoölogy, which here has its large general undergraduate laboratory, two graduate laboratories, with rooms for special research, the library, and other purposes. A teaching collection of zoölogical specimens and models occupies the hallway.

Next to Schermerhorn in the rear center is UNIVERSITY HALL, still incomplete for lack of funds. (Begun 1896, and burned down to the ground floor in 1914.) The grade of the ground changes here, so that the building is two stories higher in the rear than in front. The basement is utilized for the *Power Plant* and the *Gymnasium*, separated by a driveway passing through the building. The gymnasium is semi-circular in form, 168 x 113 ft., fitted with apparatus, a running track and a swimming pool. Pending the construction of a theatre, the gymnasium is used for commencements. The *Power Plant* is connected with the university buildings by a system of eight foot subways. The upper story contains the Commons and the offices of the Dean of the Faculties of Political Science, Philosophy and Pure Science, the Director of the Summer Session and Extension Teaching, the Registrar, the Bureau, the Director of University Administration, the Secretary of Appointments and the Institute of Arts and Sciences.

Behind this group of buildings is THE GREEN, on a level 25 ft. lower, a charming spot of turf and trees. The small WILDE ASTRONOMICAL OBSERVATORY and TRANSIT HOUSE is its only building. It is surrounded by an ornamental all iron fence with granite posts. The N. gate, on 120th st., designed by *McKim, Mead and White*, was the gift of the Class of 1882. The W. gate, on Broadway, designed by *Thomas Nash* (Class of 1882), was the gift of the Classes of 1890-92, College and Mines, and others, in memory of Herbert Mapes (Class of 1890). The E. gate, on Amsterdam ave., designed by *Arthur Alexander Stoughton* (Class of 1888) was the gift of the Class of 1888. At the N. E. corner is the Great God Pan, by *George Grey Barnard*, set upon a granite exedra with a background of evergreens, the whole being the gift of Edward Severing Clark. The exedra and fountain were designed by *McKim, Mead and White*.

To the W. of University Hall is HAVEMEYER HALL (erected 1896). The gift of Frederick C. Havemeyer,

Theodore A. Havemeyer, Thomas J. Havemeyer, Henry C. Havemeyer, Kate B. Belloni, Louisa Jackson, and Charles H. Senff, devoted to chemistry.

Facing the entrance is a bronze bas-relief of Frederick C. Havemeyer (Class of 1825), in whose memory the building was erected. On the right is a bronze bust of Prof. Charles Frederick Chandler, for 40 years head of the department of chemistry, by *J. Scott Hartley*, presented by the Chemists of America. On the left is a tablet to Hamilton Y. Castner (Class of 1878) by *C. F. Hamann*. On the first floor is the Chandler Chemical Museum, showing in specimen forms the evolution, not only of the science of chemistry, but of the chemical and allied industries.

Next to Havemeyer Hall comes the SCHOOL OF ENGINEERING BUILDING (erected 1896). On the main floor is the electrical engineering museum, and the museum of the civil and mechanical engineering laboratory.

S. of the Engineering Building is the SCHOOL OF MINES BUILDING (erected 1904. Gift of Adolph Lewisohn. *Arnold W. Brunner*, architect).

In the *vestibule* is an inscription to the donor and in the hall a bronze bust of Thomas Egleston, one of the founders of the school, by *William Cooper*. On the first floor are the mining museum and the museum of metallurgy containing models of mines, mine plants, smelting furnaces, metallurgical appliances, and a collection of metallurgical products. The bronze statue in front of the building *Le Martelcur* (The Hammerman) by *Meunier*. It is a gift of the class of 1889, Mines.

Between the last two buildings stands EARL HALL. (Erected 1900. The gift of William Earl Dodge, in memory of his son. Architects, *McKim, Mead and White*.) The inscription over the door reads, *Given to the students that Religion and Learning may go Hand in Hand and Character grow with Knowledge*. The Hall is under the charge of the Columbia University Christian Association.

In the *corridor* is the shell in which the Henley race was won in 1878, and a bronze bust of Washington, gift of Dr. Coles. On the second floor is the auditorium. In the *lobby* are portraits of William Earl Dodge; Frederick A. P. Barnard, President 1864-89, by *Eastman Johnson*, and Seth Low (Class of 1870), President 1890-1901, by *Daniel Huntington*.

The *basement* contains the offices of the University Medical Officer, the Graduate Manager of Athletics and the Graduate Manager of Student Organizations. There is a *rear entrance* from Broadway.

The small red brick building near the corner of 116th st. and Broadway is the FACULTY CLUB.

S. of 116th st. lies a group of buildings in the SOUTH FIELD, which was purchased in 1902. The *athletic field*, running track, and tennis courts are in the center of the plot. In the north center stands the *Sun-Dial* (the gift of

the Class of 1885), erected in 1912. The inserts on the base, which were designed and prepared under the direction of *William Ordway Partridge* (Class of 1885), represent a cycle of one day: Torches of the Morning; Increase of the Dawn; Chanticleer; Sun Rise; Love Awakening; Boiling the Pot; Love Crowning the Hours; Love at Play; Love Tempers the Night Wind; The Evening Star; Love Piping to the Moon; and Voices of the Night.

At the S. W. corner of 116th st. and Amsterdam ave. is HAMILTON HALL (erected 1906, gift of John Stewart Kennedy, trustee 1903-10), housing the undergraduate school for men, Columbia College.

The doorway is a gift from the Class of 1880. The bronze statue of Alexander Hamilton, (student from 1774 to 1776), for whom the building is named, was designed by *William Ordway Partridge* (Class of 1885); and presented by the Association of Alumni of Columbia College. Above the grills are carved the seals of King's College, the Regents of the University, and of Columbia College, also presented by the Alumni Association. The cornerstone bears the same inscription as the original one, now in the Trustees' Room (p. 266). In the vestibule are a bust of the donor, the late John Stewart Kennedy, trustee 1903-10; a bust of Dean Van Amringe, by *Mr. Partridge*; two replicas of classic heads, presented by Dr. Coles; a copy of Apollo Belvedere given by the class of 1777; a copy of a Greek statue given by the class of 1864. The carved marble doorway and clock are the gift of the Class of 1884.

On the second floor is the COLLEGE STUDY. The east window, executed by *Maitland Armstrong & Co.*, is the gift of the Class of 1882. The room also contains the following portraits: Charles Anthon (Class of 1815), Jay professor of Greek language and literature 1857-67, by *John W. Ehninger*; William Cochran, professor of Greek and Latin, 1784-89, by *John Trumbull*, presented by him; Lorenzo Da Ponte, professor of Italian language and literature 1826-37, painter and source unknown; Charles Davies, professor of mathematics of 1857-65, by *Jos. O. Eaton*; Henry Drisler, Jay professor of Greek language and literature 1867-94, by *Daniel Huntington*; John Kemp, professor of mathematics and natural history 1799-1812, painter and source unknown; John McVickar (Class of 1804) professor of evidence of natural and revealed religion, by *J. O. Eaton*; and John Howard Van Amringe (Class of 1860), Dean of Columbia College 1896-1910, by *Eastman Johnson*, presented by the Association of the Alumni of Columbia College. In Room 301 are portraits of Robert Adrain, professor of mathematics, natural history, and astronomy, 1813-25, painter unknown, presented by the Class of 1823; Henry James Anderson (Class of 1818), professor of mathematics and astronomy 1825-43, Trustee 1851-75, by *J. O. Eaton*; John Bowden, professor of moral philosophy, 1801-17, presented by the alumni of the College; Charles Murray Nairne, professor of moral and intellectual philosophy and literature 1857-81, by *Thomas Le Clear*; Henry Immanuel Schmidt, professor of German language and literature 1848-80, by *Jacob Lazarus*; and Peter Wilson, professor of Greek and Latin 1789-92, painter not known, presented by the alumni in 1822. The remainder of the building contains the departments of modern languages, English, philosophy, economics, and politics.

Three dormitories have been completed, *Hartley*, *Livingston*, on the E. side adjoining Hamilton, and *Furnald* on the W. side.

HARTLEY HALL was erected 1904 by Mrs. Helen Hartley Jenkins and Marcellus Hartley Dodge, Class of 1903, in Memory of Marcellus Hartley.

The *entrance* leads directly into an *Assembly Room* 60 ft. square, two stories high. The decorative windows, representing respectively Sophocles and Virgil, were the graduation gifts of the classes of 1885 and 1891 and were in the 49th st. buildings. The painting representing The Round Table of King Arthur, was the gift of the Class of '02 (College). The portraits on the walls are: Marcellus Hartley; Alexander Hamilton, LL.D., (Class of 1777) Trustee 1787-1804, copied by Mrs. James H. Canfield from the original by John Trumbull in the possession of the Hamilton family, presented by the Class of 1877; John Jay, LL.D., (Class of 1764), a copy by Mrs. James H. Canfield from the original by Gilbert Stuart and presented by Mrs. Canfield in 1904; Gouverneur Morris (Class of 1768), Trustee 1805-1816, painted by Thomas Scully, loaned by the Morris family.

LIVINGSTON HALL (erected 1904 by the University and named for Chancellor Robert R. Livingston) is planned like Hartley.

The window in the *Assembly Room*, with a medallion portrait of the Chancellor, is the gift of the Livingston family. The portraits are: John D. Ogilby (Class of 1829), a copy by C. L. Elliott from the original by Copley in the possession of Trinity Church; Daniel D. Tompkins (Class of 1795) Governor of New York and Vice-President of the United States; De Witt Clinton (Class of 1786), Governor of New York; and Rev. Manton Eastburn (Class of 1817), lecturer on poetry (1830).

FURNALD HALL (erected 1913, gift of Francis P. Fernald, Jr. and Sarah E. Fernald in memory of their son Royal Blackler Fernald, class of 1901), is on the same plan, except that the *basement* is arranged for the use of athletic teams.

Dormitory rooms, furnished by the University, range from \$100 to \$180 for the academic year. The Halls are self-governing.

The SCHOOL OF JOURNALISM is at the S. E. corner of 116th st. and Broadway (erected 1913, gift of Joseph Pulitzer, who also endowed the school). The bronze statue of Thomas Jefferson by William Ordway Partridge (Class of 1885) was presented by the City of New York under the will of the donor of the building. The *entrance* is from a portico of massive columns. In the basement is the UNIVERSITY BOOK STORE. On the upper floors library, reading rooms, lecture rooms, and The Politics Laboratory. The departments of anthropology and music are also housed in this building.

The PRESIDENT'S RESIDENCE is at the N. W. corner Morningside ave. and 116th st. The university owns five houses on 117th st., betw. Morningside aves. and Amsterdam: 413 occupied by the *Chaplain* and 415 occupied by the *Dean of the College*; 419 is the *Deutsches Haus*, gift of Edward D. Adams. It contains a bureau of academic information, Ger-

man library and reading-room. It is the headquarters of the Germanistic Society of America, and is provided with a suite of rooms for the resident Kaiser-Wilhelm professor. 411 is the *Maison Française*. It contains collections of French books, periodicals and documents. It serves as a home for the visiting French professor and as headquarters for intercourse with the French universities. The fifth house (No. 407) is at present occupied by the Carnegie Endowment for the Advancement of Peace, for which President Butler is acting as director, and by the American Association for International Conciliation. In the same row are the residences of several University officers, and the chapter houses of two Greek-letter fraternities.

Barnard College is the undergraduate college for women, corresponding to Columbia College for men. It occupies the land bounded by 116th st., 120th st., Broadway and Claremont ave. Neither 117th nor 118th sts. are cut through.

Four buildings have been erected. The dormitory at 116th st. is **BROOKS HALL** (erected 1906, *Chas. A. Rich*, architect; named in honor of Rev. Arthur Brooks). The *entrance* is on the N. from the quadrangle, under a two-story colonnade. The *first floor* is occupied by parlors, dining rooms and assembly-room. Over the fireplace hangs an oil painting of Miss Emily L. Gregory, professor of botany from 1889 to 1897, by *Henry R. Rittenberg*, the gift of Dr. Henry Kraemer. The *floors above* contain ninety sleeping rooms and an infirmary.

Lying betw. Brooks Hall and the other buildings is **MILBANK QUADRANGLE**, gift of Mrs. Elizabeth Milbank Anderson. It is temporarily occupied by a garden, athletic field and tennis courts. The *Sun Dial* was given by the Class of 1907; the marble bench by the Class of 1909; the *Norway maples*, by the Class of 1910; the *Flag Pole* by the Class of 1911.

The main group of buildings north of 119th st., were designed by *Lamb and Rich*, architects. The center one, **MILBANK HALL** (erected 1890; gift of Mrs. A. A. Anderson in memory of her parents) contains on the first floor the offices of the dean, the secretary, the bursar, the provost, the registrar, and the Trustees' Room.

The entrance hall contains a collection of Piranesi engravings, the gift of Mrs. A. A. Anderson, several casts of sculpture by *Florence artists of the fifteenth and sixteenth centuries*, a cast of *Verocchio's David*, a bas-relief of a Madonna and Child by *Benedetto da Majano*, a bas-relief of a Madonna by *Mino da Fiesole*. On the first stair

landing is a bas-relief of the Ascension by *Luca della Robbia*, a group from a tympanum in the church of San Jacopo di Ripoli at Florence, and two fragments of a frieze, from the Forum of Trajan. In the Trustees' Room are a bust of the Reverend Arthur Brooks, the first chairman of the Board of Trustees, portraits of Miss Laura Drake Gill, dean of the College from 1901 to 1907, of President Frederick A. P. Barnard, and of Mr. Silas B. Brownell, chairman of the Board of Trustees of Barnard College, painted by his daughter, *Miss Matilda Brownell*, and a plan of the proposed buildings.

On the *second floor* are the Ella Weed Reading Rooms, dedicated to the memory of Miss Ella Weed, trustee and chairman of the Academic Committee from the founding of the College until her death in 1894.

On the E. is BRINCKERHOFF HALL (erected 1896; gift of Mrs. Van Wyck Brinckerhoff). This contains a theatre. By the door of the theatre is a bas-relief of Mrs. Craigie, the English novelist, by *A. Drury* and the inscription: *Pearl Mary-Teresa Craigie (John Oliver Hobbes), Nov. 3, 1867-Aug. 13, 1906. A tribute to her memory from her many friends. 1908.*

On the W. is FISKE HALL (erected 1897; the gift of Mrs. Josiah M. Fiske) similar in design to Brinckerhoff.

A *Students' Hall*, given by Mr. Jacob H. Schiff, was erected on Milbank Quadrangle near 117th st., in 1916; it contains the gymnasium, swimming pool, reading-room, lunch room, doctor's and nurse's offices, and room for student organizations.

TEACHERS COLLEGE occupies the block betw. 120th st., 121st st., Broadway and Amsterdam ave. It was incorporated in 1887 and later allied with the University. The MAIN BUILDING is on the N. side of 120th st. midway in the block (erected 1894; *William A. Potter*, architect.)

On the second floor is the Educational Museum, containing exhibits relating to modern school appliances and the history of education. On the third floor is the Bryson Library, containing over 84,000 pedagogical books and pamphlets and about 225 educational periodicals.

To the west is the adjoining MILBANK BUILDING (erected 1897; gift of Joseph Milbank; *William A. Potter*, architect.) containing the *Milbank Chapel*, a memorial to Jeremiah and Elizabeth Lane Milbank. The chimes are a memorial to Mary D. Runyan, instructor in the kindergarten from 1896 to 1905.

North of the Main Building and adjoining the Milbank Building is the MACY MANUAL ARTS BUILDING (erected 1896;

gift of Mrs. Josiah Macy; architect *William A. Potter*) in which is situated the School of Practical Arts.

To the E. of the Macy Building and adjoining is the HOUSEHOLD ARTS BUILDING (erected 1909, *Parish and Schroeder*, architects) containing the work in domestic science.

On 120th st. W. of the Milbank Building is the THOMPSON BUILDING (erected 1904; gift of Mrs. Frederick F. Thompson; *Parish and Schroeder*, architects) devoted to the departments of hygiene and physical training.

In the entrance hall is a marble relief of Mr. Thompson, by *Augustus St. Gaudens*, four relief panels in Caen stone by *Domingo Mora*, and a life-sized copy in marble of the Discobolus. The building contains *gymnasiums, swimming pool*, etc.

The HORACE MANN SCHOOL at the corner of 120th st. and Broadway (erected 1901; gift of Mr. and Mrs. V. Everitt Macy; *Howells and Stokes, and Edgar H. Josselyn*, architects) was established in 1887 in connection with Teachers College. It has all grades from the kindergarten through the high school. The building is brick and red sandstone, Georgian style, and has been, since its foundation, both in methods and equipment, not merely a model school, but a laboratory for the practical trial and demonstration of new educational methods.

In the same block but facing on Amsterdam ave. are three dormitory and apartment houses. In the center, WHITTIER HALL (erected 1901; *Bruce Price and J. M. A. Darrach*, architects) is a residence hall for women students. The adjoining Halls, LOWELL to the S. and EMERSON to the N., are occupied chiefly by families of the University faculty.

Departments of the University situated in other portions of the city are: The COLLEGE OF PHYSICIANS AND SURGEONS, 10th ave. and 59th st. (p. 236); COLLEGE OF PHARMACY, No. 115 W. 68th st., (p. 239); THE SPEYER SCHOOL, No. 94 Lawrence st. (p. 343).

VIII. The American Museum of Natural History

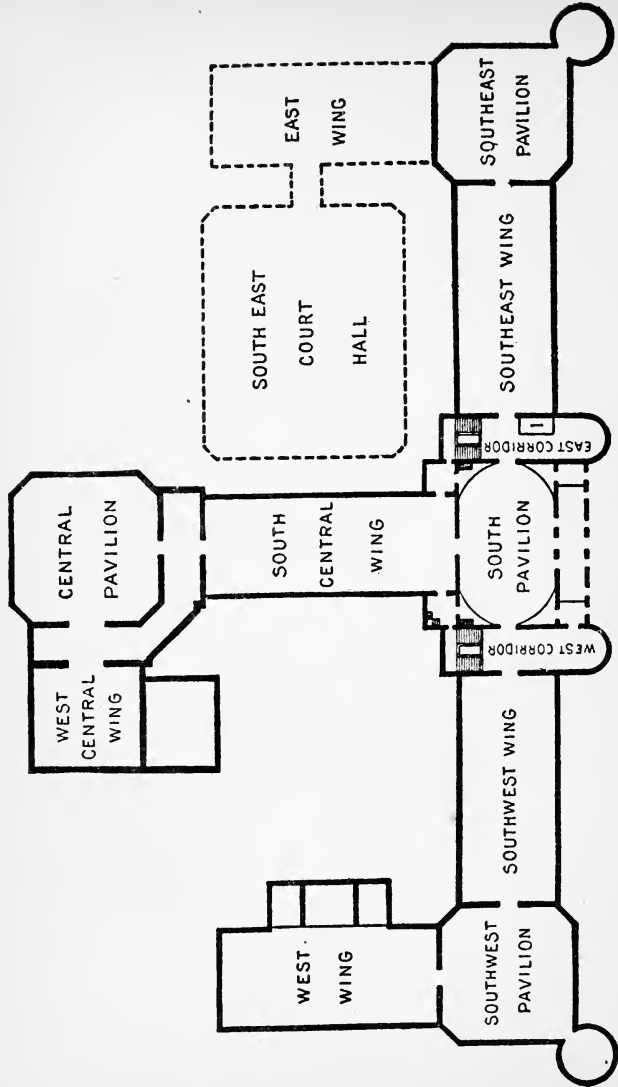
Reached by 6th or 9th ave. Elevated to 81st st.; Interborough Subway to 79th st.; Surface cars on Central Park West, Columbus ave., Amsterdam ave. or Broadway to 77th st.; or (from Metropolitan Museum of Art), 86th st. cross-town trolley through the Park.

***The American Museum of Natural History* (Pl. V—B4), probably the finest museum of its kind in the world, is situated in Manhattan Sq., an area of about 18 acres, bounded by Central Park West, Columbus ave., 77th and 81st sts. It was incorporated in 1869 for the declared purpose of establishing a museum and library of Natural history, and encouraging the study of Natural Science. Its temporary home was for eight years in the Arsenal (Pl. V—C6) in Central Park. The cornerstone of the present building was laid by President Grant in 1874, and the first section (South Central Wing) was completed in 1877. The entrance to the Museum is on the S. side.

According to the present plans the building, when completed, will form a quadrangle, occupying practically all of Manhattan Sq. It will consist of four façades, facing respectively North, South, East and West, and connecting by four Central Wings with the Central Pavilion. The completed portions, erected in 1877-89, 1889-93, 1899 and 1907-08, comprise only the South façade, three Wings and the Central Pavilion. The Museum is one of the largest municipal structures in the city, and has already cost approximately \$5,000,000.

The Museum received its charter from the State of New York; the ground and building belong to the City of New York, which, through the Department of Parks, makes an annual appropriation; for 1913, \$200,000, about 40% of the cost of maintenance. The remainder of the expenses are borne by members and benefactors. Explorations are carried on chiefly in America. It owes large benefactions to private individuals, particularly to Mr. Morris K. Jesup (d. 1908; bequest of \$1,000,000, besides gifts during life), Mr. J. Pierpont Morgan, and other members of the Board of Trustees. As the collections are receiving constant additions the following lists are necessarily incomplete.

The Information Bureau and the *Visitors' Room* are on opposite sides of the S. entrance. Wheel chairs for children or adults are available without charge. Postcards, photographs and Museum publications are for sale here; these include: Guide to the Collections, 25c.; Key to the Collections, 5c.; Handbooks, including 1. North Americans of the Plains, 25c.; 2. Indians of the Southwest, 25c.; 3. Ancient Peoples of Mexico and Central America (in preparation); 4. Animals of the Past, 35c.; Illustrated Guide Leaflets (there are already



GENERAL PLAN—MUSEUM OF NATURAL HISTORY

The halls are named according to the position they will have in the completed Museum building, which will consist of four long façades facing east, west, north and south respectively, each connected with the center of the quadrangle thus formed by a wing extending between open courts.

38 of these leaflets, some of which are out of print). Most of them describe exhibits of special importance. The price is from 5 to 20c.

The checkroom and public telephone are W. of entrance. The Lavatories are in the basement: Men, R. stairway; Women, L. stairway.

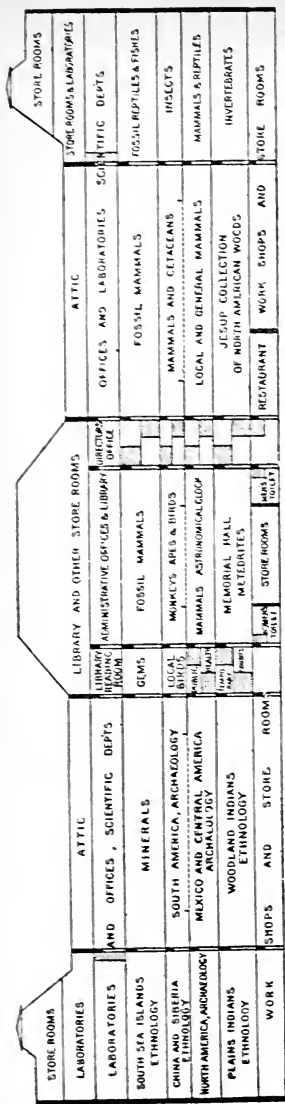
During the season several courses of lectures are delivered in the large *Assembly Hall* (capacity 1500) on the ground floor: one course, for members only, is given Spring and Fall; another course, free to the public, is given Tues. and Sat. evenings, under auspices of Board of Education. Lectures for children (intended specifically for pupils of the public schools) are given Mon., Wed. and Fri. at 4 p. m. There are also special lectures for the blind, under the *Thorne Memorial Fund*.

All exhibits are carefully and very fully labelled, rendering a minute guide-book almost unnecessary. The following synopses will direct the visitor to the most important exhibits. The floor area of the Museum is enormous, and several days could be profitably spent here by even the most casual sight-seer. It is not too much to say that in general the exhibits of this Museum, both in method of display and actuating ideal, are models of their kind, no museum of natural history in the world presenting their equal.

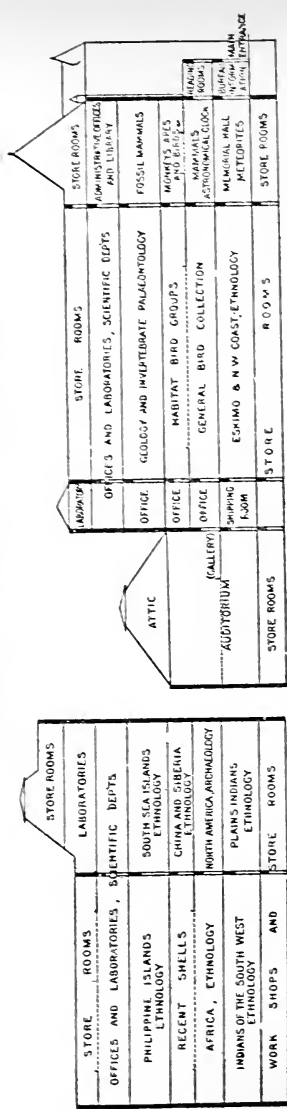
Beyond the Visitors' Room we first enter the South Pavilion, known as *Memorial Hall*. In the centre, facing the entrance is a marble statue of Morris K. Jesup, third President of the Museum (*William Couper*, sculptor).

Mr. Jesup was a founder, a trustee, and for twenty-seven years President of the Museum. It was he who donated the marble busts which now occupy the wall niches of the Memorial Hall. These busts represent noteworthy pioneers of American Science, and include, beginning at the left: *Commander Peary* (b. 1856) explorer; *Joseph Henry* (1797-1887), discoverer of electro-magnetic induction; *Louis Agassiz*, zoologist (1807-73); *John James Audubon* (1780-1851), naturalist; *John Torrey* (1796-1873), botanist; *Spencer Fullerton Baird* (1823-1887), zoologist; *James Dwight Dana* (1813-1859), geologist; *Joseph Leidy* (1823-1891), anatomist; *Edward Drinker Cope* (1840-1897), naturalist; *Alexander von Humboldt* (1769-1859), geography; *Benjamin Franklin* (1706-90) printer, etc.

This room is also devoted to *meteorites* (showing the three types, siderites, siderites, and aërolites), the most interesting of which *Ahnighito* or *The Tent*, at the west of the entrance, is the largest known meteorite in the world, weighing 36½ tons. *The Dog* weighs 987 pounds, and *The Woman* about 3 tons. The other meteorites, proceeding to the west from the entrance are: *Mukerop* (Animals), siderite, 665 lbs., from Amalia, South West Africa; *Guffy*, siderite, 682 lbs., from Guffy, Col.; *Brenham*, siderite, 218 lbs., a fragment, from Brenham,



From Southwest Pavilion to Southeast Pavilion



West Wing and Southwest Pavilion

From Central Pavilion to South Pavilion

CROSS SECTIONS OF BUILDING—AMERICAN MUSEUM OF NATURAL HISTORY.

Kansas; *Forest City*, a fragment of an aërolite seen to fall with dazzling light and thunderous noise, May 2, 1890, at 5.15 p. m. in northwestern Iowa, and scatter in fragments over an area one by two miles in extent; *Selima*, an aërolite 310 lbs. from Selima, Ala.; *Tucson*, a cast of a meteorite of unusual shape in the National Museum at Washington; *Canyon Diablo*, containing diamonds, siderite, 1087 lbs., from Canyon Diablo, Ariz.; *Long Island*, pieces of the largest known aërolite from Phillips County, Kans., near the town of Long Island; *Estatado*, an aërolite, 268 lbs., near Lubbock, Texas. *Knowlcs*, a siderite, 355 lbs., from Knowles, Okla.; *El Inca*, a cast and a slice of a siderite from Lagunas, Chile, So. Am.; the *Wilamette Meteorite*, the largest ever found in the U. S., a siderite, from 19 miles south of Portland, Ore., weighing 15.6 tons; *Mukerop* (Gibeon) a cast and slice of a siderite from Gibeon, South West Africa.

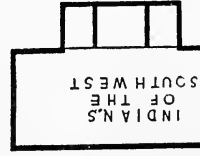
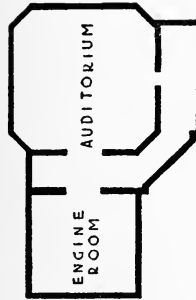
In the *East Corridor* are globe maps of Polar Regions, sledges used by Admiral Peary and Amundsen on their respective journeys to the North and South Poles, and a Seismograph (Passage to South Central Wing) for measuring earthquake shocks.

The *Southeast Wing* (Forestry) is devoted to the *JESUP COLLECTION OF NORTH AMERICAN WOODS. At the right side of the entrance is a bronze bas-relief of Mr. Morris K. Jesup, depicting him in his favorite woods, at Lenox, Mass. Along the north and south sides of the room are glass cabinets containing specimens of different wood, showing trunk, cross-section, polished sections, and foliage and fruit in water-color plates and in wax reproductions. The "Lowest" trees, evergreens, are on the N. and the "Highest trees" on the S. side. On either side of the entrance are cross-sections of California trees.

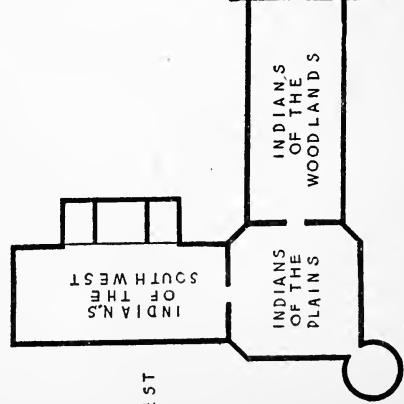
On the N. is a section of a Sequoia, the (*Sequoia washingtoniana* (Winslow Sudworth) Big Tree of California, from King's River forest, Fresno Co., Cal., 16½ ft. in diameter inside the bark, the section being taken 12 ft. from the ground. By the rings the tree is 1341 years old. They sometimes live 5000 years. This wood is of small value as lumber. On the south side of the entrance is a cross-section of the Coast Redwood (*Sequoia sempervirens* Endl.), used extensively for shingles, construction, and interior finish, and growing from southern Oregon to Monterey County, Cal. Halfway down the hall on the South side, over the cases, is a section of a Douglas Spruce or Red Fir (*Pseudotsuga taxifolia* (Lam.) Britton) cut in Oregon, 6 ft. in diameter, having 569 rings.

The South East Pavilion, or Darwin Hall is devoted chiefly to invertebrate animals, and to groups illustrating biographical principles. Facing the entrance is a bronze bust of Darwin, the gift of The New York Academy of Sciences, in 1909 (Darwin centenary), *William Couper*, sculptor. This Pavilion contains a synoptic series of specimens and models illustrating the Classes of Animals arranged to illustrate, 1st the various natural groups of the animal kingdom and 2nd the various biological

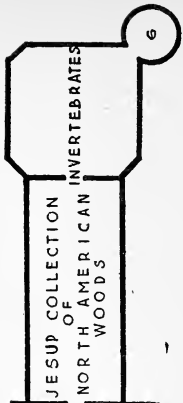
NORTH



WEST



SOUTH



EAST

- 1. Elevators.
- 2. Information Bureau
- 3. Visitors' Room
- 4. East Assembly Room
- 5. West Assembly Room
- 6. Corals

FIRST FLOOR—MUSEUM OF NATURAL HISTORY.

phenomena often common to animals and plants. The 12 alcoves follow the 12 natural groups or "branches" of the animal kingdom in their arrangement of specimens, models, and charts. Alcove 1, The lowest animals; 2, The sponges; 3, The Polyps; 4, The flat worms; 5, The round worms; 6, The Rotifers; 7, The Molluscoids; 8, The Starfish, etc.; 9, The Segmented Worms; 10, The Crabs, insects, etc.; 11, The Mollusks; 12, The Highest Vertebrated Animals. The General Biological Phenomena show 1, Growth; 2, Reproduction; 3, Variation; 4, Coloration; 5, Distribution; 6, Ethnological Biological Adaptation Phenomena.

Probably the most interesting series of exhibits in this section are the Habitat Groups of Invertebrates, illustrating the natural history of the commoner and more typical species. These groups show, above water level a distant landscape view of the surrounding country represented by an enlarged colored photographic transparency. In the foreground, the shallow water near the shore is represented in section, to expose the animal life below the surface. The following groups are now on exhibition: 1. Marine Worm Group, as seen in the Harbor of Woods Hole, Mass.; 2. Shore Mollusk Group, at Cold Spring Harbor, L. I.; 3. Wharf Pile Group, showing the piles of an old wharf at Vineyard Haven, Mass. (sea-anemones, hydroids, mussels, sea-mats and sea-squirts.)

In the Central cases are: a group showing the Struggle for Existence, in which animals prey upon each other; *Madrepora palmata* Lamarck, Nassau, N. P. Bahamas (probably the finest specimen ever collected); 3 cases showing invertebrates of the Bahamas: An Oyster Bed, A Sponge Crab Group, Corals and Echinoderms; 5 models of the Malaria Mosquito enlarged 75 times (Larva, pupa, male and female adult, and life history). The table cases show varieties of the common snail; color variation in a West Indian Sun Shell; Scallop shell variations; Tiger-Cowry shells; Precious Coral and Sections of Shells. Land Crabs of the Bahamas are also represented.

Returning to the *entrance hall*, we enter the *South Central Wing* devoted mainly to Indians of the North Pacific Coast, with an Eskimo collection in the corridor at the northern end. Most of the North Pacific collections was acquired by the Jesup Expedition of 1897-1900. It includes also a part of the *Terry Collection*.

A notable feature of this room is its mural decorations. Those of Arctic scenery are by *Frank Wilbert Stokes*. Note especially *The Land of the Midnight Sun*, on Northern wall. The mural decorations illustrating the industries and ceremonies of British Columbia and Alaska, are by *Will S. Taylor*; there are sixteen large panels on the E. and W. walls; note especially two instructive groups near entrance to the Auditorium: 1. Eskimo Woman cooking Blubber; 2. Eskimo

Woman Fishing through the Ice. The North Pacific Indians are fishermen, clever workers in cedar, wood and bark; do much weaving and little tanning; build large plank houses and totem poles; make baskets, but no pottery. Down the center of the room on either side and in the corridor beyond is a large collection of Totem Poles.

These are posts from the entrances of houses, from the interior, from graves, and other places, carved with the crests of the householders and representations of the protectors of the families. Taking the alcoves on the right in order we find Lilloset basket work and clothing; Bella Coola Indians' ceremonial masks, and other articles; ceremonials of Tsimshian Indians including rattles and gongs; ceremonials of Haida Indians, slate dishes and boxes, and a model of a Haida House, with carving representing the various myths; ceremonials of the Tlingit Indians, including masks used in incantations representing guardian spirits. Returning toward the entrance of the hall we pass the center cases. The first contains a life-sized group illustrating the domestic life of the Kwakiutl Indians of Vancouver Island; the family is at work about a fire; an old man is cooking by throwing heated stones into a box; a younger man, the head of the family, is painting a box; one wife is making a mat and another shredding birch bark for weaving; a daughter is curing fish; a baby is in a cradle. The way the baby's head is packed into the wooden box shows the method of forcing the head to grow to a peak, the effect being seen in the woman beside the baby. The next case contains a reduced model of a village of the Kwakiutl Indians on Vancouver Island, showing the homes, surroundings, beach, etc. In the center of the room is a huge canoe of the type used for ceremonial visits, purchased of the Haida Indians living on Queen Charlotte Islands, and filled with life-sized models representing a chief, his accompanying officials, and slaves paddling. The canoe is 64½ ft. long and 8 ft. wide. The trunk is made of one cedar log, dug out, softened by water kept hot with stones, and spread by means of thwarts. The first alcove to the left of the entrance contains masques and fishing implements; the following alcoves contain: bark fabrics, toys, woodcarving, children's articles, baskets, ceremonial articles. In front of the 3d alcove is a model showing canoe making. In front of the fourth boxes made of cedar wood for storing winter provisions. The alcove contains Kwakiutl ceremonial clothing, models of ships and examples of weaving. The next one holds Kwakiutl fishing implements, boxes, carvings, and masks. In the 6th alcove are Haida Indian handicraft implements and utensils and in the 7th, Tlingit Indian clothing, ceremonial articles, implements, horn spoons, and warriors' armor.

Corridor. Aleut, Siberian, Alaskan and Central Eskimo are represented. The articles were obtained by *Commander Peary, Capt. George Cromer, the Jesup Expedition, and Stefansson.* The murals are by *Frank Wilbert Stokes.* The Eskimo are mammal hunters, clever workers in bone and ivory and antlers. They do much tanning and little weaving. They build snow houses and skin tents. Little pottery. The alcove on the W. side contains models of men engaged in arranging the different parts of dog harness, etc. This method of sledding is shown by various models, and over the cabinet is a full-sized dog sled. The primitive snow goggles are also exhibited as well as many carvings in ivory, bone and stone. Baskets, implements of various kinds, tools for dressing skins, household articles, games and toys, are here. Nearby are models of a winter camp and a summer camp. In the cases are shown a life-sized woman cooking and a man fishing through the ice, while in the

long wall cases are fishing implements and handiwork implements. In one case is a collection of implements from the blond, blue-eyed Eskimo discovered by the Stefansson-Anderson expedition. Bows, arrows, and articles of clothing are also shown.

In the corridor is a bust of *Prof. Bickmore*. The Auditorium is entered from here.

Returning again to the *entrance hall*, we pass through a small *West Corridor* (containing *temporary exhibits*, and on the staircase landing, the *Demuth Collection of Pipes and Smoking Material*), to the three rooms of the Southwest Wing, Pavilion and West Wing, devoted to INDIANS OF THE WOODLANDS, INDIANS OF THE PLAINS, and INDIANS OF THE SOUTHWEST. The collection in the first room was made mainly by *officers of the museum*, but contains also articles selected from the *Bolton and Carver Manhattan Island Collection*, the *Skinner Staten Island Collection*, the *Booth Hudson Valley Collection*, and the *Tefft Collection*.

Taking first the alcoves on the right or N. of the hall we have from the Eastern Algonkin are canoes, baskets, clothing. The relics from the early Indians were found in shell heaps and burial ridges. They consist chiefly of stone hammers, arrow heads and bones. A small model of a Rock Shelter in Westchester County shows how the early Indians utilized caves for dwellings. Some of the bones and arrow heads found in the dirt layers of the floor are in the same case. The table case in the center aisle contains fine specimens of wampum. The Penobscot-Delaware exhibit is a somewhat small one, showing baskets, snow-shoes, etc. The cases along the wall contain models of the Thompson Indians, British Columbia: a winter village; houses being built. In the Ojibway collection the chief objects of interest are the woven matting, the beautiful woven bags, the elaborate bead work, and the fur articles. The last case on this side contains three canoes of different construction and fishing raft of reeds. Returning to the lower end of the room to follow the Iroquois exhibit, we have first a life-sized model of a woman grinding corn, a priest and a warrior, before an elm-bark house. In the first alcoves on this side devoted to the Iroquois, are: collections of arrow-heads, silver jewelry, tools and implements, cradle boards, games, weapons, bead work, clothing, masks and ceremonials. The center table cases in the aisles contain especially choice specimens. Articles belonging to the Cherokee Seminoles of the same general sort. Among the Menomini objects notice especially the bead-work, the woven mats and the medicine bags. In the Sauk and Fox alcoves, the kitchen outfit is complete and the trunks made of cowhide are effective. In the Winnebago section the bead-work, the buckskin clothes, and the small models of houses are noteworthy.

The adjoining hall is devoted to Indians of the Plains. Most of the articles were collected by *museum expeditions*; others belong to the *Leaders collection*, the *Tefft collection* or the *collection presented by George Bird Grinnell*.

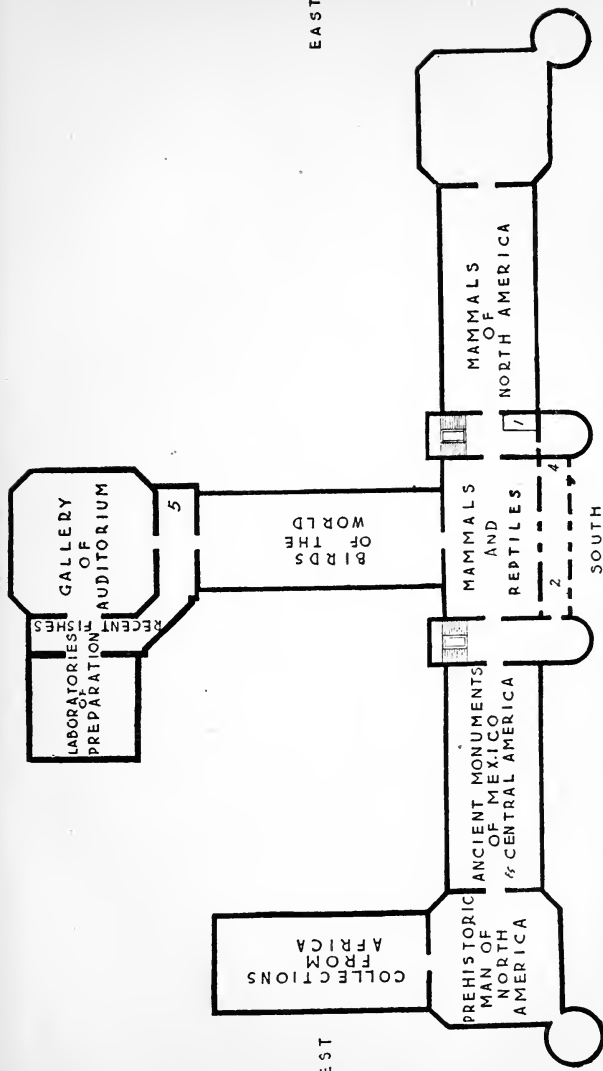
The Indians here represented dwelt between the Mississippi and the Rockies; depended much upon the buffalo and very little upon agriculture; used dogs and later horses for transportation. Their designs show geometric art and their ceremonials have a wide range. Information concerning the different tribes is hung on

the cases and maps show their localities. The first alcove on the W. or right side is devoted to the Plains Cree. Several cases devoted to the Dakotas follow. Here are especially fine buffalo robes with pictures and designs painted on the skin side; one of the most beautiful of which is the "black war bonnet" pattern, the rays of the design representing feathers. The beadwork is marvellous. In the wall case the shoulder garment of the woman and the bead cradle are fascinating pieces of work. The Crow Indian ceremonials are worth attention; The Sarsi jewelry and bead-work is noteworthy. The circular alcove contains some of the Mills collection of Catlin Paintings. The entire number, 350 oil paintings represent 48 different Indian tribes and were painted from 1832 to 1840. 48 additional ones represent South American Indians. In the table-cases are specimens of the decorative arts, wonderfully beautiful articles in bead work and the quill embroidery which preceded the introduction of beads. In the case of the Gros Ventre Indians is a shirt ornamented with a symbolic design of azure and stars, and in the next case one ornamented curiously with feathers. The Arapaho Indians have a great number of ceremonial dances. A wall case near the tower alcove contains life-sized models of dancers and the floor cases devoted to this tribe show the costumes and ceremonies of the Fast Dance, the Drum Dance, the Crazy Dance, The Dog Dance, and the Buffalo Dance performed by women. A floor case near the center of the room contains a small model of the Arapaho Sun Dance, held annually three days and nights, during which time the dancers neither ate nor drank. Other floor and wall cases hold articles belonging to the Nez Percé, the Shoshone, the Ute, the Kiowa, the Comanche, the Wichita, and the Pawnee tribes. The Hidalsa-Mandan exhibit is especially full and beautiful. The most noticeable object in the room is a huge Blackfoot tipi, a tent made about 1874 in Montana; the fire is near the center directly under the smoke hole; the man is sitting at the south as customary, with his wife between him and the door, a grandmother and a baby are on the other side; the door faces east. A near-by case contains a Medicine Pipe.

The last hall is devoted to Indians of the Southwest. The articles are from *museum expeditions to New Mexico and Arizona*, from the *Hyde Collection* and from the *Lumholtz collection*. The nomadic tribes are arranged on the east or right and the pueblo tribes on the west.

The first division of the nomadic tribes is the Eastern Apaches. These Indians formerly lived in Buffalo skin tipis. In dress and outward life they resemble the Plains Indians, but in their myths and ceremonies, are like their southwestern neighbors. Their most interesting industry is basket making. The Museum contains a fascinating display of Jicarilla basketry and some Jicarilla pottery. The table case contains ornaments and bead-work of unusual beauty. Farther on is a fine collection of Mescalero baskets. Next comes a collection of Navajo blankets of wonderful color and design some of the smaller being still on the looms to show the primitive method of weaving. A center table case contains a small model showing the Navajo industries. In an alcove on the right is a Navajo Hogan or winter dwelling place set up in its original form. The Navajo silverwork in the center table cases is more artistic in design and workmanship than any in the preceding rooms. The Pima basketry is worth close attention. The floor and table cases down the center of the room contain pueblo models and relics. A model of the Pueblo of Acoma in western New Mexico, on a mesa 357 feet above the surrounding plain, shows the construction of rooms, one above another, reached by outside ladders. An ancient pueblo shrine is from a village not known to have been inhabited later than 1540. A prehistoric blanket found wrap-

NORTH



WEST

EAST

- 1. Elevators
- 2. Children's Room
- 4. Natural History Reading Room

SECOND FLOOR—MUSEUM OF NATURAL HISTORY.

ped around a naturally mummified body buried by a cave-in in Grand Gulch, Utah, was made long before historical data of the people begins. The square case contains beautiful turquoise beads found in Rooms 33 and 38, Pueblo Bonito, Chicago Canyon, New Mexico. A model of the Pueblo of Taos looks like the ancestor of the New York tenement house. On the left side of the hall is the pueblo exhibit. The end case contains pottery; large bowls used for storage jars, mixing bowls, water jars, etc., smaller ones used as dishes and ceremonial containers. The pottery of all the tribes is similar, although differences are observed in the clay, paint and material. The table case contains implements and the opposite case painted buffalo robes. The second alcove is devoted to buckskin clothing, beadwork, ornaments, medicine outfits, ceremonials, and specimens of food including the parer bread taking its color from the color of the corn from which it is made, dried beans, seeds, etc. In the third alcove is a large collection of prehistoric pueblo pottery. Somewhat further along on the wall, is a model of the remains of a cave town in the Lower Canyon of the Rio de Chelly, Ariz., perched in a huge cave 75 feet above the valley. A second model is a restoration of the village. The remaining alcoves show objects collected from other tribes. The Hopi basket trays and pottery and the Zuni weaving and pottery are noteworthy.

On the 2nd floor, close by the elevators in the Southeast Wing, is the *HALL OF MAMMALS OF NORTH AMERICA. This collection of land mammals of North America is mounted both in single specimens and in groups showing the homes and habits of the animals. The mounting and setting is done with such skill that many of the cases are strikingly beautiful.

On either side of the entrance are cases containing groups of animals found within fifty miles of New York, including the Weasel, in summer and winter garb and quarters, the Gray Fox, the Red Fox, and the Opossum, the Wood Hare and Flying Squirrel. On the left, are the Musk-rat, the Mink, the Skunk, the Canadian Porcupine, the Gray Squirrel, the Chipmunk, and the Flying Squirrel. Following the alcoves on the right down the hall, we have the family groups, the Collared peccary (*Tagassu angulatum humerale* Merriam) from Mexico, at home in sand and cactus; Grant's Barren Ground Caribou (*Rangifer granti* Allen) from the Alaskan Peninsula group, feeding from lichens and moss; Greenland Musk-ox (*Ovibos moschatus wardi*), specimens collected by Peary; Pronghorn Antelope (*Antilocapra americana* Ord.) graceful creatures from western North America; a Virginia Deer (*Odocoileus virginianus* Bodd) from Michigan; California Mule-deer (*Odocoileus hemionus californias* Caton) from lower California; the Wild Boar (*Sus scrofa* Linnaeus) elaborately set in a fighting tableau, from Germany; the Polar Bear (*Thalassarctos maritimus* Phipps) in snow and ice scene; Stone's Mountain Sheep (*Ovis stonei* Allen) from near the Alaskan bounderv; and a hemisphere showing the geographical distribution of North American Sheep. The end cases contain groups of Roosevelt's Elk and the Bighorn, a Mountain Sheep. Returning down the center of the room, the center cases are: a large group of Atlantic Walrus (*Odobenus rosmarus* Linnaeus), the male being a huge animal; American Bison or Buffalo (*Bison bison* Linnaeus) some in summer and some in winter coats, mounted in an autumn prairie setting; Moose (*Alce americanus* Jardine) feeding in a charming fir and birch grove; and a single specimen of Alaskan Moose (*Paralces gigas* Miller). On the left side are: separately mounted mountain sheep and other animals, a large collection of squirrels, hares and other rodents; a fine scene showing the Sonoran Beaver (*Castor canadensis frondator* Mearns) from Colorado, at work in the wood and water outside the house; and the Rocky Mountain Goat (*Oreamnos montanus columbianus* Allen) from British Columbia.

The **Southeast Pavilion**, opening out of this hall, is at present occupied as a work-room.

In South Pavilion, on the 2nd floor, across the East Corridor, MAMMALS from many countries, accompanied by their skeletons, are ranged about the walls. The interesting feature of this hall is the reptile habitat groups. On the left-hand side, halfway down the hall is a doorway marked **Home Life of North American Reptiles*; in the semi-darkened room within are marvellous reproductions of the Giant Salamander, or Hellbender, performing extraordinarily cannibalistic feats; New England Bullfrogs in idyllic surroundings; Lizards of Lower California among sand and desert vegetation; and a family group of Toads and their relatives of Southern New England. So perfect is the reproduction that the immobility seems uncanny.

In the main room the center cases contain equally admirable pieces of mounting; the Gila Monster (*Heloderma horridum* Weizman) from Mexico; a Copperhead den (*Ancistrodon contortrix*); Florida or Diamond-backed Rattle-snake (*Crotalus adamanteus* Beauvois); a den of the Banded or Timber Rattle-snake (*Crotalus horridus*); Iguana (*Iguana tuberculata rhinolopha* Laur.) a large lizard-like creature; a Flying Dragon (*Draco volans* Gray) a tiny creature which might have come out of a fairy story, from the Indo-Malayan countries; the Deadly Moccasin (*Ancistrodon piscivorus*) and harmless Water Snake (*Natrix taxipilotus*); The Water Monitor (*Varanus salvator*); the Cobra (*Naja tripudians*) and Viper (*Vipera russellii*); the Texas Rattlesnake (*Crotalus atrox* Baird and Girard) from Brownsville, Texas; the Box tortoise (*Cistudo carolina*); and the Pine Snake (*Pituophis melanolucus*). Some of these specimens are placed among flowers, some in woodland pools and some in tropical vegetation; in every setting the beauty of the reptiles is clearly brought out.

The South Central Wing on the 2nd floor is devoted to BIRDS OF THE WORLD. The Geographical collection begins at the left and continues nearly around the room in the alcove cases. The birds are arranged according to country; Australian, Africa, Indo-Malay, Eurasian, Arctic, North American Temperate, North American Tropical; ;South American Temperate, Antarctic. The Synoptic Collection in the first four main cases near the door on the right, contains typical examples of each family of birds.

Albinos, Hybrids and other abnormal birds are in cases in the center. The nests and eggs are in the alcove cases on the right, toward the rear of the hall. The extinct and nearly extinct birds are in the first center cases. Groups illustrating facts of structure and habits of birds begin on the left in the first alcove, continue the length of the hall and part way down the center. These are delightfully set, as are the groups in preceding halls. They include: the Cliff Swallow (*Petrochelidon luniferons* Say,) found throughout North America; the Bank Swallow (*Clivicola riparia* Linn) a migratory bird; the Black Duck (*Anas obscura* Gmel) of eastern North America; the Double Yellow-headed Parrot (*Amazona oratrix* Ridgway), a good talker, from the low-lands of Mexico; the Clapper

Rail (*Rallus longirostris crepitans* Gm.); the Kingbird (*Tyrannus tyrannus* Linn) a migratory bird; the Pine Finch (*Spinus pinus* Wils), a migratory bird; the Maryland Yellow-throat (*Geothlypis trichas* Linn) a swamp bird; the Crested Cassique (*Ostinops decumanus* Pall) a gorgeous, large, yellow and black bird of South America, building hanging nests like the oriole; the Chimney Swift (*Chaetura pelagica* L), which builds in farmhouse chimneys; the Laughing Gull (*Larus atricilla* Linn) with its nest among the grass; the Pied-billed Grebe (*Podilymbus podiceps* L) living in both North and South America; two cases showing the relation of the structure of birds and their habits; a case illustrating plumage; and a case with four sections showing the White Tailed Ptarmigan (*Lagopus leucurus* Swains) in four costumes for the four seasons and illustrated also with photographs. A large case of Birds of Paradise is placed in the center of the hall. For further collections see West Corridor on this floor (see below) and Gallery of this hall described with 3d floor (p. 293).

The southern part of the hall of birds and part of the Corridor of the Central Pavilion on the 2nd floor are given up to the representation of the MARINE AND FRESH WATER FISHES of the World. It contains typical examples of the various groups of vertebrates popularly comprised in the term fishes, arranged in the order of development:

Lampreys and Hag fish, eel-like creatures, with round sucking mouths and no jaws; Sharks and Rays, Fish with soft skeletons and small bony scales (the most ancient type of fish); Teleosts or Bony Fish, comprising about 10,500 species or over 9-10 of existing forms, including the majority of game and food fish, like bass, cod, carp, etc. Most of the fish are displayed as single specimens in wall cases or, if large, suspended from above. A few habitat groups arranged so that the light comes through them from the window with a translucent effect, are as successful as the mammal and reptile groups. They are: the Shovel-Nosed Sturgeon and its Associates (*Scaphirhynchus platyrhynchus Rafinesque*) from Iowa; the Bowfin (*Amia calva* Linnaeus) with its "nests" from Wisconsin; Chimaeroids or Rat fishes—a group of "silver sharks," nearly scaleless, living mostly in deep sea; Lung fishes—an ancient and nearly extinct group of salamander-like fishes from Australia, Africa and South America; Ganoids, bony-scaled fishes most numerous in early geological ages now surviving in the sturgeon, Gar, Pike, Paddlefish, etc.; Spawning Long-Nosed Pike (*Lepisosteus osseus* Linn) from Wis.; Sea Lamprey (*Petromyzon marinus*) from Long Island; and the Paddlefish and its associates, from Mississippi.

A *case in a dark alcove shows luminous deep sea fish, illustrating by an alternating electric current how they appear by their own light and how they appear in full light.

In the West Corridor on the 2nd floor are BIRDS found within 50 miles of New York City. The systematic collection, starting at the left of the door, contains all the birds found in this region. The seasonal collection, on the shelves near the window, changing from month to month, shows the birds in the vicinity during the current month; sub-divided into permanent summer, winter, and transient divisions. The nests and eggs are in table cases near the window. The body of the corridor is filled with cases of Habitat Groups, some

of which were the first attempts at this method of displaying specimens in this country.

The South West Wing, on the 2nd floor, shows the **ARCHAEOLOGY OF MEXICO AND CENTRAL AMERICA**. Of special importance is the recently acquired Minor C. Keith Collection of prehistoric gold ornaments and articles of pottery found in the ancient graves of Costa Rica.

The gold ornaments are contained in three cases in the centre of the room, and comprise: crude images of animals, including lizards, frogs, turtles, crabs, armadillos, monkeys, vultures, butterflies, etc.; gold jewelry, nose-rings, arm-bands, gorgets, etc.; ornaments of jade and other precious stones; religious emblems, of fantastic design and some of them several inches in extent, including: a Crocodile swallowing a Snake, a Birdlike Figure with a Lizard in its Bill, a Man devoured by a Vulture, etc.

The pottery and earthenware articles are in twelve large cases arranged along the S. side of the room and show a surprising variety in shapes and sizes.

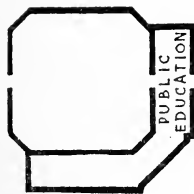
The centre of the room is also occupied by huge casts which are reproductions of the Stelæ and Ceremonial stones now buried in the dense tropical forests of deserted cities. The upper central and right hand portions of the hall are devoted to relics of Maya culture.

The prehistoric stelæ, altars and sculpture are from the ruins of Copan, Honduras, near the southern frontier, in the valley of the Copan River, (an overflow will be found in the portico of the South Pavilion) and from the ruins of Quirigua, Guatemala. In the latter city was found the Alligator's Head, and the Great Turtle, here reproduced in casts. In Chichen Itza, the greatest of ancient Central American cities, in Yucatan, is the huge reclining figure, and the beautifully colored frescoes on the left-hand wall are copied from the Temple of the Jagnars in the same city. The Sanctuary of the Temple of the Cross, reproduced halfway down the hall at the right, is in the ruins of Palenque, State of Chiapas, Mex. Along the E. Wall and in the alcove cases are small sculptures, pottery, ornaments and implements, of gold, copper, and jade, of different tribes.

The Southwest Pavilion, on the 2nd floor, is devoted to the **ARCHAEOLOGY OF NORTH AMERICA**. Articles from mounds and shell-heaps, like stone hammerheads, flint knives, arrow-heads and bones, are arranged under the name of the State in which they were found.

No evidence of the early occupation of either N. or S. America has been found except in Trenton, N. J. This exhibit of Traces of Man found in Glacial Gravel is in the wall case near the tower. In the center aisle are displayed a Cache of Flint Disks, and models of the Serpent Mound in Ohio, and the Cairns of British Columbia and Washington. The pre-historic mound builders appear to have been the ancestors of the historic Indian. (Special collections of pre-historic traces in the vicinity of New York City and in the Southwestern Tribes are on the 1st floor in the Southwest Wing and the West Wing.) In the Tower and the adjoining cases are relics proving the great antiquity of man in the Old World, specimens from the ages of stone, bronze, and iron are supplemented by reproductions of cavern paintings.

NORTH

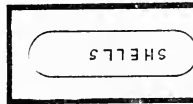


PUBLIC EDUCATION

BIRD LIFE OF NORTH AMERICA

HABITAT GROUPS

WEST



LIVING TRIBES OF ASIA

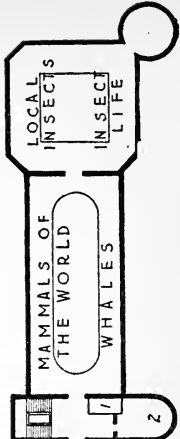
INDIANS OF SOUTH AMERICA

MONKEYS

BIRDS

SOUTH

EAST



MAMMALS OF THE WORLD

WHALES

LOCAL INSECTS

INSECT LIFE

1. Elevators

Members' Room

THIRD FLOOR—MUSEUM OF NATURAL HISTORY.

The West Wing, on the 2nd floor, entered from the North American Archæological Hall, contains NATIVE TRIBES AND MAMMALS OF AFRICA.

Among the Mammals at the end of the hall are Grant's Zebra Group, Antelopes, Waterbuck, Thomas' Gazelle, Hippo and "Caliph." Transparencies in the windows show the living conditions of African Tribes. Life-sized models, near the entrance, illustrate their physique and physiognomy. The chief interest lies in the cases in which are displayed spears, shields, gourds, pottery, beads, feather ornaments, musical instruments, woodwork, ivory carving, bronze casting, bark weaving, etc., of the various tribes. The choicest objects are in the center cases.

On the 3d floor the rooms are the galleries of the 2nd floor rooms. The Southeast Wing is the gallery of the North American Mammal Hall. Here are displayed MAMMALS OF THE WORLD, typical examples of existing families, being arranged to show their relationship and order in geologic time and peculiarities of structure, how developed and modifications for locomotion. The gallery contains also models and skeletons of whales and other cetaceans. A huge model of a Sulphur bottom Whale is the most striking.

In the Southeast Pavilion beyond is an INSECT COLLECTION (supplemented by a special study collection for the identification of specimens, shown upon application to the curator) containing Local Insects, Migratory Butterflies, Observation Hive of the Honey Bee, Seventeen-year Cicada group, Termite nests, etc.

The South Pavilion, on the 3rd floor, reached by retracing one's steps to the East Corridor, is given up to PRIMATES AND BIRDS. It contains an Orang-utan group, Chimpanzees, Gorilla, and Small bird groups.

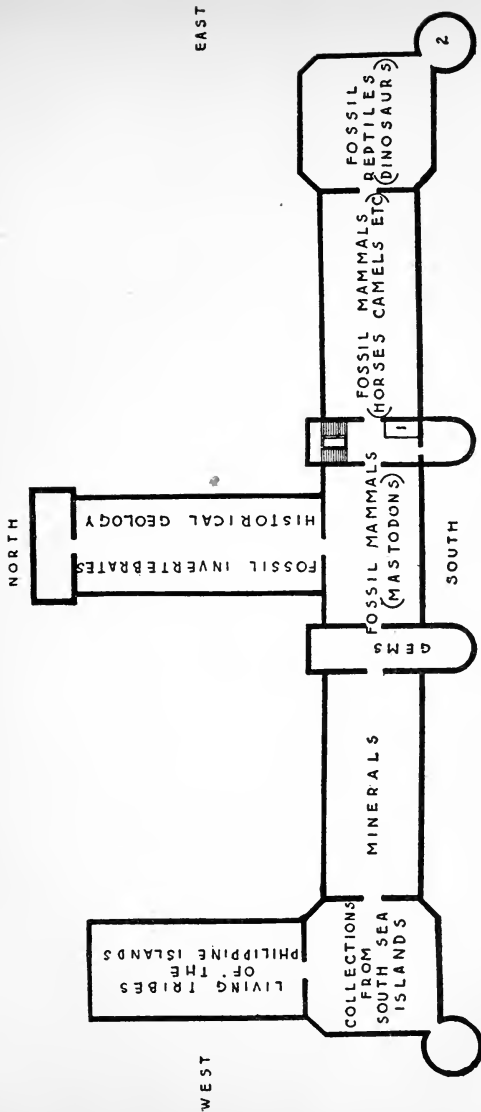
**The South Central Wing, on the 3d floor, entered from the monkey room, contains Habitat Groups of BIRDS OF NORTH AMERICA, geographically as well as ornithologically accurate, these vivid and charming tableaux surpass those of the mammal and the reptile rooms. They show the scenery, setting, nests, male and female adults, and young, reproduced from close observation and photographic study.

The groups were prepared under the immediate direction of *Frank M. Chapman*, Curator of Ornithology, who collected most of the specimens, travelling more than 60,000 miles while doing so. The backgrounds are reproductions of specific localities, copied directly from nature by the following staff of artists: *Bruce Horsfall*, *Charles J. Hittell* (1861—), *J. Hobart Nichols* (1869—), *Carl Rungius* (1869—),

W. P. Cox (1872—), *Louis A. Fuertes* (1874—). The foliage and flowers were reproduced in the Museum laboratories from material collected at the localities represented. Each group is fully described on a placard conveniently attached by a cord to the case, so that the visitor can draw it forward within range of the light from the group. The alcoves run in the following order:

Orizaba Group: distribution of birds, illustrated in the mountains of Orizaba, Mexico, showing from base to snow clad peak, how climate influences the migration of birds. *Cobb's Island Group*: Virginia coast, showing breeding places of terns and gulls. *Duck Hawk Group*: The Hudson Palisades, showing nests of the duck hawk. *Hackensack Meadow Group*: showing migrating swallows, blackbirds, rails and wood duck. *Wild Turkey Group*: now rare, but once abundant in the wooded regions of the eastern part of the U. S. *Florida Great Blue Heron Group*: Reproduced from studies near St. Lucie, Florida. *Water Turkey or "Snake-bird" Group*: St. Lucie, Florida. *Sandhill Crane Group*: reproduced from studies on the Kissimmee Prairies, Florida. *Brown Pelican Group*: reproduced from Pelican Island, Indian River, Florida, which is now a United States reservation, where these grotesque birds may breed undisturbed. *Snowy Heron or Egret Group*: reproduced from a rookery in South Carolina, one of the few spots where this beautiful bird, sought for its "aigrette plumes," still survives. *Turkey Vulture Group*: Plummer Island in the Potomac River, near Washington. This bird is protected by law for its value as a scavenger. *California Condor Group*: reproduced from studies in Piru Cañon, California. The largest, and one of the rarest of North American birds. *Brandt's Cormorant Group*: reproduced from studies in Monterey, California. *San Joaquin Valley Group*: showing abundant bird life since this section was irrigated. *Flamingo Group*: this group from studies in the Bahama Islands, is the most brilliant and spectacular of all the exhibits in this section. *Booby and Man-of-War Group*: Bahamas Islands. *Florida Rookery Group*: from the Everglades of Florida. The group comprises eight different species of birds, including egrets, herons and ibises. *Golden Eagle Group*: from studies from Btes Hole, Wyoming. *Klamath Lake Group*: this lake, lying just beneath Mt. Shasta, Oregon, shows an astonishing abundance of bird life. *Arctic-Alpine Bird Life Group*: the scene depicted is the Canadian Rockies, above the timber line. *Sage Grouse Group*: from studies of Medicine Bow, Wyoming. *Prairie Chicken Group*: from studies near Halsey, Nebraska. *Wild Goose Group*: the scene is Crane Lake, Saskatchewan, Canada. *Grebe Group*: another study made at Crane Lake. *Loon Group*: from studies at Lake Umbagog, New Hampshire. *Bird Rock Group*: from studies at Bird Rock, Gulf of St. Lawrence.

The West Corridor on the 3rd floor presents lessons in *PUBLIC HEALTH by realistic models of garbage barrels as they should not be, cellars that bred rats, polluted bathing pools and oyster beds, the before and after of a neglected farm and other edifying objects, too realistic to be ignored. A complete and satisfactory system of filtration is shown. The inherent viciousness of the housefly is clear when the magnified creature is beheld and the flea that carries the plague is revealed a blackguard.



1. Elevators 2. Fossil Fishes

FOURTH FLOOR—MUSEUM OF NATURAL HISTORY.

The Southwest Wing, on the 3d floor, is the gallery of the Mexican room and is devoted to INDIANS OF SOUTH AMERICA.

The floorcase by the entrance contains ornaments and other objects from Colombia, Ecuador, Peru, and Bolivia, showing rare skill of workmanship prominent in the relics of Ancient Peruvian Empire. In the rail case close by are knot records of the Incas, a method of accounting still employed in a crude fashion by herdsmen. In the right-hand wall case are Prehistoric Peruvian textiles, found on mummies and in graves. The designs, colors and texture are admirable. In the rail cases are spindles, looms, thread, etc., found in the work baskets buried with the women. In the 2nd alcove case are terra cotta cylindrical stamps used for printing dress designs. Case after case of ancient pottery follows. Far down the hall on this side is the body of an ancient Indian Miner from Chuquicamata, Chile, wonderfully preserved, "mummified," by being buried in a copper mine. The crude tools found beside him indicate that he lived before the coming of the Spanish. At the lower end of the hall is a case of *Nazca pottery—the most beautiful of all in color, design, and firing. Returning down the hall on the opposite side, we pass a Pictograph on a Boulder from Les Trois Rivières, Island of Guadeloupe, West Indies. Farther on an alcove case contains a collection of ancient Inca musical instruments from mummy packs and prehistoric graves. Another case holds many Trephined Skulls showing that the operation of trephining was practised by the ancient Peruvians. The wall case at the left of the entrance is devoted to Peruvian Mummies. On the floor of the case are 4 mummies, one of them extended at length, the others folded in the usual position, with chin on knees. The covers have fallen away from one showing the exact position. Beside, are mummies of parrots and a dog. On the shelf above are five more in packs, four of which have the curious false head with the real head separately covered. The coverings are crudely ornamented.

The Southwest Pavilion, on the 3rd floor, is devoted to LIVING TRIBES OF ASIA. The cases on the left, halfway around the room contain Chinese objects and the remainder contain Liberian objects.

The Chinese articles are grouped in the following order: bamboo, porcelain, pottery, inlaid work, matting, metal industry, cloisonné and lacquer, blacksmith, carpentry, agriculture, carpets, harness, money, pictures, medicine, wood and ivory carvings, weapons, fans, leather, writing and printing, metal (in the tower: ancient bronzes, metal mirrors), masks, household articles, tobacco, clothing and religion. The Siberian articles are grouped according to tribes: Amoor River (2 cases and model of village), Chukchee (6 cases), Koryak (4 cases and model), Lamont (2 cases), Russified Natives, Tungus (3 cases), Yukaghir (2 cases), Yakut (6 cases and model).

The West Wing, on the 3rd floor, is devoted to CONCHOL-OGY, and contains specimens of some 15,000 species.

The greater part of the 4th floor is given up to fossils. The Museum's collection of fossil vertebrates is claimed to be the finest in the world, not only in number, but in variety and improved methods of preparation. The collections of *Permian reptiles* and of *Jurassic and Cretaceous Dinosaurs* are also of much importance. The specimens

on exhibition represent less than ten per cent. of the entire collection, the rest being in storage.

In the **East Corridor**, the most striking object is a *Mosasauro* or Great Sea Lizard, set in plaster and hung against the wall. It is an exceptionally complete specimen, found in the Bad Lands of the Smoky Hill River, Western Kansas. The length is 30 ft. 4 in.

The Southeast Wing contains the fossil remains of the Mammals of the Tertiary period, a geologic age reaching from 100,000 to 3,000,000 years ago. The chief feature of the hall is the collection of fossil horse skeletons, showing the evolution of the horse in nature. It is claimed to be the largest and finest series of its kind in the world, outnumbering the combined collections of all other museums.

The visitor will note, at each side of the entrance, charts indicating the successive periods of time from the Triassic to the Tertiary age and the animal life which pertained to each. The series of horse skeletons are on the right, or south side of the hall. The modern horse, walking on its middle toes, is believed to be a descendant of a hypothetical five-toed ancestor. This museum possesses a unique specimen of the earliest species yet found; the little four-toed *Eohippus* which was no larger than a fox; the *Protorohippus*, also with four toes on the fore feet; the three-toed *Mesohippus*; and the *Protohippus*, also with three toes. The specimen of the *Eohippus* is from the Wind River beds of Wyoming. The water-color sketches of primitive horses in their environment, as well as the plaster restorations, are by *Charles R. Knight*. Opposite the horse collection are a series of specimens illustrating the evolution of the camel, deer and other cloven-hoofed animals. Near the centre of the hall, on the R., are the primitive rhinoceros-like animals, once common in North America. Opposite these are the early fore-runners of the dogs, cats and other carnivora; and further on are skeletons of *Titanotheres* and *Vintatheres*, huge, horned animals, peculiar to North America.

The Southeast Pavilion contains the *Dinosaur* and other *Fossil Reptiles*; also *Fossil Fishes*, belonging to the period of 3,000,000 to 10,000,000 years ago. The Dinosaurs are especially well represented. The first object which catches the eye is the gigantic skeleton of the *Brontosaurus* from the Jurassic beds of Wyoming. It measures 66 ft. 8 in. in length and is the only mounted specimen of its kind in the world. Equally important is the recently mounted specimen of the *Tyrannosaurus*, the most powerful of the carnivorous Dinosaurs. This specimen is from Montana and is at present to be seen in the South Pavilion.

In the wall case, to the L. of entrance, is a portion of a skeleton of the *Dinosaur Diplodocus*, and on the R. a nearly complete skeleton of a related species, mounted just as it had lain for 10,000,000 years at the bottom of a western lake. Near the above-mentioned *Brontosaurus* is a specimen of the *Allosaurus*, carnivorous dinosaur here mounted as though feeding on the fallen carcass of a *brontosaurus* (Jurassic bed of Wyoming). On the L. are two complete specimens of *Trachodons*, or duck-billed dinosaurs, thirty-three foot reptiles with

webbed feet and duck-like bill; and more interesting still, is the "mummy" of a *Trachodon*, upon which the texture of the skin has been preserved. On the S. side of the hall is a fine collection of fossil turtles.

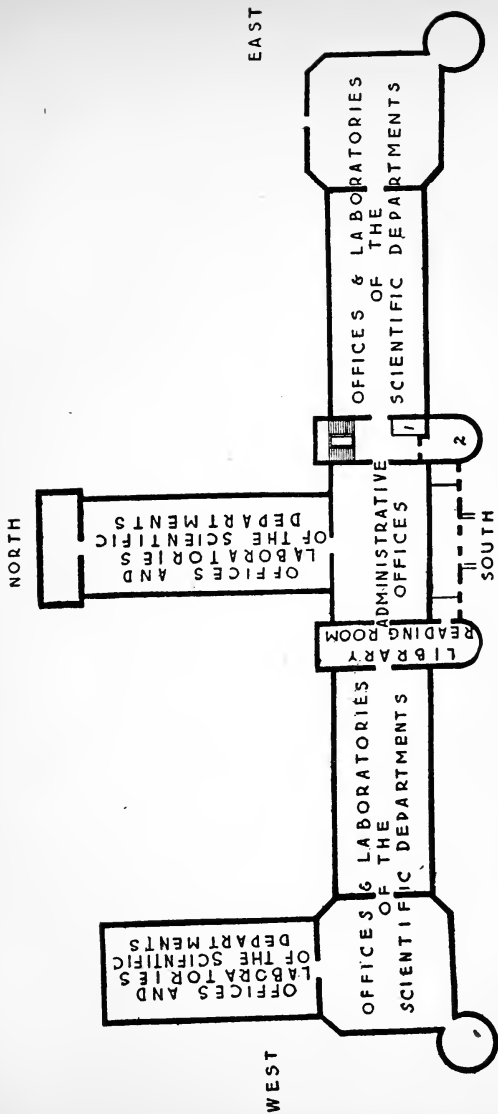
In the Tower of the S. E. Pavilion are the Fossil Fishes, belonging to a still earlier period (twenty to thirty million years ago). Above the entrance is a model of the jaws of a huge fossil shark, with a spread of 9 ft. The collection of fossil fishes is arranged historically: 1. The early plate-covered fishes; 2. The soft skeletoned Sharks; 3. The Lungfish and Ganoids (supposed to be the ancestors of all land-living quadrupeds); 4. The primitive Bony-fish (the ancestors of our modern herring, cod, mackerel, etc).

Returning to the East Corridor, we cross the South Pavilion, containing skeletons of *Quaternary Mammals*. The chief features of this room are the skeletons of Mammoths and Mastodons, the prehistoric relatives of the elephant; a number of curious extinct animals which roamed South America from 30,000 to 100,000 years ago; and a series of modern skeletons, showing the evolution of the horse under the hand of man.

On the left, horse skeletons: a draught horse poised to pull a heavy load, the race horse Sysonby (1902-6), one of America's most brilliant racers, an Arabian Stallion, a tiny Shetland Pony, and a giant Draught Horse. A large group of Ground Sloths, an extinct South American animal, present an extraordinary sight. These creatures are related to the living sloth and anteater. Beyond is a Case-tailed Glyptodont *Panochthus* unearthed near Buenos Ayres, Argentina. This was an armored mammal related to the armadillo. Two extinct South American animals are represented by casts: the *Macrachenia* and the *Toxodon*. Near the center stands a skeleton of a Great Sabre-toothed Tiger *Smilodon*, an extinct South American variety more powerful than any living tiger. The famous Warren Mastodon (*Mastodon americanus*) found near Newburgh, N. Y., in 1845, is almost complete. Length, 14 ft. 11 in.; height, 9 ft. 12 in. The Columbia Mammoth (*Elephas columbi*), found in Indiana, 1904, is the skeleton of a creature that roamed North America during the ice age. Length 13 ft., 3½ in.; height 10 ft. 6 in. The skeleton of the famous elephant Jumbo is preserved here. The huge skull and tusks of the Imperial Mammoth were found in Victoria, Texas.

The South Central Wing, on the 4th floor, is devoted to GEOLOGY AND INVERTEBRATE PALAEOLOGY. It contains the *James Hall Collection of Fossil Invertebrates*, Fossilized tree stump from coal mine, Cave material (Calcite, Aragonite, Selenite) from near Chihuahua, Mex., Model of Copper Queen Mine, Copper Queen Cave, Weyer's Cave and Local rocks and minerals.

The West Corridor, on the 4th floor, is the *MORGAN HALL OF GEMS. In the wall cases (on the right) the Jade, and (on the left) the Calcite and Quartz including Agatized Wood, are especially fine. In the table cases are shown an Ancient Agate Axe-hammer, Babylonian Cylinders for print-



1. Elevators 2. Office of the Director

FIFTH FLOOR—MUSEUM OF NATURAL HISTORY.

ing, American Pearls, Amber, Amethysts, Crystal Balls, Tourmalines, Topazes, Garnets, and other stones.

The Southwest Wing, on the 4th floor, is the MORGAN HALL OF MINERALS, including the Bement collection. To find one's way intelligently among the 15,000 specimens, the visitor is directed to examine first the introductory series in the first table cases on the right-hand side. Here are specimens, models and explanations of crystallization, reflection, refraction, double refraction, and polarization. After studying these cases, the visitor should begin his inspection of the collection at the right hand side and follow the cases in order about the room.

The Southwest Pavilion, on the 4th floor, is filled by collections from the SOUTH SEA ISLANDS—the tribes of the Pacific Islands.

The large models are: Tahitian Fire-walker, walking barefoot over hot stones; Tahitian Firemaker and Coconut Grater, pursuing their primitive operations; Tahitian Kava-Brewer and Roof-Maker, two women; and a Maori Warrior dancing on a jade boulder. A tower case holds a horrible and interesting collection of real tattooed Maori heads.

The West Wing, on the 4th floor, is given up to articles from the LIVING TRIBES OF THE PHILIPPINE ISLANDS.

Near the entrance is a full-sized model of a belt-weaving group beyond a small model of a house; and at the farther end a full-sized model of a tree-house with its occupant perched at the head of the ladder. A Moro out-rigger sails full-tilt down the center of the hall. On the walls are hung beautiful specimens of matting and panels of Philippines woods.

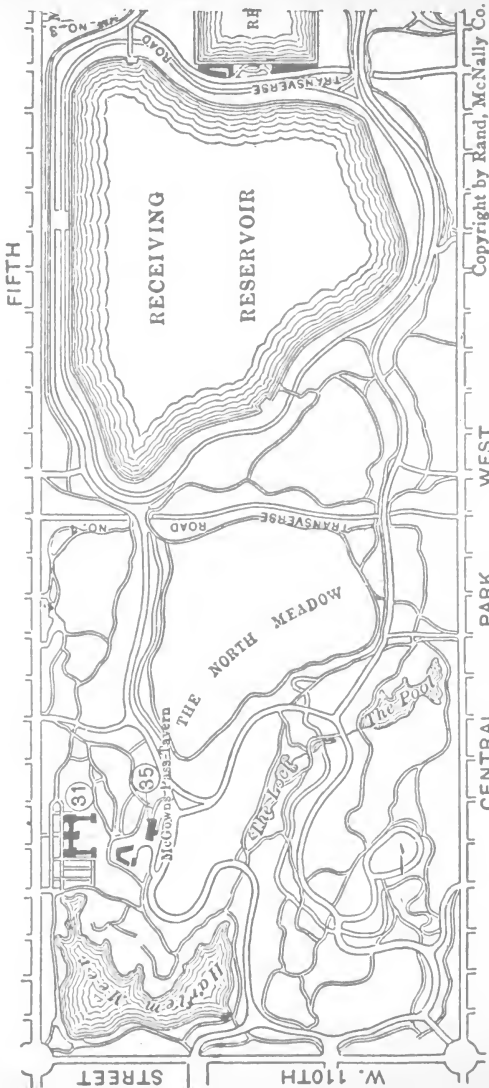
There are no exhibitions above the 4th floor. The 5th floor contains the Administrative Offices, a Library of 70,000 volumes on natural sciences, and Study Collections open to students upon application to the heads of the departments. The reading room of the library is open free daily from 9 a. m. to 5 p. m., excepting Sundays and holidays. The more important study collections are in Anthropology, Geology and Invertebrate Palæontology, Ichthyology and Herpetology, Invertebrate Zoölogy, Mammalogy and Ornithology, Mineralogy, Public Health and Vertebrate Palæontology. Each of these collections comprises large numbers of catalogued specimens.

БИТЪ АМЕ

СТАВКА БЕР-КОБЛЕНЪ СЕВЕРЪ



1124



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WEST
35 McGOWN'S PASS

PARK
31 The Conservatory

CENTRAL PARK—NORTHERN SECTION

Plate VIII

IX. Central Park

****CENTRAL PARK**, the most beautiful and the most famous of New York's many parks, extends N. from 59th St. to 110th St. and from 5th Ave. on the E. to 8th Ave. on the W. (which here changes its name to Central Park West). Its dimensions are $2\frac{1}{2}$ miles in length and $\frac{1}{2}$ mile in width, containing 843 acres, of which 286 are occupied by lakes and reservoirs.

There are 9 miles of carriage drives, 6 miles of bridle paths, many of which are sunken, and 30 miles of walks; there are 36 bridges or archways, and 12 tunnels; and there are seats for 10,000 persons.

Central Park antedates its one rival, Prospect Park in Brooklyn, by several years, work having been begun upon it in 1857; and it owes its beauty to the same skilful hands, having been designed by Lieut. (later General) Egbert L. Viele, engineer, assisted by Olmsted and Vaux, landscape gardeners. It was completed in 1858 at a cost of \$415,000,000.

There are twenty-three gates to the Park, upon most of which fanciful names have been officially bestowed. They are situated as follows: 4 on 59th St.: at 5th Ave. (Scholar's Gate); at 6th Ave. (Artist's Gate); at 7th Ave. (Artisan's Gate); at 8th Ave. (Merchant's Gate); 9 on 5th Ave.: at 64th St. (Student's Gate); at 67th St.; at 72d St. (Children's Gate); at 79th St. (Miner's Gate); at 85th St.; at 90th St. (Engineer's Gate); at 96th St. (Woodman's Gate); at 102d St. (Girls' Gate); and at 106th St.; 6 on 8th Ave.: at 72d St. (Women's Gate); at 79th St. (Hunter's Gate); at 85th St. (Mariner's Gate); at 96th St. (Gate of All Saints); at 100th St. (Boys' Gate); and at 106th St.; and 4 on 110th St.: at 5th Ave. (Pioneer's Gate); at Lenox Ave. (Farmer's Gate); at 7th Ave. (Warrior's Gate); and at 8th Ave. (Stranger's Gate).

All of the E. side entrances can be easily reached by a 5th Ave. bus or by a Madison Ave. surface car. The 3d Ave. elevated is 4 blocks to the E. of the park. The S. side entrance can be reached by the 6th Ave. elevated (changes at 50th st. for the shuttle train). The S.W. entrance is close by the Columbus Circle station of the subway, and the 110th st. station of the Bronx branch is close by a N. entrance. The W. entrances can be reached from the 6th and 9th ave. elevated roads (here identical). The only sts. crossing the park are sunken transverse roads at E. 65th to W. 66th st., E. 79th to W. 81st st., E. 85th to W. 86th st.; and E. to W. 97th st. The only car line is on 85th st. Park carriages make the tour of the park in one hour; fare, 25c. They start from 5th ave. and 59th st.; and from 8th ave. (Central Park West) and 59th st., and allow stop-over privileges. They follow the two main drives, called the East Drive, near the 5th ave. side, and the West drive, near the 8th ave. side. The fashionable time for driving in the park is in the morning and for riding in the afternoon from 4 to 7. Restaurants at the *Casino* (good food, usual prices); also near the Menagerie (64th St.) entrance (food fair, prices low). McGown's Pass Tavern was recently closed.

The best way, however, to see Central Park is on foot, because so many of its chief characteristics are in the remoter corners, and their

main charm lies in the suddenness with which we come upon them at a turn in a path, or on emerging from a tunnel. It is impracticable to give a comprehensive itinerary, because in order to cover the whole ground it would be necessary to double back upon the trail repeatedly and the distance would be much too long for a single day; while on a second or third visit it would be advantageous to choose different points of departure. Three visits could be profitably divided as follows: 1. The S. E. section, from the Plaza to the Belvedere, then E. to the Obelisk and Metropolitan Museum; 2. the S. W. section, from Columbus Circle northward, taking in the Museum of Natural History; 3. The upper portion, from any one of the upper 5th Ave. gates, passing the Mere, McGown's Pass, and emerging at Central Park West and 110th St., in convenient proximity to St. John's Cathedral and Morningside Heights.

The following tentative route covers the more essential points of interest:

We enter from the Plaza (5th Ave. and 59th St.) through the Scholar's Gate, passing the equestrian statue of General Sherman, by *Saint Gaudens* (p. 205). At this entrance begin the main Eastern Driveway and the Bridle-path; here a group of curious bystanders may usually be seen, watching the fine thoroughbreds waiting with their grooms, for the arrival of their masters or mistresses. W. across the drive is an undraped bronze bust of Von Humboldt (1769-1859), by *Gustav Blaeser*, dated Berlin, 1869.

A path branching to the W. leads down to the *Pond*, 5 acres in extent, lying in a deep depression, the rocky walls narrowing so sharply at certain points as to give the effect of a chain of diminutive lakes. The chief attraction of the Pond for children are the "Swan Boats," a ride on which costs 5 c.

Retracing our steps, we take the path to the E. of the bridle-path, and reach the *Menagerie*, a small collection inadequately housed in cramped and gloomy buildings. Its chief distinction has been its unusual success in breeding lions and hippopotami in captivity. This was for many years New York's only zoological garden: now that the Bronx Park Zoological Garden (p. 366) has surpassed and largely superseded it, tourists, if possible, visit the latter, in which case the one in Central Park may very well be passed by.

Strung along the path leading to the main collection are a series of pens containing. 1. a small herd of Bison; 2. Elks; 3. Red Deer; 4. more Elks; 5. Fallow Deer.

In the center of the main group of buildings, and facing the 64th st. entrance, is the *Old State Arsenal*, with observation rooms of the Weather Bureau on the top floor. At the right is an *Eagle Cage*. The side hill pens contain an *Aoudad*, *Bactrian Camel*, *Cape Buffalo* from S. Africa, and *American Bison*. Beyond is a yard devoted to *Angora Goats*. On the hill are *Bear Cages*, in one of which is an excellent pair of *Polar Bears*. Directly behind the arsenal is an animal house containing two *Leopards*, a *Puma*, two *Hippopotami* from the Nile and a baby born May 14, 1914, and the *Lions*. Most of the lions were born

here and there are usually cubs of different ages on exhibition. Each lion is known by name: Dewey, born Sept. 24, 1899; Miss Fulton, Aug. 26, 1909; Leo II., June 8, 1901; Akbar, Oct. 11, 1910; Helen, Oct. 17, 1904. The Primate House contains Monkeys and Lemurs. The 3rd house contains two *Zebra*, a *Gnu*, an *Indian Antelope*, a *Llama*, a tank of *Alligators*, a *Red Deer*, and *Axis Deer*. One Aviary contains *Pheasants* and other birds; the second, *Pelicans* and *White Storks*. *Raccoons* and *Foxes* are housed in a long low set of pens and the low iron fence, curving at the top, surrounds the *Prairie Dog's Village*.

To the N., past the Eagle Cage, a winding path brings us in a few minutes to the *Mall*. Midway on this path are stationed a group of ponies and donkeys; rides, 10c.

The Mall is a spacious avenue, about one-third of a mile in length, and beautifully shaded with arching elms. To R. and L. are numerous statues and busts, of varying merit, but by no means negligible:

(1) At S. end of Mall on R., Columbus, bronze figure, heroic size, by *J. Suñol*; (2) opposite on L., Shakespeare, bronze figure, heroic size, *J. Q. A. Ward*; (3) and (4) N. on Mall, Sir Walter Scott (on R.) and Robert Burns (on L.), two seated colossal figures in bronze, by *Sir John Steele*; (5) W. behind Burns, the Indian Hunter, in bronze, by *J. Q. A. Ward*; (6) on R., Fitz-Greene Halleck, seated bronze figure, heroic size, by *John Wilson Alexander McDonald*; (7) N. end of Mall, Beethoven, bronze bust, by *Henry Baerer* (gift of the Beethoven Maennerchor); (8) to the W., Eagles and Prey, by *Christian Fratin*.

The Mall terminates at the *Terrace*, which commands a view of the *Esplanade* and the *Lake*. The Terrace, an ornate structure of yellow stone, leads down to the Esplanade by three stairways, the central stairway being sunk beneath the driveway, through a tiled and ornamental arch or tunnel. The two side stairs are open and curiously panelled with carved designs of birds, animals and fruits. In the center of the Esplanade is the *Bethesda Fountain*.

It represents the story of the Pool of Bethesda, St. John, V, 2-4. The central feature is an angel, poised as if just alighted on a mass of rock, who with outstretched arms is blessing the waters that fall from the upper to the lower basin, over the four symbolic figures of Purity, Temperance, Health and Peace.

The picturesque *Lake* on the N. well repays a trip around it either in a row-boat or an electric launch. It is about five acres in extent.

Fares: Electric launches, adults, 10c.; children, 5c. Party Boats, 1, 2 or 3 persons, 25c. per half-hour; each extra person, adults 10c., children 5c.; with boatman, 25c. extra per half-hour. The boat-house is a few yards E. from Esplanade.

Continuing E. around the Lake, we reach the *Ramble*, one of the most attractive sections of the park, containing a maze of tangled paths and stairways and bridges, zig-zagging up the face of a cliff, or leading down into ravines, and at one point passing through a natural *Cave*.

In the *Ramble*, approximately opposite 76th St., is a bronze bust of Schiller, by *C. L. Richter*; it was the first gift to the park, when presented by the German residents in 1859.

N. of the *Ramble*, on the lower margin of the Old Receiving Reservoir, stands the *Belvedere*, an ornamental structure of granite, with a 50-ft. Tower, from the top of which may be had the most extensive view in the park. It also gives opportunity to observe how the park is divided into two parts by two reservoirs belonging to the Croton system (p. xxvii). The large one holds 1,030,000,000 gals. and the small one 150,000,000.

Paths to E. and W. of the *Belvedere* lead quite directly, the one to the Obelisk and Metropolitan Museum, the other to the American Museum of Natural History.

Directly E. of the smaller reservoir and S. W. of the Museum rises *CLEOPATRA'S NEEDLE (Pl. V—C4; p. 304), an Egyptian obelisk 69½ ft. high, weighing 224 T., originally standing in Cairo, in front of the Temple of the Sun, and erected about 1500 B. C. by Thutmosis III. Augustus Cæsar removed it in 12 B. C. to Alexandria. The Khedive of Egypt gave it to the United States in 1877, and it arrived at its present site in 1880.

The obelisk is a single shaft of syenite. The inscription on the side exposed to the desert sand storms was already blurred when the shaft reached us. Since then our changeful climate has further injured the stone, but it is now coated with preservative. The hieroglyphics were inscribed by Thutmosis III. Others were added by Rameses II. some three centuries later, about the time of Moses. Two of the original bronze crabs which were under the corners of the obelisk are in the 13th Egyptian Room (p. 309) of the Art Museum, together with prints showing the obelisk in its Alexandrian surroundings. A companion obelisk is in London.

For the Metropolitan Art Museum to the east see p. 305.

The *Harlem Mere* (12 acres) is a charming lake. Near-by are the green-houses opened in 1899 at a cost of \$55,000.

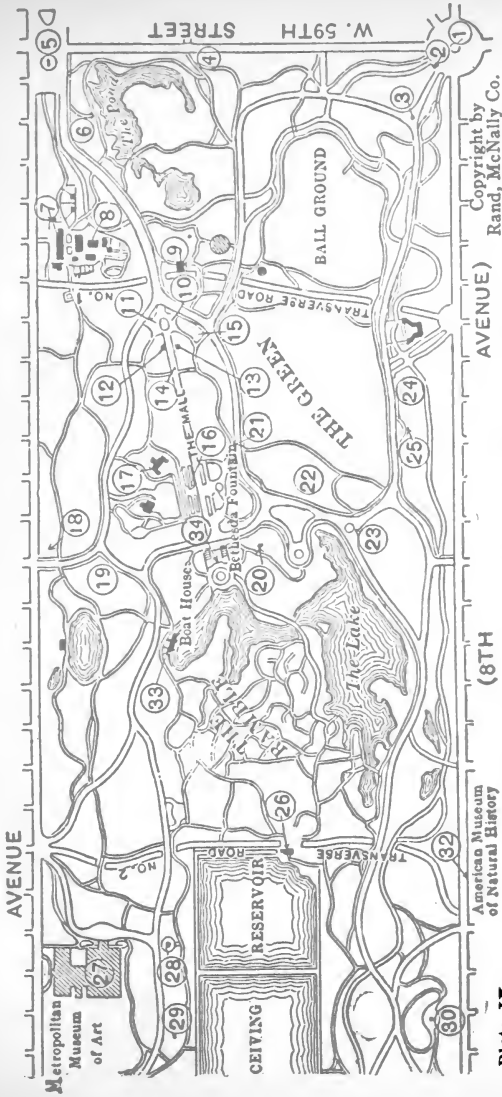


Plate IX

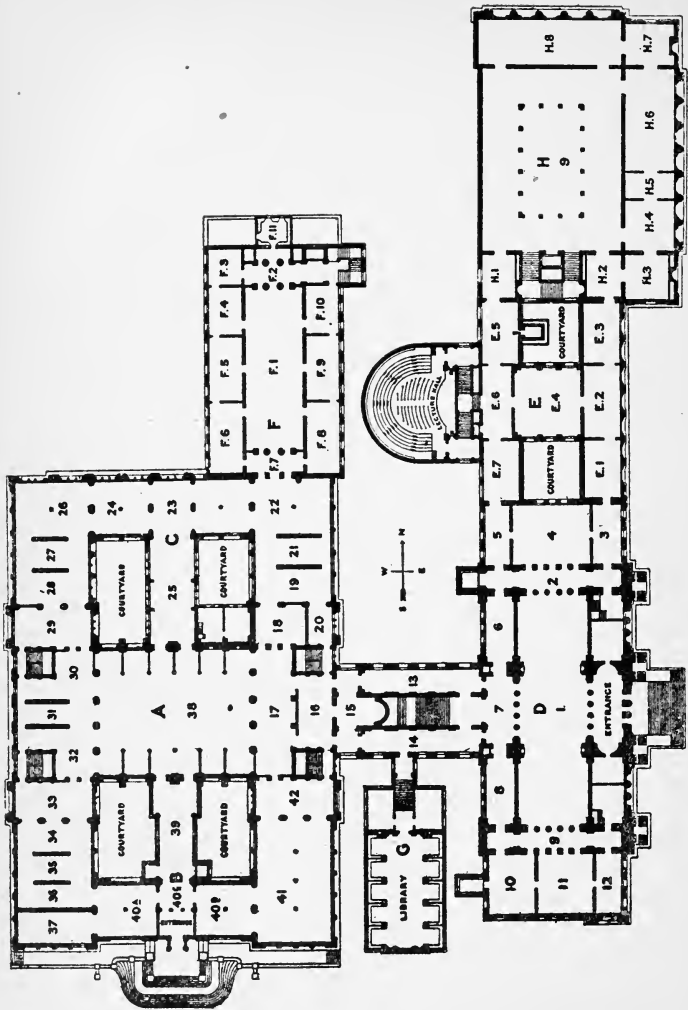
CENTRAL PARK—SOUTHERN SECTION

- 1 Columbus Monument
- 2 Maine Memorial
- 3 Commerce
- 4 Thorwaldsen
- 5 Sherman Equestrian Statue
- 6 Moore Statue
- 7 The Arsenal
- 8 The Menagerie
- 9 The Dairy
- 10 Columbus Statue
- 11 Shakespeare Statue
- 12 Walter Scott Statue
- 13 Robert Burns Statue
- 14 Fitz Green Halleck Statue
- 15 The Hunter
- 16 Beethoven
- 17 The Casino
- 18 Moose
- 19 Pilgrim Fathers

- 20 Tigris
- 21 The Eagles
- 22 The Falconer
- 23 Daniel Webster
- 24 Mazzini
- 25 Seventh Regiment
- 26 The Belvedere

- 27 Metropolitan Museum of Art
- 28 The Obelisk
- 29 Alexander Hamilton Statue
- 30 Bolivar Statue
- 34 Bethesda Fountain

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at 5th ave. entrance. Expert guides for parties (preferably by previous appointment) 25 c. per person per hour, with minimum charge of \$1 an hour.

The Museum was originally an unpretending red brick building with granite facings, erected in 1879-94, but since then at various times a gray Indiana limestone façade and wings have been added, almost concealing the first structure. The museum was incorporated in 1870. Among the chief features of the Museum is the Cesnola Collection of Cypriote Antiquities (the largest in the world), found by Gen. di Cesnola (1832-1904) in 1865 et seq.: floor I; Rooms B 37, 41, 42, D 14, 8; floor II: C 32. The collection of Greek and Roman antiquities on floor I: Rooms D 1, 9, 10, 11, 12 of ancient jewelry. The Egyptian Antiquities are housed on floor I in a wing to N. of the entrance hall; Floor I: Rooms D 2, 3, 4, 5; E 1, 2, 3, 4, 5, 6, 7, H 1, 2. Modern sculpture is represented by a choice collection of Rodin's works, Floor I, Rooms D 7, 13. The Bishop Jade Collection, and the collections of armor and musical instruments are also of unusual excellence. The picture collection was begun in 1871, with 174 paintings of the 17th and 18th centuries, and is now large and excellent. The Rogers, Hewitt, Leland, Kennedy, Hearn, Wolfe, Marquand, Dodge, Curtis, Amelia B. Lazarus, Avery Memorial, Smith, and Egleston funds are all available for the purchase of pictures. The collection includes excellent specimens of the Old Masters and of the Modern French, German, British and American schools. "List of publications" free; "What the Museum is Doing," 5c.; "Sculptures by Rodin," 25c.; "The Room of Ancient Glass," 10c.; "The Wing of Decorative Arts," 10c.; "Catalogue of the Paintings," 25c.; "Catalogue of Greek, Etruscan and Roman Bronzes," \$5.00; "Handbook of the Cesnola Collection of Cypriote Antiquities," \$2.50, etc.

Ground Floor. On entering by the principal door, we find ourselves in a large ENTRANCE HALL (ID1), 166 ft. long, 48 ft. wide, and two stories high, out of which a staircase ascends to the upper floor. The walls are hung with tapestries. On the N. are a few sarcophagi belonging to the Egyptian collection, housed in the wing beyond. To the S. some objects from the Greek and Roman collection housed in the rooms beyond, especially a bronze statue of Emperor Trebonianus Gallus, Roman Emperor (A. D. 251-254). In the alcove before the stairs (D7) are some beautiful bronzes: The modern statuary here includes Bacchante, by *MacMonnies*, a Bear Tamer, by *Paul Bartlett*, the *Brazen Age (Primitive Man), by *Rodin*, and the *Mares of Diomedes, by *Gutzon Borglum*. (ID6) contains the most recent acquisitions, exhibited here until assigned their permanent position in the galleries. Passing through ID6, we approach the rooms of the N. Wing devoted chiefly to the **Egyptian collection, (ID2, 3, 4, 5; E1, 2, 3, 4, 5, 6, 7; H1, 2) and clearly marked by signs on the wall in the order in which they should be visited.

The first exhibit which attracts the attention of the vis-

itor to the Egyptian Collection is the *Tomb of Perneb*, the most recent and most important single acquisition in the collection (1916). It occupies a space which was formerly an inner court, an opening having been made through the solid masonry of the wall, through which the entrance to the main chamber now passes. This room directly faces the Entrance Hall, and is officially known as the SECOND EGYPTIAN ROOM.

The Tomb of Perneb was discovered by the Metropolitan Museum's Expedition of 1907, and purchased by it from the Egyptian Government. The tomb was situated in the cemetery of ancient Memphis, within 250 ft. of the "Step Pyramid" of King Zoser. It was broken into and pillaged in ancient times, the sarcophagus opened and the mummy stripped of its ornaments. The sculptures, inscriptions and mural paintings are in excellent preservation. From them we learn that Perneb was an important personage at court, a Lord Chamberlain to the King, with the honorary title of "Sole Companion." In what reign he lived is not known, but his date is conjecturally placed at about the twenty-seventh century B. C.

The sculptures and decorations deserve careful inspection. On the main façade, to R. and L. of entrance, are two large full length portraits of Perneb, in low relief, representing him in the full dress of an Egyptian of high rank. Note on the lintel at the inner end of the entrance passage an inscription in ornamental hieroglyphics, "The Sole Companion, the Lord Chamberlain, Perneb."

The scene in the first small chamber or vestibule shows Perneb inspecting the cattle and produce which are being brought to his tomb; in two of the registers cattle are being led forward; in the third are representations of Perneb's wife and sons.

In the passage between the vestibule and main chamber are figures personifying estates, which were to furnish in perpetuity the Lord Chamberlain's mortuary income; in front of these figures are inscribed the names of the estates: for example, "Figs of the Companion, Perneb" and "Onions of the Companion, Perneb."

In the main chamber the feature of chief interest is the "False Door," through which it was supposed that the deceased could enter the room at will. The door itself is very narrow; on either side are inscriptions giving a list of Perneb's titles; on the outer, taller panels is a prayer to Anubis to grant that he may "tread the goodly paths which the honorable ones tread." Above the door is a square panel showing the deceased seated before an offering table.

There are two other small chambers, reached by doors to R. and L. of main entrance. In that on R. is an interesting wooden door, a facsimile, as nearly as antiquarian knowledge would permit, of the original door. In the small offering-room on L. is a narrow slit in the wall through which may be seen a copy of a wooden portrait statue, situated in an inaccessible inner chamber. The original statue of Perneb had perished, the copy now shown being made from another statue found in a neighboring tomb.

Outside, fronting the tomb are numerous photographs showing the process of excavation and transportation of the stones which compose it; also two large cases of antiquities, chiefly in fragments, that were found within it. Passing through the door on the E. side we reach the FIRST EGYPTIAN ROOM showing the pre-dynastic period (about 4000-3400 B. C.) and the Early Dynastic Period (I. & II. Dynasties, about 3400-2980 B. C.). The photographs in Window-frame I. show the open-

ing of the ancient graves from which the material was obtained. Case F.: flint implements; Case B., C., and D., pottery; Case E., stone vases; Case N., ornaments, etc. All these articles belong to the earliest period. The remainder of the cases contain objects belonging to the second period. Case G., flint implements; articles from the royal tombs at Abydos; ivory figures, seal cylinders. Case H., a tomb group of pottery from a tomb of the I. dynasty. Case I., Stone vases from the same tomb. Cases J. to M., Vases, bowls, etc. from a cemetery of the II dynasty. Through the north door we proceed to the—

THIRD EGYPTIAN ROOM. Old Kingdom (III.-VI dynasties, about 2980-2475 B. C.) Chiefly relief sculptures from the walls of the offering chamber in the tomb of the *Prince Ra-em-ka at Sakkara*. In the center of the room is a portion of the shaft of a red-granite column from the mortuary-temple of the pyramid of *King Unas at Sakkara* (about 2650 B. C.) North of the Third Room is the—

FOURTH EGYPTIAN ROOM. Old Kingdom (III.-VI dynasties, about 2980-2475 B. C.) and Intermediate Period (VII.-XI dynasties, about 2475-2150 B. C.). South wall, blocks of relief sculpture. Center of room, monolithic column from pyramid temple of King Sahura (about 2740 B. C.) This column and the one in the preceding room are among the earliest known columns in the history of architecture. Other walls show painted reliefs and relief-sculpture from other tombs. Wall case G, stoneware vases for cosmetics, alabaster offering table, set of limestone model tables of offerings and dishes, bronze dishes and tablets, head-rests, linen shawls. Wall case S., types of pottery of this period.

FIFTH EGYPTIAN ROOM (same period), reached from Fourth Room through west door. Contains painted reliefs found at the Museum's Expedition at Thebes, in the excavations of the pyramid-temples of Kings Amenehat I and Sesostris I (about 2000 B. C.).

Returning through Fourth Room, we enter through north doorway, the **SIXTH EGYPTIAN ROOM.** Middle Kingdom (XI) XIV dynasties, about 2160-1700 B. C.). Objects found in excavations at Lisht. Coffins, funerary models of servants, painted wooden models of funerary boats, Canopic jars and chests, weapons, sceptres, and staves, statuettes of Merer.

SEVENTH EGYPTIAN ROOM. Middle Kingdom (about 2100-1700 B. C.). Objects found by the Metropolitan Museum's Expedition in excavations at Lisht in tomb of a woman of fifty, Senebtisi: cedar coffin decorated with gold leaf, jewelry found on mummy, Canopic jars, wooden bows, and ceremonial staves. Coffins and objects from the coffins and mummy of Hapi Ankhtifi, an official of the XII dynasty.

EIGHTH EGYPTIAN ROOM (reached through east door of Seventh Room). Middle Kingdom and Intermediate Period (about 2100-1580 B. C.) Jewelry, solar and divine barks of Imhotep, statuette of Sesostris I, perfume and cosmetic vases, household furniture, statuette of horse and rider. From the Eighth Room we return W. through Seventh Room and thence cross through the Hall of Armor, reaching the—

NINTH EGYPTIAN ROOM not yet ready for exhibition.

TENTH EGYPTIAN ROOM. The Empire Dynasties (about 1580-945 B. C.). Scarab seals, material from Palace of Amenhotep III (pottery, amulets, pendants, fragments of vases), Canopic jar of Queen Tiy, vessels of faience, glass, alabaster, and bronze.

ELEVENTH EGYPTIAN ROOM. The Empire Dynasties (1580-945 B. C.). *Offering-chamber of the Tomb of Schek-mes, reconstructed in original form. Red quartzite portrait of King Akhenaten. Statue of an official, Ini, and his wife, Renut, Ushabti figures and boxes,

jewelry, coffins from Tomb of Sennezem, mummy and coffin of priest of XX dynasty. On the walls are temple reliefs.

TWELFTH EGYPTIAN ROOM. Empire and Bubastite Period (about 1560-718 B. C.). Copies of mural decorations. Coffins of Khelsher, XXII-XXV dynasty, *coffins of Ta-Bek-en-Khonsu, XXVI dynasty. Basalt seated statue of lioness-headed goddess Sekhmat. Sandstone window from Palace of Rameses III, at Medinet Haburin. Relief showing Seti I in war. Granite door jamb from Temple of Rameses II, Thebes, thirteenth century B. C.

THIRTEENTH EGYPTIAN ROOM. Saite and Ptolemaic Period (718-30 B. C.). *Painted capital of fine-grained sandstone from Temple of Hidis, excavated by Museum's expedition in the Kharga oasis. Photographs in window-frame illustrate this excavation. Case A, bronzes of the period. Case C, small objects. Case D, small amulets. Case E, sculptors' models. Case F, ushabtis. In the corner by Case A, carved head of a priest. Diorite relief from temple at Sebennyos.

FOURTEENTH EGYPTIAN ROOM. Roman Period (30 B. C.-364 A. D.) and Byzantine Period (364-640 A. D.). On either side of the doorway the Roman bronze crabs from the New York obelisk. Case O, a series of plaster masks from mummies. Floor Case R, *a mummy with portrait panel in position. Screens B and C, *detached portrait panels. Floor Case S, *Mummy with mask, Artemidora, aged 27. Case F, lamps, statuettes, vases. Table Case E, fine jewelry, sandals, wooden combs, ornaments. Sculptured friezes, moldings, and capitals from Monastery of St. Jeremias, Sakkara, illustrating the Early Christian art of Egypt. Case P, beads, etc. Case Q, ostraca, papyri, writing tablets, coffins and mummies of sacred animals.

We are now back at the Entrance Hall (ID1); on the S. side (ID8 to 12) we find ROOMS OF GREEK AND ROMAN ANTIQUITIES. Room ID8 contains figurines and terracottas from Tanagra and other Greek sites.

Owing to alterations in the building, temporary changes have been made in the arrangement of certain galleries. The frescoes from Boscoreale are not at present on exhibition; the Greek and Roman sculptures are shown in the Entrance Hall and Corridor ID14; and the Greek, Etruscan and Roman Bronzes in C18, 20.

In the CORRIDOR to the S. (ID9) are Greek marble statues (Giustiniani collection); also a *Memorial Monument of E. A. Poe* (1809-49), erected by the actors of New York. Room 10, in the corner, contains **Frescoes* from the Pompeian villa at Boscoreale, (overwhelmed in 79 A.D. by the eruption that buried Pompeii and Herculaneum and un-earthed in 1900) in the soft yet vivid colors that give Pompeian frescoes their charm. One cubiculum, or bedroom, has been reconstructed so as to show the frescoes in their original positions; frescoes from the other rooms of the villa. Room ID11 contains: Archaic statue of a woman from Paros, 6th cen. B.C.; Archaic statuette of a woman, found near Sunion; head, probably a fifth century restoration, 6th cen. B. C.; Torso of a boy, Phidian school, 5th cen. B. C.; Fragmentary gravestone of a woman, 5th cen. B. C.; Statue of a goddess (Giustiniani coll.), 4th cen. B. C.; Relief of Young Horseman, 4th cen. B. C. Attic Gravestone, 4th cen. B. C.; Statue of Goddess Eirene (Roman copy after *Kephisodotos*), 4th cen. B. C. Room 12 ("Bronze Room") contains Greek, Etruscan, and Roman bronzes from the Mycenaean to the Graeco-Roman period. The cases are chronologically arranged and contain small sculptures in bronze including: 6th cen. B. C. Statuette of Apollo,

Archaic Greek; Girl holding lotus-bud, Archaic Greek; Figurine of horse, Archaic Greek; Mirror-stand, Archaic Greek; Statuette of youth carrying a pig, Archaic Greek. In the middle is a bronze-plated Etruscan *Biga, a triumphal chariot dating from the 6th cent. B. C., in remarkable preservation (wooden parts new). The panels are carved with mythological subjects in high relief, and the minor ornamentation is also noteworthy. Wall cases contain bronze and iron objects used in the toilet, such as mirrors, fibulae (safety-pins), needles, pins, sticks for applying cosmetics; in the household economy, such as cauldrons, pots, pans, shovels, ladles, lamps, hinges, keys, etc.; and in war, such as helmets, greaves, swords, daggers, spearheads, arrowheads, and axe-heads. Other objects of interest are: Contents of Etruscan lady's tomb; statue of a Camillus or boy-acolyte (Roman; 1st cent. B. C.?); statuette of a panther (Roman; Early Empire); car of Cybele (Roman; 2nd cent. A. D.).

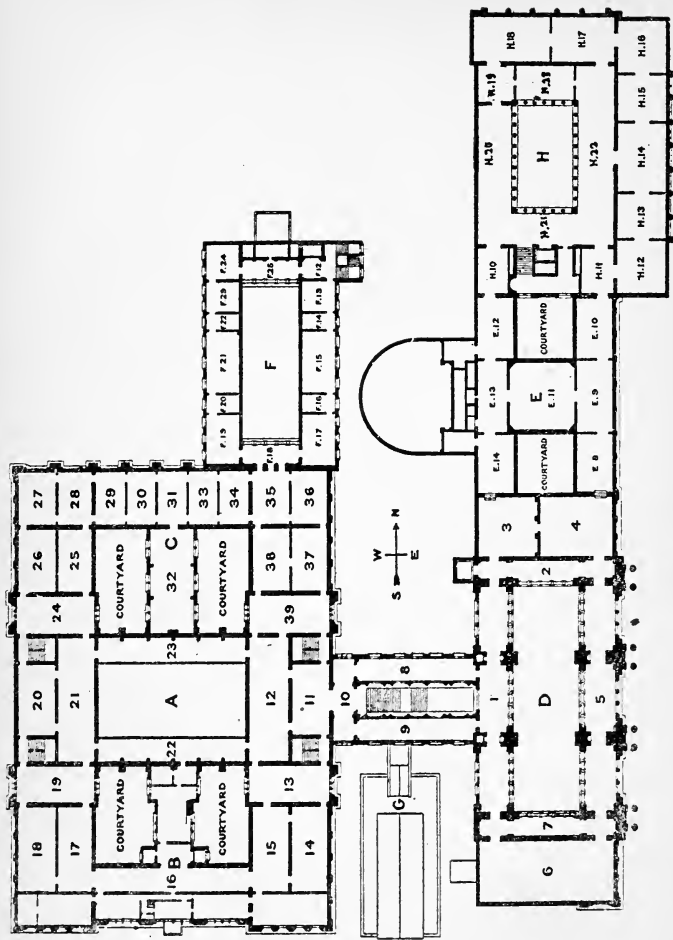
We now return to the Entrance Hall and proceed to the old building by Corridor ID14, which contains Cypriote, Phoenician, Greek and Roman Antiquities. On the S. of this gallery is the LIBRARY, open to visitors, with over 27,000 volumes and 37,000 photographs.

We now reach the old building and enter a series of rooms containing SCULPTURAL CASTS (IA16-25; 30-36).

ROOM 16. *Persian Casts.* The S. E. stairway is decorated on the landings with sculptures and bas-reliefs by *St. Gaudens*. ROOM 17 contains Architectural casts and Models, including a model of the Hypostyle Hall of the Temple of Karnak and one of the Pulpit of Siena Cathedral by *Nic. Pisano* (1266-68; marking fusion of Gothic and Romanesque ideas in Italy). Here, too, are some stone fragments from Trajan's Forum at Rome (111-114 A. D.). We now turn to the right. Rs. 18 to 25 contain casts of ancient sculpture arranged by nationality and era. (Wing F is described separately p. 327). Rs. 26-29 contain the CROSBY-BROWN COLLECTION OF MUSICAL INSTRUMENTS, arranged according to countries and dates. Rs. 30-36 contain casts of GOTHIC AND RENAISSANCE ARCHITECTURE AND SCULPTURE.

*R. 37 is the *ROOM OF ANCIENT GLASS, the richest collection in the world and one of the most important. Wall cases 1-11 are filled with glass from the *Cesnola Collection*, all from Cyprus. The 5 floor cases hold the most important pieces of the *Charvet* and *Gréau Collections* (and some of the Syrian vases. Wall cases 12-21 contain more of the *Charvet* and *Gréau Collections*. The 2 table cases are given up to heads, reliefs, etc. The wonderful iridescence of the glass is due to the partial disintegration caused by exposure to damp and oxidation in the graves.

We now retrace our steps and enter the central HALL OF ARCHITECTURAL CASTS (IA36), which is lighted from the roof. Among the chief objects reproduced here are the Pulpit of Santa Croce (Florence) by *Benedetto da Majano*; the Monument of Lysicrates; the Parthenon (model), with full-size reproductions of parts of pediment and frieze (on walls); topographical model of the Acropolis; the Pantheon (interior accessible); Notre Dame. Here also are a few large sculptural casts. Above, skirting the galleries, are casts of the tympanum sculptures of the E. and W. pediments of the Temple of Zeus at Olympia, and of the frieze of the Temple of Apollo near Phigaleia. We now pro-



SECOND FLOOR—METROPOLITAN MUSEUM OF ART

ceed through CORRIDOR 39 containing a few pieces of modern sculpture to ROOM IA40 a, b, c, which contains GREEK AND ROMAN VASES of the 5th cen. B. C. ROOMS 41 and 42 contain the **Cesnola Cypriote Collection*, including heads and other fragments of statues, statuettes (many with traces of coloring), statues (amongst others, an archaic Hercules), terracottas, sepulchral steles, alabaster vases, inscribed lamps, etc. All forms of ancient art, from Assyrian to Græco-Roman, are represented in the sculptures. In R. 42 is a noteworthy Sarcophagus from Golgoi, 650-500 B. C. and a Sarcophagus from Amathus, about 500 B. C.

We return to the Entrance Hall by way of Rs. 16 (already described), 15 and 13. R 15 contains **Barnard's* marble, "I feel two natures struggling within me" and a few of the **Rodin sculptures*, most of which are in R. 13. They are: Plaster cast of The Thinker; The Hand of God, marble; Eighteen signed plaster casts, Study of Female Torso, baked clay; Brother and Sister, bronze replica; The Tempest, marble relief; The Bather, marble statue; Eve, bronze statue; The Old Courtesan, bronze statuette (E. wall); Study of The Caryatid, baked clay; The Martyr, bronze; Sketch group for Triton and Nereid, baked clay; Study of head of Balzac, baked clay; Portrait bust of Jules Dalou, bronze; Orpheus and Eurydice, marble; Portrait bust of Puvis de Chavannes, bronze; Cupid and Psyche, marble; Adam, bronze statue; Portrait Bust of Madame X, marble; Pygmalion and Galatea, marble; St. John the Baptist, bronze replica.

We have now finished our tour of the ground floor, and next ascend the GRAND STAIRWAY, ornamented with marble busts, to the second floor Rooms IID10, 9, 8, surrounding the stair-opening contain MODERN AMERICAN BRONZES. Corridors IID1 and 7 contain JAPANESE OBJECTS OF ART. Room IID6, the *MORGAN COLECCION OF CHINESE PORCELAINS. Corridors IID5, and 2, CHINESE OBJECTS OF ART. Room IID4 is devoted to the *HEBER R. BISHOP COLLECTION OF JADES. The room is fitted up so as to reproduce the ball-room of Mr. Bishop's house (modelled after a room in the Palace of Versailles) and contains a portrait of him by Bonnat. Rooms IIE8 to 10 are devoted to RARE LACES.

The MORGAN COLLECTION on loan formerly occupied Rooms IIH11 to 23. They were, however, recently withdrawn (June, 1916), and other exhibits are to be substituted. The rooms are at present vacant.

The PAINTINGS (IA II-34) are on the second floor of the original building, beginning in the room at the head of the grand staircase. In the main, they are arranged according to schools and periods. A few of the collections donated have been kept intact: namely, the *Vanderbilt*, *Altman*, *Catharine Wolfe*, and *Hearn Collections*. The system of numbering followed by the official guide book is an adaptation of the library system, each picture being designated, 1st, by the initial letter or letters of the artist's name; 2d, by numbers that designate his place in the collection, and the relative time at which the picture in question was acquired. For illustration, R 82-5, indicates the 5th Rubens picture acquired by the Museum.

It is necessary to understand this somewhat involved method of numbering, if one makes use of the official catalogue. For the sake of simplicity, however, the present guide book disregards the numbers and merely gives a list of the pictures in the order in which they now hang. They are subject, however, to occasional readjustment.

Room A 11. Marquand Gallery: Masterpieces of Various Schools.

North Wall: *Johannes Vermeer* (1632-75), *A Lady Writing*; *Paolo Veronese* (1528-88), **Mars and Venus united by Love*; *Vermeer*, **A Woman with a Water Jug*.

West Wall: *Giovanni Bellini* (1428-1516), **Madonna and Child*; *Franz Hals*, *Portrait of a Man*; *Raphael*, **Madonna of St. Anthony of Padua*; *Franz Hals*, *Portrait of a Woman*; *Quentin Massys* (1466-1550), *Adoration of the Kings*.

South Wall: *Pieter de Hooch* (1629-77), *Two Women and a Child in a Court Yard*; *Sir Anthony Van Dyck* (1599-1641), **James Stuart, Duke of Lennox*; *Gabriel Metsu*, *A Visit to the Nursery*.

East Wall: *Jacob van Ruisdael* (1628-82) *Landscape*; *John S. Sargent* (b. 1856), *Portrait of Henry G. Marquand*; *Aelbert Cuyp* (1620-91), *Landscape with Cattle*; *Rubens*, *St. Theresa praying for the Souls in Purgatory*; *Tintoretto* (1518-94), **A Doge praying before the Redeemer*; *Tiepolo*, **Investiture of Duke Harold as Duke of Franconia* (study for mural painting in the palace of the Wartburg).

Through centre door in W. wall, we now enter

Room A 12 (American School).

North Wall: *William Morris Hunt*, *Fortune* (sketch for mural decoration in State Capitol, Albany); *George B. Butler* (1838-1907), *The Grey Shawl*; *Eastman Johnson* (1824-1906), *Portrait of Sanford R. Gifford*; *John La Farge*, *The Muse of Painting*; *The Same*, *Fountain in the Garden, Nikko*; *Thomas Eakins* (b. 1844), *The Chess Players*; *W. M. Hunt*, *Night* (sketch for mural in State Capitol, Albany); *Alexander H. Wyant*, *An Old Clearing*.

West Wall: *Henry P. Gray*, *Greek Lovers*; *Samuel F. B. Morse*, **Henry Clay*; *John F. Kensett*, *Lake George*; *Gilbert Stuart*, *David Sears*; *John Neagle*, *Captain John Walsh*; *Jasper F. Cropsey* (1823-1900), *Landscape*; *S. F. B. Morse*, *De Witt Clinton*; *Gilbert Stuart*, *George Washington*; *Thomas Cole*, *Oxbow, on Connecticut River*; *Stuart*, **Portraits of Josef de Jaudenes and his Wife, Matilde Stoughton de Jaudenes*; *Kensett*, *Landscape*; *Henry Inman*, *Martin Van Buren*; *Stuart*, *Judge Joseph Anthony, Jr.*; *Stuart*, **George Washington* (Gibbs-Channing-Avery portrait); *John W. Casilear*, *In the Pasture*; *Samuel L. Waldo*, *Gen. Andrew Jackson*; *Stuart*, *Portrait of Mrs. Joseph Anthony, Jr.*; *Charles W. Peale*, **George Washington*; *Ralph Earle* (1751-1801), *Lady Williams*; *J. S. Copley*, *Rev. Daniel Greenfield*; *Thomas Sully*, *Portrait of Mrs. Katherine Matthews*; *Ashur B. Durand*, *Ariadne*; *J. S. Copley*, *Mary Storer Green*; *Benjamin West* (1738-92), *The Triumph of Love*; *Jonathan B. Blackburn*, *Portraits of William Greenleaf and his Wife, Mary Brown Greenleaf* (two canvases with bullet-holes, which according to tradition were made during the Revolutionary War); *Henry Inman*, *William C. Mauready*; *Thomas Doughty* (1793-1856), *On the Hudson, near West Point*; *Matthew H. Jouett* (1783-1827), *John Grimes*; *Thomas Sully*, *Mother and Son*; *John S. Copley*, *Mrs. John Murray*; (next two pictures are in doorway) *Thomas Nast* (1840-1902), *Head of Christ*; *Thomas Sully*, *Artist's Daughter, Rosalie*; *Washington Allston* (1799-1843), *A Spanish Girl*; *Benjamin West*, *Hagar and Ishmael*; *Matthew Pratt* (1734-1805), *The American School*.

South Wall: *George L. Brown* (1814-89) *View at Amalfi*; *Thomas Doughty*, *A River Glimpse*; *John Vanderlyn*, *Portrait of the Artist*; *Frederic E. Church*, **The Heart of the Andes*; *Thomas Sully*, *Portrait of John Finley*; *W. M. Hunt*, *A Boy*; *George Inness*, *Delaware Valley*; *W. M. Hunt*, *Girl at a Fountain*; *The Same*, *A Girl*; *Thomas Sully*, *Portrait of the Artist*; *Inness*, *Autumn Oaks*; *George P. A. Healy* (1813-94), *Portrait of the Artist*; *George Fuller*, *Head of a Boy* (Artist's oldest son).

East Wall: *Edwin White* (1817-77), *The Antiquary*; *John Smibert*, *Sir William Pepperrell*; *John Trumbull*, **Alexander Hamilton*; *Samuel S. Waldo* (1783-1861), *Old Pat, the Independent Beggar*; *William M. Hunt*, *Landscape*; *Theodore Robinson* (1852-96), *Girl and Cow*; *George Fuller*, "And She was a Witch"; *Joseph Kyle*, *Portrait of the Artist*; *Elihu Vedder* (b. 1836), *The African Sentinel*; *Stuart*, *Albert Gallatin*; *Thomas Sully*, **Queen Victoria*; *Bolton H. Jones* (b. 1848), *Spring*; *George Fuller*, *Nydia*; *Daniel Huntington*, **William C. Prime*; *Sanford R. Gifford*, *Tivoli*; *William E. Marshall* (1837-1907), *The Artist's Mother*; *C. F. Ulrich*, *Glass Blowers of Murano*.

The door in S. Wall opens into

Room B 13. GEORGE A. HEARN COLLECTION: American School.

North Wall: *John G. Brown*, *Meditation*; *De Witt Parshall*, *Catskills*; *Ralph A. Blakelock*, *The Pipe Dance*; *Louis P. Dessar*, *Wood Cart*; *Elihu Vedder*, *Pliades*; *Homer D. Martin*, *Sand Dunes, Lake Ontario*; *Horatio Walker*, *The Harrower, Morning*; *Charles H. Davis*, *The Valley and the West Wind*; *Dwight W. Tryon*, *Moonrise at Sunset*; *Edwin A. Abbey*, **King Lear*; *Charles H. Davis*, *Sunset*; *E. Ballard Williams*, *Happy Valley*; *George Inness*, *Spring Blossoms*; *William Sartain*, *A Chapter from the Koran*; *George Inness*, *Evening at Medfield, Mass.*

West Wall: *Henry W. Ranger*, *Spring Woods*; *James J. Shannon*, *Magnolia*; *Alphonse Jongers*, *Harpist*; *A. H. Wyant*, *Glimpse of the Sea*; *George Inness*, **Peace and Plenty*; *William Sargent Kendall*, *The Seer*; *A. H. Wyant*, *Landscape in the Adirondacks*; *Alphonse Jongers*, *Louise*.

South Wall: *Emil Carlsen*, *Surf*; *William Sartain*, *Outside Mosque, Algiers*; *Thomas W. Dewing*, *The Sorceress*; *Abbott H. Thayer*, *Young Woman*; *Mary Hearn Greims*, *Stalheim, Norway*; *Douglas Volk*, *Portrait of Little Mildred*; *William L. Lathrop*, *The Meadows*; *William M. Paxton*, *Sylvia*; *Henry Oliver Walker*, *A Morning Vision*; *Louis Kronberg*, *The Pink Sash*; *Thomas Eakins*, *Pushing for Rail*; *Elliott Daingerfield*, *Christ Stilling the Tempest*; *William S. Kendall*, **Psyche*; *Irving R. Wiles*, *Portrait of George Arnold Hearn*; *Louis Loeb*, *Miranda*; *Albert P. Ryder*, *The Bridge*; *Horatio Walker*, *The Sheepfold*; *Harry W. Watrous*, *Passing of Summer*; *John W. Alexander*, **The Ring*; *Frederick S. Church*, *Moonrise*; *Frederick Waugh*, *Roaring Forties*; *Francis D. Millet*, *An Old Time Melody*; *D. W. Tryon*, *Moonlight*; *George Fuller*, *Quadroom*; *A. C. Howland*, *New England Farmhouses*; *William G. Bunce*, *Early Morning, Venice*.

East Wall: *George H. Bogert*, *Surf and Wind*; *Alexander H. Wyant*, *Forenoon in the Adirondacks*; *Bruce Crane*, *Autumn Uplands*; *R. Swain Gifford*, *Barney's Joy Cliff*; *Ralph A. Blakelock*, *Indian Encampment*; *George H. Bogert*, *Rouen*; *Alexander H. Wyant*, *The Broad Silent Valley*; *J. F. Murphy*, *The Old Barn*; *Frederick W. Kost*, *Frosty Morning*; *Horatio Walker*, *Turning the Harrow*; *Frank M. Boggs*, *On the Thames*; *A. H. Wyant*, *Mohawk Valley*.

Continue through door at S. E. cor., into

Room B 14. Hearn Collection *continued*; British, Dutch, Flemish and French Schools:

North Wall: *Sir J. Reynolds*, *Mrs. Arnold; *Reynolds*, Portrait of a Lady; *Isaac Von Ostade*, Winter in Holland; *Sir Godfrey Kneller*, Lady Mary Berkeley; *George H. Harlow*, Portrait of Himself; *John Crone, Sr.*, Landscape.

West Wall: *John Hoppner*, Portrait of a Lady; *Richard Wilson*, Italian Landscape; *Sir Thomas Lawrence*, *Miss Baring, daughter of Sir Francis Baring; *Sir J. Reynolds*, Portrait of Master Hare; *Bart-hold Jongkind*, Sunset on the Scheldt; *John Crome*, Old Houses at Thorpe; *John Constable*, Portrait of Mrs. Pulham; *Reynolds*, Duke of Cumberland; *Gainsborough*, English Landscape; *R. Wilson*, Lake of Nemi; *Sir Thomas Lawrence*, *Lady Ellenborough; *Reynolds*, Portrait of Mrs. Angel; *Constable*, Bridge on the Stour; *Sir William Beechey*, Portrait of a Lady; *Robert E. Pine*, Portrait of Mrs. Reid as a Sultana; *Claude Lorraine*, A Seaport.

South Wall: *George Romney*, *Lady Hamilton as Daphne; *Gainsborough*, Mr. Borroughs; *Pieter de Hooch*, Dutch Interior; *Huysmans of Mechlin*, Landscape with Figures; *Jacques Blanchard*, Venus and Adonis; *Gerbrandt Van der Eeckout*, Destruction of Sodom and Gomorrah; *Jones Stark*, Willows by the Water Courses; *W. Hogarth*, Peg Woffington; *Henry Raeburn*, Portrait of William Forsyth.

East Wall: *Adam Willaerts*, River Scene with Boats; *Gaspard Dughet*, Landscape with Figures; *Daniel Mytens*, Charles I of England; *Emanuel Murart*, The Farm; *George Vincent*, Whittingham, near Norwich; *Cecil Gordon Lanson*, Landscape; *John S. Cotman*, Worcester Cathedral; *Anton Van Dyck*, *Earl of Arundel and his Grandson; *J. S. Cotman*, English Village; *George Morland*, Midday Meal; *R. P. Berrington*, Coast Scene, Normanly; *Sir Peter Lely*, Portrait of Sir William Temple; *John Phillip*, Gossips of the Mill; *Sir Augustus Callcott*, Landscape; *Anton van Dyck*, Baron Arnold Leroy; *Richard Wilson*, The Storm; *Aelbert Cuyp*, Young Herdsmen with Cows.

The west door opens into

Room B 15. Hearn Collection *concluded*; American School:

North Wall: *Albert L. Groll*, Silver Clouds, Arizona; *William Gedney Boyce*, Morning View in Venice; *Jonas Lie*, *The Conquerors (Culebra Cut); *Paul Dougherty*, October Seas.

West Wall: *Elliott Daingerfield*, Slumbering Fog; *Charles W. Hawthorne*, The Trousseau; *F. W. Benson*, Portrait of a Lady; *Arthur B. Davies*, A Dream; *Henry B. Snell*, Lake Como; *W. Elmer Schofield*, Sand Dunes, Lelant; *Winslow Homer*; *North Easter; *Homer*, Searchlight; *Alphonse Jorgens*, Portrait of Arthur Hoppock Hearn; *Winslow Homer*, Cannon Rock; *Homer*, Maine Coast; *Homer*, Moonlight, Wood's Island Light; *George H. Bogert*, Chale Church, Isle of Wight, England; *Ben Foster*, The Connecticut Hills; *J. Alden Weir*, The Green Bodice; *Arthur B. Davies*, The Girdle of Ares; *James M. Whistler*, *Connie Gilchrist; *Winslow Homer*, Harvest Scene; *Ralph A. Blakelock*, Sunset.

South Wall: *William M. Chase*, A Seventeenth Century Lady; *Robert Henri*, The Spanish Gypsy; *Childe Hassam*, Isles of Shoals; *John S. Sargent*, Tyrolese Interior; *Sargent*, *Portrait of Madame X; *Eugene Speicher*, Morning Light; *Gifford Beal*, Mayfair; *Milton Lockwood*, Peonies; *William M. Chase*, Still Life.

East Wall: *Cecilia Beaux*, A Girl in White; *Lillian M. Genth*, Spring; *Henry G. Dearth*, Cornelia; *Robert Spencer*, Repairing the Bridge; *Richard E. Miller*, The Chinese Statuette; *Irving R. Wiles*, Shelter Island, Summer; *John H. Twachmann*, The Waterfall; *Robert Reid*, Fleurs-de-lys; *Mary Cassatt*, Mother and Child; *Theodore Robinson*, Giverny; *Ernest Lawson*, Winter; *James J. Shannon*, Fairy

Tales; *Alexander*, *A Study in Black and Green; *William McG. Paxton*, Tea Leaves; *John S. Sargent*, Gitana; *Guy C. Wiggins*, Metropolitan Tower; *Emil Carlsen*, Open Sea.

The door at the S. W. cor. opens into

Room B 16. William Vanderbilt Collection (Loan). (Flemish, French, German, Italian and Spanish Schools).

North Wall: *Jehan Georges Vibert*, Committee on Moral Books; *Leopold Carl Müller* (1834-1892), Street Scene, Cairo; *Maurice Le-loir*, The Recruit; *José Villegas*, A Dream of the Arabian Nights; *Francisco Domingo*, Halt at the Inn; *Mariano Fortuny*, Arab Fantasia at Tangiers; *Adolf Schreyer*, Arabs Retreating; *José Villegas*, A Spanish Christening; *Pierre Edouard Frère*, Street in Ecouen, Winter; *Eduardo Vamacois*, The King's Favorite, *Emile van Marcke*, Cows in a Pool; *Alfred Stevens*, The Morning Call; *Raymundo de Madrazo*, A Fête During the Carnival; *John Linnell* (1792-1882), The Monarch Oak; *Louis Gallait*, The Prisoner; *Alma-Tadema*, The Picture Gallery; *Thomas Faed* (1826-1900), Rest by the Stile; *Sir John Millais*, The Bride of Lammermoor; *Lord Frederick Leighton*, An Odalisque; *Alma-Tadema*, The Sculpture Gallery.

Alcove: This alcove contains about thirty exhibits, chiefly water colors, and for the most part of minor importance. Note however to right and left in doorway three small canvases by *Meissonier*: *Portrait of William H. Vanderbilt; Smoker Reading; An Artist at Work.

North Wall continued: *Hugues Merle*, Maternal Love; *Meissonier*, *An Artist and his Wife; *Ferdinand Roybet*, A Musical Party; *Jean Léon Gérôme*, *Reception of the Prince De Condé by Louis XIV; *Meissonier*, The Ordinance; *Meissonier*, *The Arrival at the Château; *Thomas Couture*, The Ralist; *Jean François Millet*, The Shepherdess; *Théodore Rousseau*, Farm on the Oise; *Corot*, Classical Landscape; *Charles François Daubigny*, Landscape, Evening; *Jean François Millet*, *The Water Carrier; *Alexander Gabriel Decamps*, A Bashi-Bazouk; *Diaz*, *Cupid's Whisper; *Rousseau*, Edge of a Forest; *Decamps*, An Italian Family; *Millet*, The Knitting Lesson; *Millet*, *The Sower; *Rousseau*, Autumn, River Scene; *Corot*, Road near Paris; *Diaz*, Eastern Bazaar; *Millet*, Hunting in Winter.

WEST WALL: *Jules Dupré*, Shepherd Boy; *Troyon*, Group of Cattle; *Charles Emile Jacque*, Sheep Stable; *Diaz*, Blind Man's Buff.

SOUTH WALL: *Jules Dupré* Middy; *Eugène Fromentin*, Arabs Watering Horses; *Constant Troyon*, On the Road; *Rousseau*, Gorges D'Apremont, Evening; *Diaz*, Boy and Dogs; *Fromentin*, Crossing a Ford; *Thomas Couture*, Volunteers of the French Revolution, 1789; *Rousseau*, River Scene; *Diaz*, The Bathers; *Diaz*, Forest of Fontainebleau; *Constant Troyon*, Autumn Wods with Cattle; *Eugène Delacroix*, Muley-abd-el-Rhamann; *Bouguereau*, *Going to the Bath; *Jules Dupré*, Autumn Sunset; *Rousseau*, Landscape, Morning; *Detaille*, Skirmishing near Paris; *Jules Lefebvre*, Mignon; *Henri Leyes*, Lucas Cranach taking the Portrait of Martin Luther; *Rousseau*, Trees by a Pool; *Jules Dupré*, River Scene; *Gérôme*, *The Sword Dance; *Alma-Tadema*, Down to the River; *Detaille*, *The Arrest of an Ambulance Corps; *Cabanel*, Pia De Tolomei; *Charles Barge*, The Artist and his Model; *Barge*, The Almée; *Alfred Stevens*, Ready for the Fancy Ball; *George H. Bogert*, Ladies of the First Empire; *Bogert*, Des Parisiennes; *Florent Willems*, The Dance, La Pavane; *Emil van Marcke*, Cattle Resting; *Johan van Kessel*, A German Village Fête; *Rosa Bonheur*, Ready for the Hunt; *Alphonse de Neuville*, *Le Bourget; *Munkácsy*, *The Two Families; *Ludwig Knaus*, The Road to Ruin.

EAST WALL: *Carl von Pettenkofen*, Ambulance Wagon; *Ludwig Knaus*, The Rag Baby; *Pettenkofen*, Hungarian Volunteers; *Knaus*,

Female Head; *Francisco Domingo*, Card Players; *Domingo*, Interior of a Stable; *Walter Florian*, A Court Fool.

Continuing through door at W. end, we enter Room B 17. CATHARINE LORILLARD WOLFE COLLECTION (Modern European and American Schools).

NORTH WALL: *Eugène Delacroix* (1799-1863), The Abduction of Rebecca; *Fantin-Latour* (1836-1904), Portrait of a Lady.

WEST WALL: *Jules Lefebvre*, *Graziella*; *Jehan Georges Vibert* The Startled Confessor; *August F. A. Schenck* (1828-1901), Lost, Souvenir of Auvergne; *Constant Troyon* (1810-1865), Holland Cattle; *Jean Jacques Henner* (1829-1905), *A Bather; *Antoine Vollon* (1833-1900), A Farm Yard; *Jules Breton*, Religious Procession in Brittany; *Alfred Stevens* (1828-1906), The Japanese Robe; *Emil van Marcke*, (1827-1890), The Mill; *Theodore Rousseau*, Edge of the Woods; *Dagnan-Bouveret* (b. 1852), *The Madonna of the Rose; *Alexandre Cabanel* (1823-1889), *Catherine Lorillard Wolfe; *Daniel Huntington* (1816-1906), John David Wolfe; *Diaz*, Edge of a Forest; *Jean Léon Gérôme* (1824-1904), Boy of the Bischari Tribe; *Diaz* (1807-1876), Holy Family.

SOUTH WALL: *Diaz*, Study of Trees; *Jules Dupré*, The Hay Wagon; *Charles Emile Jacque* (1813-1894), The Sheepfold; *Jules Dupré* (1811-1889), The Old Oak; *Rousseau*, Landscape; *Charles François Daubigny* (1817-1878), On the River Oise, Evening; *Thomas Couture* (1815-1879), Day Dreams; *Rousseau* (1812-1867), River Landscape; *Daubigny*, On the Seine, Morning; *Constant Troyon*, Study of a White Cow; *Corot* (1796-1875), Ville D'Avray; *Diaz*, Landscape, *Daubigny*, Boats on Shore.

EAST WALL: *Berne-Bellecour* (1829-1910), Soldier in the Trenches; *John Lewis Brown* (1829-1890), Fox Hunting.

Continue through door at S. W. cor. to Room B 18. Wolfe Collection, *continued*. (British, Dutch, Flemish, French, German, Italian, and Spanish Schools).

NORTH WALL: *Eduardo Zamacois* (1842-1871), Sleeping Hunter; *Maurice Leloir*, Opportunity makes the Thief; *Raymundo de Madrazo* (b. 1841), Girls at a Window; *Mariano Fortuny* (1838-1874), Camels Reposing, Tangiers; *Francisco Domingo* (b. 1843), Interior with Figures; *Adolf Schreyer* (1828-1890), Abandoned, Marshes of the Danube; *Atillio Simonetti*, The Amateur; *Meissonier*, The Sign Painter; *Alberto Pasini* (1826-1899), Entrance to a Mosque; *Simonetti*, The Miniature; *Victor Chavet* (1822-1906), In Full Dress.

WEST WALL: *Anton Seitz* (1829-1900), The Discussion; *Martin Rico*, Canal of Venice; *Johann Friedrich Hennings* (1839-1899), Heidelberg by Moonlight; *Gustave Brion* (1824-1877), Return from the Christening; *Johann Wilhelm Preyer* (1803-1889), Grapes, Plums, Nuts, etc.; *Ludwig Knaus*, Old Woman and Cats; *Hans Makart* (1840-1884), The Dream after the Ball; *Knaus* (1829-1910), The Holy Family; *Oswald Achenbach* (1827-1905), Near Naples, Moonrise; *Munkácsy* (1844-1900), *The Pawnbroker's Shop; *Adolf Schreyer*, Arabs on the March; *Franz von Defregger* (b. 1835), German Peasant Girl; *Andreas Achenbach* (1815-1910), Sunset after a Storm, Coast of Sicily; *Gabriel Max* (b. 1840). *The Last Token, a Christian Martyr; *Pierre Edouard-Frère* (1819-1886), Visit of a Sister of Charity; *Wilhelm Riefstahl* (1827-1888), A Wedding Procession in the Bavarian Tyrol; *Carl Theodore von Piloty* (1826-1886), Parable of the Wise and Foolish Virgins; *Franz von Lenbach* (1836-1904), Edwin Emerson; *Florent Willems* (1823-1905), Preparing for the Promenade.

SOUTH WALL: *Jacob Maris* (1837-1899), Canal in Holland; *Adolf Wahlberg*, A Day in October, near Waxholm, Sweden; *P. Wilson Steer* (b. 1860), Richmond Castle; *George H. Boughton*, A Puritan Girl; *Christoffel Bisschop* (1828-1904), The Sunbeam; *Lord Frederick Leighton*, Lachrymae; *Louis Gallait* (1810-87), The Minstrel Boy; *Alfred Wahlberg* (1834-1906), Moonlight, Port of Waxholm, near Stockholm, Sweden; *Cesar De Cock*, Landscape, Spring; *Leighton*, Lucia.

EAST WALL: *Sir John E. Millais*, *Portia; *Frederick J. Valtz*, Landscape; *José Villegas*, Examining Arms; *Bakker-Korff*, Bric-a-brac; *Hughes Merld* (1823-81), Falling Leaves; *Jules Breton*, Peasant Girl Knitting; *Charles Bargue*, A Bashi Bazouk; *Felix Ziem*, Inundation of the Piazza of St. Mark's, Venice; *Detaille*, Skirmish between Cossacks and the Imperial Bodyguard; *Rosa Bonheur*, A Limier-Briquet Hound; The Same, Weaning the Calves; *Léon Lhermitte*, *Among the Lowly; *Frank de Mesgrigny* (1836-1884), River Scene; *Charles Théodore Frère*, Cairo, Evening; *Charles Chaplin* (1825-1891), Haidée; *Jean Léon Gérôme*, Prayer in the Mosque; of Amrou, Old Cairo; *Ernest Hébert* (1817-1908), A Girl's Head; *Frère*, Jerusalem from the Environs; *P. A. Cot* (1837-1883), The Storm.

The door in the N. W. cor. opens into

Room B 19. (American, Dutch, Flemish, French, German, Italian and Spanish Schools).

North Wall: *Fortuny*, A Spanish Lady; *Jozef Israels* (1824-1911), *The Bashful Suitor; *Julien De Vriendt* (b. 1842), A Chapel Scene; Old Antwerp; *Anton Mauve*, Changing Pasture; *Israels*, Expectation; *Guillaume Koller* (1829-1884), Hugo Van Der Goes painting the Portrait of Mary of Burgundy; *Anton Mauve*, Return to the Fold; *Carl Marr* (b. 1858), *Gossip; *Antonio Mancini* (b. 1852), Circus Boy.

West Wall: *Joaquin Sorolla y Bastida*, *After the Bath; *The Same*, Señora De Sorolla in Black.

South Wall: *Ignacio Zuloaga* (b. 1870), *Mlle. Lucienne Bréval as Carmen; *Franz von Lenbach*, Portrait of a Child; *Hugo Van Habermann*, In the Studio; *Anton Mauve*, Twilight; *Hans Thoma* (b. 1839), At Lake of Garda; *Sorolla* (b. 1863), Swimmers; *Habermann* (b. 1849), Portrait of a Lady; *Wilhelm Trübner*, Landscape; *William Orpen* (b. 1878), Leading the Life in the West; *Augustus Edwin John* (b. 1879), The Way Down to the Sea.

East Wall: *Emanuel Leutze* (1816-1868), *Washington Crossing the Delaware.

Through the N. W. door, we enter the Southwest Stairway (Wolfe Collection, concluded):

North Wall: *Charles Maréchal* (1825-1877), Evening in Alsace; *Eugène Verboeckhoven* (1799-1881), Interior of a Stable with Sheep and Poultry; *Gustave Jacquet* (1846-1909), Female Head; *Albert Neuhuys* (1844-1914), Dutch Interior with Figures; *Emilie Preyer* (b. 1849), Fruit, Flowers, etc.; *Frederik Hendrik Kaemerer* (1839-1902), Study of a Girl's Head; *Edouard Joseph Stevens* (1822-1892), Surprise; *Pierre Louis Joseph de Coninck* (1828-1910), Italian Children at a Well; *Benjamin Eugene Fichel*, Awaiting an Audience.

West Wall: *Jehan Georges Vibert*, Palm Sunday in Spain; *Vibert* (1840-1902), The First Babe; *Attilio Simonetti*, The Rendezvous; *Alexandre Louis Leloir*, In his Cups; *Gustave Doré* (1833-1883), The Retreat from Moscow; *William T. Richards*, A Rocky Coast; *Pierre Charles Comte* (1823-1895), Lady at Her Toilet; *Alexandre Louis*

Leloir, Wandering Minstrel; Old Nuremberg; *Luis Falero* (1851-1896), *Twin Stars; *Detaille*, French Cuirassiers.

South Wall: *Alexandre Cabanel*, The Shulamite; *Louis Eugène Lambert* (1825-1900), Cat and Kittens; *Arthur Georg von Ramberg* (1819-1875), The Meeting on the Lake; *Charles Marchal*, Morning in Alsace; *Gustaf Wappers* (1803-1874), Confidences; *Carl Graeb* (1816-1884), Interior of the Cathedral of Freiburg, Germany; *Jean Baptiste Jules Thayer* (1824-1908), Ribbon Peddler; *Barend Cornelius Kock*, Sunset on the Rhine.

East Wall: *Leon Glaize* (b. 1842), Before the Mirror; *Eleonore Escallier*, Chrysanthemums; *Victor Leclair* (1830-1885), Apple Blossoms in a Vase; *Berne-Bellecour*, The Intended; *Wilhelm von Kaulbach* (1905-1874), Crusaders Before Jerusalem; *Charles Edouard Delort* (1841-1895), The Casque; *Alexander Bida* (1813-1895), Massacre of the Mamelukes; *Auguste Toulmouche* (1829-1890), Homage to Beauty; *Koekkoek* (1803-1862), Winter Landscape; Holland; *Louis Eugene Lami* (1800-1890), Interior of a Museum; *Blaise Desgoffe* (1830-1901), Objects of Art; *Louis Haage* (1806-1885), Guard-room; The Toast; *Maurice Leloir* (b. 1853), The Drink of Milk; *Louis Devedeux* (1820-1875), The Pride of the Harem; *Escallier*, A Basket of Flowers; *Prioris* (b. 1843), Italian Courtyard and Figures; *Vibert*, The Reprimand.

Through the N. door we reach

Room A 20. (American School).

North Wall: *Jerome Myers* (b. 1867), The Night Mission; *Albert P. Ryder* (b. 1847), The Curfew Hour; *Whistler*, *Arrangement in Flesh Color and Black; Théodore Duret; *Ryder*, The Smugglers' Cave; *Whistler*, Nocturne in Green and Gold; Cremorne Gardens, London, at Night.

West Wall: *Robert MacCameron* (1866-1912), The Daughter's Return; *Homer D. Martin* (1836-1897), The White Mountains; Adams and Jefferson; *S. Seymour Thomas* (b. 1868), Mrs. S. Seymour Thomas; *Frederick J. Waugh*, The Great Deep; *Martin*, Harp of the Winds, A View on the Seine; *George W. Bellows* (b. 1882), Up the Hudson; *Thomas Alexander Harrison* (b. 1853), Castles in Spain; *Sargent*, William M. Chase; *Henry W. Ranger*, Highbridge, New York; *Gardner Seymour*, The Opalescent River; New England; *Weir*, The Red Bridge; *Chase*, Portrait of a Lady; *Gari Melchers* (b. 1860), Madonna; *Leonard Ochtman* (b. 1854), Winter Light.

South Wall: *Edward Martin Taber* (1863-1896) Mount Mansfield in Winter; *Theodore Robinson* (1852-1896), The Old Mill; *Fredrick Carl Frieske* (b. 1874), The Toilet; *Childe Hassam*, Golden Afternoon, Oregon; *Sargent*, The Hermit; *Eduard J. Steichen* (b. 1879), Nocturne; Temple of Love; *Alfred Q. Collins* (1855-1903), The Artist's Wife; *Walter Gay*, Green Salon.

East Wall: *Charlotte B. Coman* (b. 1833), Clearing Off; *Kenyon Cox* (b. 1856), *Augustus Saint Gaudens; *Sargent*, Padre Sebastiano; *Homer* (1836-1910), The Gulf Stream; *Whistler*, Arrangement in Black, No. 3, Sir Henry Irving as Philip II of Spain; *Emil Carlsen* (b. 1853), Still Life; *Whistler*, Cremorne Gardens, No. 2; *William M. Chase* (b. 1849), Portrait of a Lady in Black; *Cox*, The Harp Player; *Homer*, Shooting the Rapids; Saguenay River.

The door in the E. wall leads to

Room A 21. (French School.)

Northeast Door: *Honoré Daumier*, The Lawyers; *Daumier* (1808-1879), Don Quixote; *Constant Troyon*, Shepherd with Sheep.

North Wall: *Paul Cézanne* (1839-1906), *The Poorhouse on the Hill*; *Puvris de Chavannes*, *St. Genevieve as a Child*, distinguished by *St. Germain d'Auxerre*, as marked for high Distinction; *Claude Monet*, *Valley of the Nervia*.

Southeast Door: *Matthys Maris* (1839-1872), *Reverie*; *Daubigny*, *Landscape with Storks*; *Corot*, *Environs of Paris*.

West Wall: *Puvris de Chavannes*, **The River*; *Claude Monet*, **Rouen Cathedral, Sunlight*; *Edouard Manet*, *The Funeral*; *Puvris de Chavannes*, *Beheading of Saint John the Baptist*; *The Same*, **The Cider*; *The Same*, *Sleep*; *The Same*, *Child Gathering Apples*; *Manet*, **Woman with a Parrot*; *Cézanne*, *The Bouquet of Flowers*; *Manet*, *The Dead Christ with Angels*; *Cézanne*, *Still Life*; *Manet*, **Boy with a Sword*; *Corot*, **A Lane through the Trees*; *Adolphe Monticelli* (1824-1886), *Court Ladies*; *Corot*, **Souvenir of Normandy*; *Gustave Courbet*, *Woman with a Parrot*; *Monticelli*, *The Court of the Princess*; *Rousseau*, *Path among the rocks*; *Corot*, **The Ferryman*.

South Wall: *Diaz*, *A Clearing in the Forest of Fontainebleau*; *Courbet*, *Snow Scene*; *Jules Bastien-Lepage* (1848-1884) **Joan of Arc*; *Rousseau*, *Meadow bordered by Trees*; *Daubigny*, *Banks of the Oise*.

East Wall: *Corot*, *A River Scene*; *Daubigny*, *Evening*; *Lhermitte* (b. 1844), **The Vintage*; *Rosa Bonheur*, *The Old Monarch*; *Meissonier* (1815-1891), ***Friedland, 1807*; *Rosa Bonheur*, ***The Horse Fair*; *Cabanel*, *Queen Vashti refuses to come at the Command of King Ahasuerus*; *Detaille*, ***The Defence of Champigny*; *Pierre Auguste Renoir* (b. 1841), **Mme. Charpentier and her Children*.

Gallery 23, which we enter from the N. W. door in R. 12, or from N. E. door of R. 21, contains metal work. This gallery overlooks the Architectural Court (p. 311). **Gallery 22** (entered from the S. W. door of R. 12 or the S. E. door of R. 21) contains portraits and memorials of *Washington*, *Franklin* and *Lafayette* (including earliest known portrait of Washington, a miniature), American silver, and some bronze.

From R. 21 continue through N. door to **Room 24** (British and French Schools).

NORTH WALL: *Grenze*, *Study of a Girl's Head*; *Pierre Prud'hon*, *Assumption of the Virgin*; *Thomas Lawrence*, *Lady Elizabeth Wyndham*; *Noel N. Coppel*, *Venus and Sea Nymphs*; *Nicolas Poussin*, *Landscape*; *School of Boucher*, *The Rescue of Arion from the Waves*; *Jean Marc Nattier*, *Princess de Condé as Diana*; *François H. Drouais*, *Portrait of Emperor Joseph II of Austria*; *Gaspard Dughet*, *Landscape with Figures*; *Nicolas De Langillierre*, *Marie Margarine Lambert De Thorigny*; *School of Le Nain*, *Mendicants*; *School of Poussin*, *Mythological Subject*; *Jean B. S. Chardin*, *Preparation for a Breakfast*; *Francis Wheatley*, *View in Wales*; *Gainsborough*, *Portrait of Artist's Daughter*.

WEST WALL: *Reynolds*, *Sir Edward Hughes*; *John Hoppner*, *Mrs. Bache*; *Reynolds*, *Mrs. Baldwin*; *Joseph M. W. Turner*, *The Whale Ship*; *John Opie*, *Lady Hamilton*; *Reynolds*, *Lady Crewe*; *Charles H. Shannon* (b. 1865), *Lilah McCarthy as "Dona Ana" in Shaw's "Man and Superman"*; *Richard P. Bonington* (1801-1825), *Sea Coast*; *Reynolds*, *Georgiana Augusta Frederick Elliott*; *Gainsborough*, *Portrait of a Man*; *George Romney*, *The Hon. Mrs. Tickell*; *J. M. W. Turner*, *The Grand Canal, Venice*; *Henry R. Morland*, *Miss Rich Building a House of Cards*; *Romney* (1734-1802), *Mrs. Fitzherbert*.

SOUTH WALL: *John Hoppner*, *Mrs. Gardiner and her Children*; *Gainsborough*, *A Child with a Cat*; *Sir Thomas Lawrence*, *John Julius*

Angerstein; *J. M. W. Turner*, Saltash; *Reynolds*, Hon. Henry Fane with his Guardians, Inigo Jones and Charles Blair; *Sir Henry Raeburn*, Dr. Joseph Black; *J. M. W. Turner*, The Fountain of Indolence; *Sir William Beechey* (1753-1839), H. R. H. The Duke of York.

EAST WALL: *Sir Martin A. Shee* (1769-1850), Daniel O'Connell; *Francis Wheatley*, Taking Home the Bride; *Patrick Nasmyth*, At Penhurst, Kent; *George Frederick Watts* (1817-1904), Ariadne in Naxos; *John Constable*, Tottenham Church; *Sir Peter Leys*, Nell Gwynn; *Sir Thomas Lawrence*, Rev. William Pennicott; *Richard Wilson*, View on the Arno; *John Crome*, Hautbois Common; *John Opie*, Portrait of a Boy; *George Romney*, Portrait of the Artist; *James Stark*, The Mill; *George Morland*, Country; *Richard P. Bonington*, Mantes on the Seine; *William Etty* (1787-1849), The Three Graces; *Joseph Silfrede Duplessis*, Benjamin Franklin; *George Morland*, Town; *John Crome*, A Roadway.

At the S. W. cor. of R. 24 a door leads to the

NORTHWEST STAIRWAY: *George Inness*, Pine Grove of the Barberini Villa, Albano, Italy; *William T. Bannat* (b. 1853), A Quartette; *Robert F. Blum* (1857-1903), The Ameya; *Henry Mosler* (1841), A Wedding Feast in Brittany.

Recrossing R. 24, we reach, through N. doorway,

Room 25. Sketches and Water Colors (Subject to frequent changes).

North Wall: Drawings by *Charles S. Keene*; Sketches by *H. B. Barbazon*; The Laundress, by *Degas*.

West Wall: Various Studies by *Kenyon Cox*, *Jerome Myers*, *Whistler* and *Alfred Stevens*; Ten Water Colors by *Winslow Homer* (Sloop, Bermuda; Tornado, Bahamas; Flower Garden, Bermuda; Shore and Surf, Nassau; Palm Tree, Nassau; Taking on wet Provisions; A Wall, Nassau; The Pioneer; Fishing Boats, Key West; The Bather); Various Studies by *Puvis de Chavannes* and others; Convalescent by *Kenyon Cox*.

South Wall: *Puvis de Chavannes*. *The Balloon; *The Same*, The Carrier Pigeon.

East Wall: Studies by *Burne-Jones*, *Alphonse Legros* and *Augustus John*; Ten Water Colors by *Sargent*: (Idle Sails; Mountain Stream; Spanish Fountain; Giudecca; Escutcheon of Charles V; In the Generalife; Tyrolese Crucifix; Venetian Canal; Boats; Sirmione); Studies by *Maurice Sterne*, *Henri Matisse*, *Jean Veber* and others.

Return to Room 24 and through door in N. W. cor. enter

Room C 26. (Italian School).

North Wall: *Flemish School*, Portrait of a Man; *Adrian de Vries*, A Dutch Gentleman; *Jan van Goyen*, Panoramic View of the Environs of Haarlem; *Nicolaes Maes*, Admiral Jacob Binkes; *Jan van Goyen* (1596-1656), The Moerdyck; *Aert de Gelder* (1645-1727), Portrait of a Man; *Rembrandt*, *Portrait of a Man; *Simon de Vlioger* (1601-1653), Calm Sea; *Nicolaes Maes*, The Betrothed of Admiral Binkes; *Aert van der Neer*, The Farrier; *Franz Hals* (1854-1666), The Smoker; *Pieter Roestraten* (1630-1698), The Old Rat comes to the Trap at Last; *Jan Davidsz De Heem* (1606-1683), Still Life; *Jan Bruegel*, *The Elder*, The Windmill.

West Wall: *Samuel van Hoogstraten* (1627-1678), Portrait of a Lady and a Gentleman; *Bartholomeus van der Helst*, Jean Van Male; *Salomon van Ruysdael*, A Country Road; *The Same*, Haarlem, Holland; *Frans Hals*, *The Younger* (1617-1623), *Hille Babbe; *Salomon van Ruysdael* (1600-1670), Drawing the Eel; *Philips Koninck*, Landscape;

Rembrandt, *A Young Painter; *David Ryckaert III* (1612-1661), Farmhouse; *Adriaen van Gtade* (1610-1685), The Fiddler; *Rembrandt*, Man with a Beard; *Karel van Moor* (1656-1738), A Burgomaster of Leyden and his Wife; *Jan van Goyen*, A View of Rhenen; *Rembrandt*, Portrait of a Young Woman; *Bartholomeus van der Helst*, The Musician.

Room C 27. (Flemish School.)

North Wall: *Rubens*, Wolf and Fox Hunt.

West Wall: *Pieter Bruegel, The Younger* (1568-1625), Gamblers Quarreling; *David Teniers, The Younger* (1610-1690), Temptation of Saint Anthony; *Cornelis de Vos, The Elder* (1585-1651), Mother and Children; *Jan Fyt* (1611-1661), Dead Game; *Rubens*, *The Holy Family; *Jan Fyt*, Dead Hare and Birds; *Van Dyck*, *Portrait of a Lady; *Jan Fyt*, Dead Partridges; *Jakob van Oost, the Elder* (1600-1671), Portrait of a Man.

South Wall: *Jan Breughel, The Hill*; *The Same*, A Flemish Village; *Van Dyck*, Saint Martha interceding with God for a Cessation of the Plague at Tarascon; *The Same*, Neptune; *Rubens*, Pyramus and Thisbe.

East Wall: *Jacob Jordaens*, Sketch from Sacred History; *Pieter Neefs, The Younger*, Interior of a Church; *Cornelis de Vos* (1585-1651), Portrait of a Young Lady; *Teniers*, Landscape; *Rubens*, Cambyse's Punishment of an unjust Judge; *Jacob Jordaens*, The Philosophers—Democritus and Heraclitus; *Teniers*, The Good Samaritan; *The Same*, Landscape; *Rubens*, Susanna and the Elders; *Van Dyck*, Portrait of a Man.

Continue through E. door to

Room C 28. (Spanish School.)

North Wall: **Goya*, Don Tiburcio Perez; *Tintoretto*, Miracle of the Loaves and Fishes; *Goya*, *Marie Louise, Princess of Parma.

West Wall: *Velazquez*, Count Olivares; *Francisco de Zurbaran* (1598-1662), St. Michael, The Archangel; *Velazquez*, Marianna of Austria, Queen of Spain.

South Wall: *Velazquez*, Baltasar Carlos; *José Francisco Goya* (1746-1828), A Jewess of Tangiers; *Estéban Bartolomé Murillo*, *Saint John the Evangelist; *Goya*, The Trial; A Scene of Sorcery; *Velazquez*, Portrait of Artist.

East Wall: *Goya*, Don Sebastian Martinez; *El Greco* (1548-1614), The Nativity; *Jusepe de Ribera* (1588-1652), *Lucretia.

Pass through E. door to

Room C 29. (Italian School.)

North Wall: *Giovanni Battista Moroni* (1525-1578), Portrait of a Man; *Correggio*, Four Saints; *Tintoretto*, Two Brothers.

West Wall: *School of Tintoretto*, Last Supper; *Tiepolo* (1696-1770), Crowning with Thorns; *Luca Giordano* (1632-1703), Nativity; *Francesco Guardi* (1712-1793), Fête on Grand Canal, Venice; *Giovanni Paolo Pannini* (1691-1768), Cardinal Polignac visiting the Interior of St. Peter's, Rome.

South Wall: *Carlo Maratta* (1625-1713), Portrait of Pope Clement IX; *Guardi*, The Rialto, Venice; *Bassano* (1510-1592), Lazarus and the Rich Man; *Giovanni Savoldo* (1480-1548), St. Mathew and the Angel; *Guardi*, Santa Maria della Salute, Venice.

East Wall: *Carlo Caliari* (1570-1596), Allegorical Figures; *Sassoferrato* (1605-1685), Madonna; *Tiepolo*, The sacrifice of Abraham; *Canaletto* (1697-1768), Scene in Venice; The Piazzetta; *Tiepolo*, Allegorical Sketch for a Ceiling.

The E. door leads to

Room C 30. (Italian School.)

North Wall: *Sebastiano Del Piombo* (1485-1547), Christopher Columbus; *Filippo Lippi*, Descent from the Cross; *Giovanni Battista* (1460-1517), St. Roch, St. Anthony and St. Lucy; *Vittore Carpaccio* (1455-1527), Meditation on the Passion; *Perugino* (1446-1523), The Resurrection; *Bronzino* (1502-1572), Cosimo De Medici.

West Wall: *Carlo Crivelli* (1430-1493), St. George; *Lorenzo di Credi* (1459-1537), Madonna Adoring the Child; *Botticelli* (1447-1510), *Three Miracles of Saint Zenobius; *Carlo Crivelli*, St. Dominic; *Ambrogio de Predis*, Girl with Cherries.

South Wall: *Francesco Torbido* (1486-1546), Portrait of a Man; *Bramantino*, Virgin and Child; *Morette Da Brescia*, The Entombment; *Morette Da Brescia* (1498-1554), Christ in the Desert; *Lorenzo Lotto* (1480-1556), Portrait of a Young Man.

East Wall: *Carlo Crivello*, Pieta; *Fiorenzo Di Lorenzo*, The Nativity; *Garofalo*, St. Nicholas asked to Revive Dead Child; *Pinturecchio*, Madonna and Child; *Giovanni Battista Moroni*, *The Prioress; *Pinturecchio*, Ave Gratia Plena; *Francesco Bollicini* (1446-1497), Three Predella Panels: 1. The Burial of St. Zenobius, 2. The Marriage of the Virgin, 3. Tobias and the Angels; *Sodoma* (1477-1549), Mars and Venus Trapped by Vulcan; *Garofalo*, St. Nicholas Reviving the Birds; *Jean Ferdinand Monchablon*, Madonna and Child.

Continue through door on E. to

Room C 31. (Italian School.)

North Wall: *Antonio Pollaiuolo*, Saint Christopher and the Infant Christ.

West Wall: *Pietro di Domenico di Pietro* (1457-1501), Virgin and Child, Saint Peter and Saint Paul; *Piero Di Cosimo*, Return from the Hunt; *Giovanni Di Paolo*, Paradise; *Simone Martini* (1283-1344), Saint Paul; *Piero Di Cosimo* (1462-1521), Hunting Scene; *Bicci Di Lorenzo* (1373-1452), Miracle of St. Nicholas of Bari.

South Wall: *Italian School*, St. Lucy Resisting Efforts to move her; *Pietro Di Domenico Da Montepulciano*, Madonna and Child Enthroned with Angels; *Italian School*, St. Lucy Accused of Christianity; *The Same*, The Taking of a City; *The Same*, St. Lucy giving Alms; *Lorenzo Il Monaco* (1370-1425), Madonna and Child; *Italian School*, St. Lucy at the Shrine of St. Agatha; *Sano di Pietro di Menico*, King Solomon and the Queen of Sheba.

East Wall: *Matteo Di Giovanni* (1430-1495), Legend of Cloelia; *Benvenuto Di Giovanni* (1436-1517), Assumption of the Virgin.

Room C 32, on S., contains collections of various objects of art. The collection of paintings is continued, through E. door, in

Room C 33. (Italian School.)

North Wall: *Italian School*, St. Giles; Mission of the Apostles; Expulsion of the Devils from Heaven; *Giotto*, The Epiphany; *Taddeo Gaddi* (1300-1366), Madonna and Child with Saints; *Pietro Lorenzetti*, Saint Catherine; *Giovanni Da Milano*, Virgin and Child with Donors.

West Wall: *School of Pesellino*, Scenes from the story of the Argonauts; *Bartolo Di Fredi* (1330-1410), Crucifixion; *Gozzoli* (1420-1498), Saint Peter, Saint Paul; Saint Zenobius and Saint Benedict; *School of Pesellino*, Scenes from the story of the Argonauts.

South Wall: *Giotto*, Scenes from Holy Subjects; *Giambono*, Christ Rising from the Tomb; *Luis Borrassà*, Altarpiece dedicated to Saint Andrew; *Sano di Pietro di Menico* (1406-1481), Madonna and Child; *Italian School*, The Life of Christ.

East Wall: *Italian School*, Madonna and Child; *Pesellino* (1422-1457), Madonna with St. John the Baptist and St. John the Apostle; *Italian School*, 15th Century, St. Michael and the Dragon; *Jaime Vergos, II*, Altarpiece; Six Scenes from the Passion; *Italian School*, A Man and a Woman at a Casement.

South Wall: *Mabuse*, Madonna and Child; *Conrad Faber*, Portrait of a Man; *Bruges Master of the Legend of Saint Ursula*, Madonna and Child; *Ulrich Apt*, The Elder (1430-1479), Portrait of a Man and his Wife; *Flemish School*, Man with a Book; *Jan Van Eyck*, Thomas A Becket; *Holbein*, The Younger, Erasmus; *Wolf Traut*, Girl Making a Garland (Framed Together); *Roger van der Weyden* (1400-1464), The Annunciation; *Corneille*, Portrait of a Man; *The Same*, Jean, Sire De Rieux, (Framed Together); *Bernhard Strigel* (1461-1528), Portrait of a German Lady; *Memling*, Portrait of a Man; *Marten van Heemskerck* (1498-1574), Jacob Willemez Van Veen.

East Wall: *Adrian Isenbrant*, Ecce Homo—Mater Dolorosa; *Cornelis Engelbrechtse*n (1468-1533), Crucifixion; *Cranach*, Portrait of a Man; *Holbein*, The Younger (1497-1543), Portrait of a Man; *Holbein*, The Younger, Archbishop Cranmer.

The next five rooms, 35-39, contain the **ALTMAN COLLECTIONS**, including porcelains, furniture, objects of art and paintings. Through the E. door of Room 34, we enter

Room C 34. (Flemish, German Schools.)

North Wall: *Petrus Cristus*, The Deposition from the Cross; *Jan Van Eyck* (1380-1440), Virgin and Child; *Maître De Flémalle*, Virgin and Child with Angels; *Lucas Van Leyden*, Joseph Expounding Pharaoh's Dream; *Gerard David* (1460-1523), The Crucifixion; *Jan Gossaert Van Mabuse* (1470-1541), Adam and Eve; *School of David*, Madonna Feeding the Child.

West Wall: *Cranach*, The Elder, Judith with the Head of Holofernes; *Hieronymus Bosch* (1462-1516), Adoration of the Kings; *Jacques Daret*, The Nativity of Our Lord; *Flemish School*, The Last Supper; The Falling of Manna; Melchizedek and Abraham; *Ludger tom Ring*, The Younger (1530-1583), Christ Blessing; Surrounded by Donor and Family; *David*, Repose in Egypt; *Barthel Behan* (1502-1540), Portrait of a Man; *Flemish School*, Scenes from the Life of a Saint.

Gallery C 35 (Altman Room No. 4):

This room contains, among other objects of art, a fine tapestry, Vertumnus and Pomona, by *François Boucher*, Beauvais, France (1757).

The East door leads into

Gallery C 36 (Altman Room No. 3):

This room contains 14 wall cases and 6 center cases of Chinese Porcelains, chiefly of the following periods: *K'ang-Hsi*, 1662-1722; *Ch'eng-Hwa*, 1465-87; and *Ch'ien-Lung*, 1736-95.

Pass through the South door into

*Gallery C37 (Altman Room No. 1):

North Wall: Nos. 1-5 by *Rembrandt*: 1. *Old Woman cutting her

Nails; 2. Woman with a Pink; 3. Pilate washing his Hands; 4. Man with a Magnifying Glass; 5. Old Lady in an Arm-chair.

West Wall: 7 (sic). *Johannes Vermeer* (1632-75), Young Girl asleep; 6. *Rembrandt*, Rembrandt's Son, Titus; 8. *Jacob van Ruysdael*, Wheatfields; 9. *Rembrandt*, Toilet of Bathsheba, after the bath; 10. *Rembrandt*, Young Man known as "The Auctioneer."

South Wall: 11. *Rembrandt*, A Young Dutch Woman; 12. *Gerard Terborch*, Lady playing the Theorbo; 13. *Rembrandt*, Hendrickje Stofels; 14. *Pieter de Hooch*, Interior with a Young Couple; 15. *Aelbert Cuyp*, Young Herdsman with Cows; 16. *Nicholas Maes*, Young Girl peeling Apples; 17. *Rembrandt*, Portrait of the Artist; 18. *Gerard Dou*, Portrait of the Artist; 19. *Franz Hals*, Youth with Mandolin.

East Wall: 20. *Rembrandt*, Man with Steel Gorget; 21. *Franz Hals*, A Merry Company; 22. *Hobbema*, Entrance to a Village; 23. *Franz Hals*, Yonker Ramp and Sweetheart; 24. *Rembrandt*, Portrait of a Man.

The W. door leads to

Gallery C 38 (Altman Room No. 5) :

This room contains tapestries, oriental rugs, old furniture and a number of sculptures and bas-reliefs in marble, bronze, terracotta and stucco, chiefly of the Mediaeval Italian School.

West Wall: *Mino da Fiesole* (1430-84), Portrait of a priest (marble bust); *Germain Pilon* (1535-90), portrait bust of Charles IX (marble); *School of Verrocchio*, bust of a Youth (marble); *Venetian School*, XVth Century, two bronze Andirons with statuettes of Venus and Mars; *Antonio Rossallino* (1427-78), Julius Caesar (marble bust); *Benedetto da Majano* (1442-97), The Virgin (painted terracotta).

South Wall: *Jacopo Sansovino* (1477-1570), Charity (terracotta); *Luca della Robbia*, (1399-1482), Madonna and Child (enameled terracotta); *Mino da Fiesole*, Youthful St. John (marble).

East Wall: *Giovanni Bologna* (1524-1608), Virtue overcoming Vice (marble); *Alessandro Vittorio* (1525-1608), War (bronze); *The Same*, Peace; *Antonio Rossallino*, Madonna and Child; *Donatello* (1386-1466), Virgin and Child (terracotta); *C. G. Allegrain* (1710-95), Neptune; *The Same*, Amphitrite.

North Wall: *Donatello*, Infant St. John (stucco); Ancient Roman Portrait Bust.

The room also contains a portrait of Benjamin Altman, by *Ellen Emmet Rand*, the gift of the executor.

The South door leads to

Gallery C 39 (Altman Room No. 2) :

East Wall: 25. *Velasquez*, Christ and Pilgrims of Emmaus; 26. *Francia*, Federigo Gonzaga; 27. *Van Dyck*, Marchesa Durazzo; 28. *Velasquez*, King Philip IV of Spain; 29. *Van Dyck*, Portrait of Lucas van Uffel; 30. *Giorgione*, Portrait of a Man (perhaps Ariosto); 31. *Titian*, Fillipo Archinto.

North Wall: 32. *Albrecht Dürer*, Madonna and Child, with St. Anne; 33. *Hans Holbein*, *Margaret Wyatt (Lady Lee); 34. *Bernard van Orley* (1493-1542), Virgin and Child with Angels; 35. *Holbein*, Lady Rich; 36. *Hans Maler zu Schwaz* (German School, about 1525), Ulrich Fugger.

West Wall: 37. *Bartolommeo Montagna*, A Lady of Rank as St. Bibiana; 38. *Andrea Mantegna*, The Holy Family; 39. *Antonello da Messina*, Portrait of Young Man; 40. *Fra Angelico*, Crucifixion; 41. *Andrea del Verrochio*, Madonna and Child; 42. *Botticelli*, Last Communion of St. Jerome; 43. *Sebastiano Mainardi*, Virgin and Child, with Angels; 44. *Cosimo Tura*, Borso d'Este; 45. *Filippino Lippi*, Virgin and Child, with St. Joseph and a Child Angel.

South Wall: 46. *Dirk Bouts*, Portrait of a Man; 47. *Memling*, Marie, wife of Thomas Portinari; 48. *Memling*, Betrothal of St. Catherine; 49. *Memling*, Thomas Portinari; 50. *Memling*, An Old Man.

The S. E. door of Room 39 opens upon

N. E. STAIRS. WEST WALL: *Walter Florian*, Jozef Israels. SOUTH WALL: *Rousseau*, River Landscape. EAST WALL: *Albert Bierstadt*, The Rocky Mountains. NORTH WALL: *George de F. Brush*, Portrait of Henry George.

Continuing S. through Room II we come to the S. E. stairs:

They contain numerous bronze and marble bas-reliefs by *St. Gaudens*: 1. Bastien Lepage, in bronze. 2. Mariana Van Pensselaer, bronze. 3. Children of Jacob Schiff, marble; Robert Louis Stevenson, bronze.

One of the most recently opened additions is the **New Tapestry Room D 6**, which, pending the completion of the South Wing, is the most southerly gallery on the Fifth ave. side:

North Wall: (R. to L.) 1. Erminéa appears to the Shepherd (Tasso's "Jerusalem Delivered," Canto VII, st. 1), Rome 1739, by *Pierre Ferloni*; 2. Garden Scene, Flemish, about 1500; 3. Supper at Emmaus, Brussels, first half of 17th century.

East Wall: 1. French Tapestry (Beauvais?), beginning of Louis XVI period; 2. Hunting Scene, Franco-Flemish, about 1500; 3. French Tapestry (Beauvais?) beginning of Louis XVI period.

South Wall: Five French Tapestries, from the *Gobelins Atelier*, 1773, after cartoons by *Charles Coypel*. 1. Parting of Don Quixote and Sancho Panza; 2. Don Quixote Saluting the Peasant Girl; 3. Don Quixote and Sancho Panza encounter the Duchess; 4. Don Quixote Served by Noble Ladies; 5. Don Quixote led by Folly.

East Wall: 1. French Tapestry (Beauvais?) beginning of Louis XVI period; 2. Expulsion of Vulcan from Olympus, English, Mortlake. 1662; 3. French Tapestry (Beauvais?), beginning of Louis XVI period.

This room also has twelve glass cases containing early ecclesiastical and other garments, brocades, etc. Among them are: A Chasuble, Italian, 18th Cent.; Brocaded Cope, Italian, 17th Cent.; Embroidered Chasuble, English, late 15th Cent.; Chasuble, Spanish, 16th Cent.; Brocade, French, 18th Cent.; Italian Cope and Chasuble, embroidered, 18th Century.

Addition F, the WING OF DECORATIVE ARTS, is in itself a complete museum, especially inspiring to craftsmen. The wing was planned by the late *Charles F. McKim*, and constructed by the late *Alfred R. Wolff*, with special consideration for the great *Hoentschel Collection* of works of *French Decorative Arts* of the Middle Ages and 18th cen. which *Mr. Morgan* purchased and sent to the Museum. The plan of this Wing

includes a large central hall surrounded by two stories of smaller galleries, making twenty-five exhibition rooms in all. The wing is a masterly piece of architecture, not only in beauty of design, but in lighting, heating and ventilation. The temperature, humidity and quality of the air are tempered to the preservation of the ancient woods here housed.

The **Central Hall** (IF-1) contains EUROPEAN SCULPTURE, 12th to 17th cen.; at the S. end are works of the Italian Renaissance; at the N. end French works of the Middle Ages. Adjoining the Italian collection is the Spanish, while the German and Netherlandish are grouped near the French. Note at the S. end the Umbrian Choir Stalls placed on opposite sides of the hall. Above them (L.), an Assumption of the Virgin, by *Andrea della Robbia*. There are two cases of Renaissance bronze statuettes and plaquettes, including a Cleopatra, by a *Sieneese artist*; a Kneeling Venus, imitated from the antique, and a Kneeling Man, *School of Michelangelo*. Note also the Virgin and Child, by *Verrocchio*.

Included among the Spanish works is a large *Altarpiece in alabaster, in five panels, considered one of the most important exhibits in the collection.

Among the French exhibits, note especially the group in the central doorway to the west representing the Education of the Virgin, the Statue of St. Yvres, and a Gothic Window with St. Michael and St. Martin on either side. F 3, the 1st Gothic Room, holds The Entombment and a Pietà, masterpieces of French Sculpture from the Château of Biron. F4, the 2nd Gothic Room, is designed to produce the gloomy effect of a Gothic interior. F5, Italian Renaissance, 15th and 16th cens. F6, French Renaissance, 15th and 16th cens., has a dark background and the objects show the delicate relief of the early French Renaissance, 16th cen. shows the characteristic elegance of the French Renaissance. The *Mazarin Tapestry* is especially noteworthy. It was made for the Spanish Court, and later came into possession of Cardinal Mazarin; it represents in several symbolic scenes the glorification of the Church.

F7 is a continuation of French Renaissance. F8, Northern Baroque, 17th cen. (Dutch, Flemish, German, and Italian) illustrates the Dutch or Flemish interiors of the period. French Art of the 17th and 18th cen. is illustrated in Rs. 9 to 17. Room F9, period of Louis XIV (1643-1715) contains two great carved doors and overpanels from the royal château of Marly. F10, periods of the Regency and Louis XV, contains on the left a large mirror and marble mantel of the Regency. F 11 is a reconstructed *Swiss Room from the village of Flims in Switzerland. Notice the fine wood carving, the huge tiled stove, stained glass windows, etc. The floor alone is modern and this is secured by wooden pegs in the old fashion. The stairway in the N. E. corner of the wing holds the *James Jackson Jarves Collection of Venetian Glass*, principally of the 18th cen.

At the head of the stairs, in Room IIF 12, some 17th and 18th century tapestries cover the greater part of the wall space. Rooms F16-17: Period Louis XVI. Note the carved door, wall panel and moldings originally in the *Pavillon de Marsan*, which fortunately escaped destruction when the Palace of the Tuileries was burned in 1871. In the S. corridor, F18, are eight cases of Ormolu Mounts (French) chiefly of the Louis IV period. Also three busts by *Houdon*: Benjamin Franklin, in marble; Voltaire and Rousseau, in painted plaster.

Rooms F19-10 contain a collection of old English and American Furniture. Room F19, English Furniture of the 16th and 17th centuries, also an *American Trestle Table*, dating from 1650 (the oldest known), the gift of Mrs. Russell Sage. Room F20, English Furniture, Queen Anne period. Room F21, English Chippendale and later 18th century. Room F22, English Chippendale. Note the walls, hung with Chinese wall paper, re-inforced with a linen backing, and elaborately hand-painted. It hung for 200 years on the walls of an English house. Room F23, American Furniture, showing the English influence and including specimens in the styles of Chippendale, Heppelwhite and Sheraton. Room F24, American Furniture, 18th century. North Corridor, F25, Porcelain and pottery, English, German and Italian, of the 17th and 18th centuries.

XI. East Side—Uptown

(From Fifty-ninth Street to the Harlem River)

a. Fifth Avenue

From 59th st. to 110th st., FIFTH AVENUE runs beside Central Park. It is popularly known, through the greater part of its extent, as "Millionaires' Row."

Few streets in this city of rapid changes can show such a contrast as Fifth Avenue within less than half a century. Before the park was laid out it ran for three miles through a district so disreputable and poverty-stricken that it had come to be known as the "Squatters' Sovereignty." It was a district of swamps and thickets and stagnant pools. The squatters lived in shanties constructed from boards gathered at the river front; the roofs were patched with tin from empty cans; and usually no rent was paid. The estimated number of the colony was about 5000; and the largest and foulest settlement was "Seneca Village," near 79th st. and the present Metropolitan Museum.

Beginning our survey of upper Fifth avenue at the Plaza (p. 205), we pass at the S. E. cor. of 60th st., the *Van Norden Trust Company*. Opposite, N. E. cor., is the *Metropolitan Club*, popularly known as the "Millionaires' Club."

This club was founded in 1891 by members of the Union Club. The present building was erected in 1903, from plans by *McKim, Mead and White*. The material is white marble, with halls of Numidian marble. The site it occupies is land formerly owned by the Duchess of Marlborough.

Betw. 61st and 62d sts. are the houses of: S. E. corner, *Elbridge T. Gerry*; N. E. corner, no. 800, *Mrs. Jabez A. Bostwick*; no. 804, *Wm. Emlen Roosevelt*; no. 805, *Wm. Lauman Bull*.

E. on 62d st., no. 8, is the residence of *Joseph H. Choate*.

Betw. 62d and 63d sts. are the houses of: no. 810, *Mrs. Gustave Amsinck*; no. 811, *Francis L. Loring*; no. 812, *George G. McMurty*; no. 813, *Hugh J. Chisholm*; no. 814, *Mrs. Thomas Rutter*; no. 816, *Robert L. Gerry*.

Betw. 63d and 64th sts. are the houses of: no. 824, *James Powell Kernochan*; no. 825; *Clifford V. Brokaw*; no. 826, *Henry Mortimer Brooks*.

Facing 64th st. is the main entrance to *Central Park Menagerie* (p. 302). The quaint old structure opposite the entrance is the Arsenal.

It was completed by the State of New York in 1848, at a cost of \$30,000, and was then the largest arsenal in the State. In 1857 it was sold to the city for \$275,000, and was for a time a museum of natural history and office of the Park Department.

Betw. 64th and 65th sts.; no. 833, *William Guggenheim*; no. 934, *Frank J. Gould*; no. 835, *John W. Herbert*; no. 836, *Mrs. Isador Wormser*, no. 838, *Williams Watts Sherman*.

Betw. 65th and 66th sts.; N. E. corner, no. 840, *Vincent Astor*, son of *John Jacob Astor*, who lost his life on the "Titanic"; no. 845, *Grant Barney Schley*.

No. 3 E. 66th st. is the former home of *Gen. U. S. Grant*.

Betw. 65th and 67th sts.: N. E. corner, *Mrs. Henry O. Havemeyer*; no. 852, *Col. Oliver H. Payne*; no. 854, *Mrs. Benjamin Thaw*.

Betw. 67th and 68th sts.: N. E. corner, no. 857, *George J. Gould*; no. 858, *Thomas F. Ryan*; no. 864, *Mrs. M. H. Yerkes*.

The 67th st. entrance to the park is known as the "Strangers' Gate."

Betw. 68th and 69th sts.: N. E. corner is the famous Whitney house, now occupied by *Harry Payne Whitney*, no. 874, *Mrs. Joseph Stickney*; no. 875, *Daniel Gray Reid*; no. 876, *Frances Burton Harrison*; no. 878, *Mrs. Ogden Mills*.

Betw. 69th and 70 sts.: *Mrs. E. H. Harriman*; no. 881, *Adolph Leczisohn*, 883, *Mrs. John Sloane*.

At 70th st., on the Central Park side, is the MEMORIAL TO RICHARD MORRIS HUNT (1829-93), designed by *Daniel Chester French* and erected by the leading art and architectural societies of the city.

It is a semi-circular granite entablature, in the center of which, on a pedestal, is a simple portrait bust in bronze. To R. and L., on lower pedestals, are two full-length figures in classic garb, representing, respectively: 1. Architecture; 2. Painting and Sculpture.

Opposite this memorial, on the site formerly occupied by the *Lenox Library* (p. 331), and extending from 70th to 71st st., is the *Residence of Henry C. Frick*. The house itself stands back some distance from the avenue, with an extensive formal garden between, while a wing containing a library and colonnade occupies the N. W. corner. The style is a free treatment of 18th century English, modified by a touch of the Italian spirit which at that time greatly influenced English buildings. The architect was *Thomas Hastings*.

The plot is reported to have cost \$2,000,000 and the building \$3,000,000.

Note the exterior sculptural lunettes in bas-relief by *Attilio Piccirilli*, on N. and S. façades of library, representing the various arts. The interior decorations were in charge of *Sir Charles Allon* (the only English decorator ever knighted), assisted by Miss Elsie de Wolfe. The chief artistic feature is the famous series of Fragonard Panels which surround the walls of the drawing-room on the first floor. They are known as the Du Barry Panels, from the circumstance that they were originally painted for Mme. Du Barry; but when they proved unacceptable, Fragonard placed them in his own home at Grasse.

The valuable collection of paintings is a strictly private one, and its contents are not generally known, Mr. Frick having been averse to having a complete catalogue published. But among his more important possessions may be mentioned the following:

Italian School: *Titian*, Portrait of Aretino; *Veronese*, Wisdom and Strength, The Painter pursued by Vice and Virtue.

Spanish School: *El Greco*: Man in Armor; Portrait of V. Anastasi; Cardinal Ximenes; Christ driving the Money-changers from the Temple; *Goya*: The Forge; Portrait of Count de Teba; Portrait of Senora da Praga; *Velasquez*: Portrait of Philip IV.; *Murillo*: Portrait of Himself.

Netherland School: *Van Dyck*: Portrait of Himself; Portrait of the Artist, Snyder's; Portrait of Snyder's Wife; Portrait of Paola Adorno, Marchesa di Brignoli Sala; Marchesa Giovanni Cattaneo; *Franz Hals*: Portrait of a Burgomaster; Portrait of an Old Woman; *Rembrandt*: Portrait of Himself; Portrait of a Young Painter.

French School: *Corot*: The Lake of Garda; *Daubigny*: The Rehearsal; *Diaz*: The Pond of Vipers; *Manet*: The Bullfight; *Millet*: The Woman with a Lamp; *Rousseau*: Village of Bacquigney; The Edge of the Woods; *Troyon*: Pasturage in Normandy.

English School: *Constable*: Salisbury Cathedral; *Gainsborough*: Mrs. Hatchett; Lady Innes; Lady Anne Duncombe; *Lawrence*: Lady Peale; Marquise de Blaizel; *Raeburn*: Mrs. Cruikshank; Mr. Cruikshank; *Reynolds*: Lady Margaret Beaumont; Sir George Howland Beumont; Mrs. Taylor; *Romney*: Lady Hamilton; Miss Frances Harford; Miss Mary Finch Hatton; Lady Warwick and Children; *Turner*: Fishing Boats leaving Calais Harbor; Van Goyen looking for a Subject; Mortlake Terrace; Harbor of Dieppe; Cologne—Arrival of a Packet Boat; Regatta—Beating to Windward.

American School: *Whistler*: Rosa Corder; Count de Montesquiou; Valparaiso.

Historical Note.—The tract of land extending from 68th to 73d sts. was in 1839 the farm of Robert Lenox, nephew of a British commissary during the Revolution. Contrary to the belief of his generation, Mr. Lenox had great faith in the future value of the land in this neighborhood, and his tenacious hold upon it he passed on to his son, James. It was here in 1877 that the Lenox Library was opened, through the generosity of James Lenox. It was later destined to form one of the three foundations of the present Public Library (p. 186). The old Lenox Library, a solid, well-proportioned structure of white stone, was designed by *Richard M. Hunt*, whose memorial appropriately faces its former site.

At 72d st. is the Children's Gate entrance to the park.

Betw. 72d and 73d sts.: No. 898, *Mrs. Abercrombie Burden*; no. 912, *John W. Sterling*; no. 914, *Samuel Thorne*.

Betw. 73d and 74th sts.: no. 922, *Nicholas F. Palmer*; no. 923, *Mrs. Randolph Guggenheimer*; no. 923, *Philip Lewisohn*; no. 924, *George Henry Warren*; no. 925, *Mrs. Herbert Leslie Terrell*; no. 926, *John Woodruff Simpson*.

The brownstone house, at the S.E. corner of 74th st., was begun in 1873 by *William Pickhardt*, an eccentric German millionaire. He repeatedly changed the plans, and when completed in 1889 he was dissatisfied with it and would not occupy it. In 1895 he put it up at auction, and the house upon which he had spent over \$1,000,000 brought \$172,500. It was first occupied by the new owner in 1896, over 20 years after it was begun.

Betw. 74th and 75th sts.: no. 930, *Simcon B. Chapin*; no. 932, *Mortimer L. Schiff*; no. 933, *Lamon V. Harkness*; no. 934, *Alfred M. Hoyt*; no. 936, *Edwin Gould*.

At 75th st., N. E. corner: *Edward S. Harkness*.

At the S. E. corner of 76th st. is *Temple Beth-El*, an ornate synagogue, with some striking architectural features.

It is built of Indiana limestone, and its huge, gilt-ribbed dome is a prominent landmark (1891). The congregation represents the first German-Jewish congregation in the country, dating back to 1826.

The dwelling houses above 76th st. belong to: *Mrs. J. J. Wysong*; no. 954, *Samuel W. Bridgham*; no. 955, *Horace Harding*.

At the N. E. corner of 77th st. is the famous huge house of the late Senator *Wm. A. Clark* of Montana, said to have cost fifteen million dollars. Beyond are: no. 963, *Charles F. Dieterich*; no. 964, *Mrs. George H. Butler*; no. 965, *Jacob H. Schiff*; no. 969, *Wm. V. Lawrence*.

Betw. 78th and 79th sts. are: no. 972, *Payne Whitney*; no. 973, *Carlos De Heredia*; no. 2 E. 79th st., *Isaac D. Fletcher*.

At 79th st. is the Miner's Gate entrance to the Park, with the Egyptian Obelisk nearby (p. 304).

Betw. 79th and 80th sts. are: *Isaac V. Brokaw*; no. 984, *Howard C. Brokaw*; no. 985, *Irving Brokaw*; no. 986, *William J. Curtis*; no. 987, *Mrs. William Bateman Leeds*; no. 988, *Hugh A. Murray*; no. 989, *Nicholas F. Brady*.

Betw. 80th and 81st sts. are: no. 990, *Frank W. Woolworth*; no. 991, *David Crawford Clark*; no. 993, *Louis Stern*; no. 998 is a magnificent apartment house (*McKim, Meade and White*, architects), where suites rent so high that it has been popularly called the "Millionaire's Apartments." At present *Levi P. Morton*, *Elihu Root* and *M. Guggenheim* are among those living here. Betw. 81st and 87th sts. are: no. 1007, *Henry C. Timmerman*; no. 1008, *Capt. James Berry Drouillard*; no. 1009, *James B. Duke*.

At 83d st., W. side, is the METROPOLITAN MUSEUM OF ART (p. 305).

S. E. corner of 83d is no. 1014, *James F. A. Clark*. Above 83d st. are no. 1020, *William Soloman*; no. 1025, *Lloyd Stevens Bryce*; no. 1026, *Mrs. William M. Kingsland*; no. 1027, *George Crawford Clark*; no. 1028, *Jonathan Thorne*.

Above 84th st. are: no. 1030, *Miss Catherine L. Hammersley*; no. 1032, *Comtesse Annie Leary*; no. 1034, *Herbert D. Robbins*; no. 1038, apartment house.

Above 85th st. are: *J. B. Cleves*; no. 1041, *Lloyd Warren*; no. 1043, *Morton L. Adler*; no. 1044, *Mrs. James Hedges Crowell*; no. 1045, *Mrs. Richard S. Dana*; no. 1046, *Michael Dreicer*; no. 1047, *Henry S. Glover*; no. 1048, an apartment house.

Above 86th st. are: no. 1053, *George Leary*; no. 1056, *Charles Page Perin*.

Above 87th st. are: no. 1063, *Henry Phipps*; no. 1068, *Leonard Stein*; no. 1069, *Mrs. James B. Reynolds*.

N. E. corner 88th st.: *Mrs. William Pollock*; no. 1071, *Robert C. Lewis*; no. 1072, *Wm. W. Fuller*; cor. 89th st., *Benj. Duke*.

Above 89th st. are: no. 1080, *Percival Farquhar*; no. 1081, *McLane Van Ingen*; no. 1082, *Chas. S. Phillips*; no. 1083, *Archer M. Huntington*.

At 90th st. is the Engineers' Gate entrance to Central Park.

Betw. 90th and 91st sts. is *Andrew Carnegie*.

At S. E. corner 92d st. is *I. Townsend Burden*; and opposite, no. 1109, *Felix N. Warburg*.

Above 93d st. is no. 1116, *Jacob Ruppert*.

Mt. Sinai Hospital (Pl. V—D2) betw. 100th and 101st sts., from 5th to Madison aves., has a capacity of 516 beds. About 8000 cases treated in the hospital and over a 100,000 in all. in 1912. Dispensary, out-of-door relief; training school for nurses.

MOUNT MORRIS PARK (Pl. XI—B8), between Madison and Mount Morris aves., 120th and 124th sts., 20 acres, contains a hill formerly known as Slang Berg, or Snake Hill, from the rattlers that infested it. It is more than 100 ft. high, and is now crowned by an observatory. An American, and afterward a Hessian, Battery were constructed here in 1776, commanding the mouth of the Harlem River.

One block N. is 125th st., the main business and amusement centre of Harlem (p. 340).

b. Madison Avenue

At Madison Ave. and 59th St., S. E. cor., is the *Plaza Theatre*, now a motion picture house. At 60th st., N. E. cor., is *Madison Avenue Methodist Episcopal Church*, a rather good example of round-arched Gothic (*R. H. Robertson*, architect). At the S. W. cor. of 64th St. stands the residence of the late *Seth Low*, one-time president of Columbia University. At 65th St., S. W. cor., is the Synagogue of *B'Nai Jeshurun*, a red brick and brown stone structure, somewhat Moorish in design. This is the second oldest congregation in New York, organized 1825.

Betw. 70th and 71st Sts. on the E. side, is an extensive group of red brick buildings, comprising the *Presbyterian Hospital* (incorp. 1868, opened 1872). The square, Romanesque tower at the S. corner is a familiar landmark.

This is one of the best known of the city hospitals. Its avowed purpose is "for the medical and surgical aid of sick and disabled persons of every creed, nationality and color." Less than 10% of the cases are Presbyterian. No contagious or infectious cases admitted. Capacity, 238 beds.

At 71st St., N. E. cor., is the Protestant Episcopal *Church of St. James*, founded in 1810. The present structure, dating from 1884, is on the order of very early French Gothic (*R. H. Robertson*, architect).

It contains a bronze memorial tablet, with portrait in relief, to Cornelius Bishop Smith, Rector of St. James, 1867-95.

At the N. W. cor. of 72nd St. is the *Tiffany House*, designed by *McKim, Mead and White*.

At 73d St., S. W. cor., stands *St. James Lutheran Church*, a brown stone edifice, on the Romanesque order. Diagonally opposite, N. E. cor., is the *Madison Avenue Presbyterian Church*, in ornate Gothic. E. on 73d St., No. 49, is the *Presbyterian Home for Aged Women* (incorp. 1866).

Applicants must be residents of New York City, 65 years of age, and must give proof of a three-years membership of one of the city's Presbyterian or Dutch Reformed churches.

At 77th St. the large brick house surrounded by lawns is the residence of *Seth Milliken*.

At the N. W. cor. of 78th St. is the residence of *Stuyvesant Fish*, and at the N. W. cor. of 79th St. the house once occupied by former *Mayor Grace*. On the E. side extending from 81st to 82d St. is the *Institution of Mercy* (incorp. 1854), maintaining also *St. Joseph's Industrial Home for Destitute Children*, with accomodations for 750 inmates.

The Institution of Mercy was founded "for the care and protection of destitute women and young girls of good character." It also maintains an Infirmary (4th Ave. side), a Working Girls' Home in 106th St., and a branch Home for boys only at Tarrytown.

E. on 89th St. is the P. E. *Church of the Beloved Disciple*.

From 94th to 95th Sts. is the Armory of 8th Regiment and the 1st Squadron of Cavalry. The two towers, 50 ft. in diameter and 125 ft. high, are visible for miles.

There is little of interest N. of this point, except the *Mount Sinai Hospital* (p. 333), and Mount Morris Park (p. 333).

c. Park Avenue

The two points of interest at 59th St., the Board of Education and the Arion Society, have already been mentioned (p. 218).

The fortress-like building betw. 66th and 67th Sts., E. side, is the *Armory of the 7th Regiment*, a well-known regiment, growing out of the New York City Regiment of Artillery organized in 1806. The building and furnishings cost \$650,000, the land having been given by the city.

The 7th Regiment, by common repute the "crack" New York State regiment, was organized in 1806 and has a long and honorable record for service performed for the federal government and the State. It served in the War of 1812 and in the Civil War. It was called out in the Election and Abolition Riots of 1834; the Great Fire, 1833; the Stevedore Riot, 1836; the Flour Riot, 1837; the Croton Water Riot, 1840; the Great Fire, 1845; the Astor Place Riot, 1849; the Police and "Dead Rabbit" Riots, 1857; Quarantine Duty, 1859; the Railroad Riot, 1871; the Brooklyn Car Riot, 1895; the Croton Dam Riot, 1900. The several companies occupied separate quarters up to 1860, when they moved into an armory on Tompkins Market. The Regiment built its own armory at a cost of \$750,000 in 1880. The present value of the building is \$900,000, and of the land \$1,200,000. The regiment has a fine record in rifle shooting, holds classes in riding, telegraphy and signalling, makes biennial tours of camp duty at Peekskill, and gives much attention to field work.

Between 67th and 68th sts. is the *Hahnemann Hospital*, incorporated in 1869, and in 1875 consolidated with the Homeopathic Surgical Hospital and the Homeopathic Hospital for Women and Children. Total capacity, 130 beds.

The Gothic building with the square tower at 69th st. is *Hunter College*, formerly the Normal College, established in 1870 as a free city institution to train girls for teachers. It has about 3000 pupils.

This institution commemorates the memory of Dr. Thomas Hunter (1832-1915), who came to this country from Ireland at the age of 18, and began his career of educator as junior teacher in the familiar "Old Thirteenth Street School" (60 W. 13th St.), of which he later

became principal. In 1870, at the opening of the Normal School (later Normal College), he was chosen as President, and held this position until his retirement in 1906. Shortly afterwards the name of the institution was changed to Hunter College. During Dr. Hunter's presidency there were more than 10,000 graduates. He is remembered as one of the foremost educators in the United States.

E. on 6th st., No. 130, is *St. Ann's Maternity Hospital*, established 1869.

This hospital is associated with the New York Foundling Hospital, at 175 E. 68th st. Destitute married women, unmarried women (first confinement) and strangers who can pay are received.

No. 752, between 71st and 72d sts., is the former residence of *Robert I. Collier*. At the cor. of 72d st. is the *Freundschaft Society*, a German club, organized in 1879. E. on 74th st. is the *P. E. Church of the Resurrection*. From 76th to 77th sts. is the *German Hospital*, extending through to Lexington ave.

It is for the free medical aid and surgical treatment of the sick poor, regardless of nationality, color or creed. Capacity, 328 beds. Founded in 1861.

At Park ave. and 84th st. is the *Church of St. Ignatius Loyola*, designed by *Schickel and Ditmars*. The interior is richly decorated.

The dome of the sanctuary is covered with a conventionalized vine on a ground of gold mosaic, in the centre of which is the crucified Saviour (by A. S. Locke). Below the ceiling and dome of the sanctuary is a large fresco representing Christ Enthroned,

At 85th st. is the Dutch Reformed *South Church*, originally established on Tuyen or Garden st. (now Exchange Place), between Broad and William sts. The present edifice suggests comparison with St. Chapelle, Paris, chiefly because of its flèche (*Cram, Goodhue and Ferguson*, architects).

Note especially the carving of the main façade. On the tympanum are the *Arms of the Dutch Church* and two mottos: "Nisi Dominus Frustra" and "Een Drach Maakt Macht." Below are symbols of the Twelve Apostles. In the archway are bosses representing the Virtues overcoming the Vices the Latin names are carved on a ribbon that twines about the figures: *Largitas—Avaritas; Humilitas—Superbia; Patientia—Ira*, etc. Supporting the pinnacles on either side of the porch are the crouching figures of Adam and Eve. On the left are the Arms of the University of Heidelberg; on the right, the arms of New Amsterdam. The lead flèche is 70 ft. high.

The seating capacity is 700. Note the beautifully executed wood carving, by *Irving and Casson*. In the organ case no two panels are alike.

The great building with the towers at 94th st. is the *Armory of the 8th Regiment*, a copy of the Châteaux of St. André at Villeneuve.

d. Lexington Avenue

At the S. E. cor. of 66th St. is the R. C. *Church of St. Vincent Ferrar* and the adjoining parochial school.

At 67th St. is the *Institute for the Improved Condition of Deaf-mutes* (incorp. 1869), the purpose of which is to educate children who, on account of deafness, cannot receive instruction in the public schools.

Speech and lip-reading are taught to all, the Oral Method being used exclusively. Mentally deficient children are not received. Kindergarten, common school, and industrial courses are offered. Children from other states pay tuition. Supported by state and county funds, membership dues and voluntary contributions.

E. on 67th St. is the *New York Neurological Institute* (incorp. 1909), comprising a hospital and laboratory for the study and treatment of nerve and brain diseases.

There are no free wards; but in addition to the private wards and rooms, there are special wards where male and female patients are received at very moderate charges, less than cost of maintenance.

Nearby on the same block are the Headquarters of the *New York Fire Department* (see p. xxvi).

Betw. 67th and 68th Sts. is the *New York Foundling Hospital* (incorp. 1869), the purpose of which is to receive foundling and deserted children of New York City. Adjacent is St. Ann's Maternity Hospital (p. 336). Both institutions are under the control of the Sisters of Charity of Mount St. Vincent.

Mothers who are willing to act as nurses are received with their infants. Both institutions are under the control of the Sisters of Charity. Capacity, 700 children and 300 adults. Visitors received the 1st Tuesday of each month from 2 to 4 p. m.

At 76th St. is the marble Roman Catholic Church of *St. Jean le Baptiste*, with an adjoining parochial school on the E.

At 77th St. is the *German Hospital*, a general hospital, with a capacity of 266 beds.

On the N. W. cor. of 82nd St. is the famous Richardson "*Spite House*," on a lot 8 by 100 ft.

e. East of Lexington Avenue

At 2d Ave. and 59th St. is the Manhattan approach to the Queensboro Bridge (p. 110). This is the starting point of trolley lines to Long Island City, Flushing, Jamaica and other points in the Borough of Queens.

At 337 E. 60th St. is the white brick structure of the

Manhattan Maternity Hospital (incorp. 1901); it maintains a school for nurses. In 61st St., 421 E., is a quaint old stone dwelling, popularly known as "*Smith's Folly*."

It was built in 1799 by Col. William S. Smith, son-in-law of Pres. John Adams, and first used as a stable (the date may be seen on the rear wall). Later it was converted into a tavern, and in 1838 was bought by Jeremiah Towle, City Surveyor, whose descendant lived there until 1908. It is said that the first owner lost it at a game of cards.

At No. 222 E. 64th st. is the *Baron de Hirsch Trade School*, one of the several benevolent institutions supported by the Baron de Hirsch Fund (headquarters, 80 Maide Lane.)

The chief purpose of this fund is to benefit the Russian, Roumanian and Galician immigrants, and to Americanize and assimilate them by teaching them to become good citizens. The Trade School prepares young Jewish men for one of the following trades: Carpentry, Plumbing, Electrical Work, House, Fresco and Sign Painting, Operating Engineering, etc. Tuition free.

Rockefeller Institute for Medical Research, at 66th st. and Ave. A, was founded and endowed by John D. Rockefeller with \$4,000,000, to advance the science of medicine through laboratory investigations, clinical observations and study in the Hospital of the Institute and through monetary grants to persons engaged in medical research. The old building on the grounds is a farmhouse built in 1747 on the old Schermerhorn farm.

The capacity of the Hospital Department is 70 beds. Patients are admitted only when suffering from certain specified diseases, which are from time to time selected for observation and treatment. The staff includes a number of celebrated scientists, among others, Drs. Flexner (Director of Laboratories), Meltzer, Carrell, Nagutchi, Janeway and Loeb.

New York Trade School, 1st Ave. and 67th St., founded in 1881, to provide training for young men having a bent for mechanics, offers both day and evening classes. The average attendance is 600. It is open to visitors on weekdays, 9 a. m. to 4 p. m., except Saturday, when the hours are 9 a. m. to 12 m.

N. of 67th St. is a Bohemian and Slavonic district. The Bohemian National Hall is on 73d St. On the upper side of 68th St. betw. 1st and 2d Aves. is the *German Reformed Church*, an unpretentious red brick edifice, the fourth since its organization in 1756.

The first edifice was on Nassau St., betw. John St. and Maide Lane. Among the active members were Baron Steuben and John Jacob Astor, the latter being elder, clerk and treasurer about 1800. In 1822 a second church building was erected on Forsyth St., the

third removal in 1861 was to the cor. of Norfolk and Stanton Sts., and the present church was erected in 1897. The following year, on the occasion of the church's 150th anniversary, the bell now used was presented by the German Emperor.

On the riverbank, from 76th to 78th sts., is JOHN JAY PARK, surrounded by a group of interesting "model" tenements, built to provide dwellings with sufficient light and air and space at a moderate rent.

At 77th st. and the East River are the *East River Homes*; designed especially for tubercular families. Mrs. W. K. Vanderbilt furnished the money for this experiment. At 78th st. and East End ave. is the *Junior League House*, a hotel for women, accommodating 350 guests, at a board ranging from \$5-7. This house is under the *City and Suburban Homes Co.*, as is also the apartment house from 78th to 79th st., Avenue A, containing 1,014 apartments. This organization is an incorporated company, with a capital stock of \$6,000,000. The object is to build good homes which will return a moderate profit on the investment. This company has been criticised because the rents, low as they are, are necessarily higher than those of the old, unsanitary tenements, and are therefore beyond the means of the very poor people. On the other hand, the company's houses exert a strong influence in raising the standard of tenements built for purely commercial purposes. Other houses are situated on W. 68th and 69th sts, near Amsterdam ave.; 1st ave., 64th st and 65th sts.; 415-9 E. 73rd sts.; 213-5 W. 62nd st. (for negroes); 210-8 W. 63rd st. (for negroes). Similar houses built by other investors are under their management. The company also builds suburban homes and sells them on easy terms.

On the 79th St., east of 1st Ave., is the R. C. Church of St. Monica (*Schickel and Ditmars*, archs.). The windows, 28 in number, exclusive of the clerestory, are especially fine (glass work by *Arnold and Locke*).

Between the windows are the fourteen Stations of the Cross, in plaster relief, framed by a gilded gothic molding. The apse is painted in rich colors, the walls being covered to half their height with a simulated mosaic representing figures robed in blue, brown and red, against a background of gold. The five larger windows represent the main events in the life of Christ. The altar is of pure Carrara marble with pavonazzo; in the centre of the altar above the baldachino is a large statue of St. Monica. The finest windows are those behind the large altar and above the side altars; note especially the one showing the Death of St. Joseph.

The *Electrical Testing Laboratories*, 80th st. and East End ave., is a commercial enterprise, performing work similar to that of the Dept. of Standards at Washington and the National Physics Laboratory in London. It began as a testing station for electric lights, and electrical equipment and machinery generally, etc., but has widened its scope until now practically any article can be sent here to be tested for strength, durability, and other qualities. Publishers send here samples of paper and leather; and coal is tested for thermal efficiency by many large consumers. Private engineering and electrical laboratories are also rented to research

workers and investigators. While the general public is not admitted to the works, parties of students from various institutions, writing for permission, have been shown through the laboratories.

The area bounded by 4th and 2d Aves., 83d and 89th, includes the site of the old village of *Yorkville*, once traversed by the old Post Road. The name survives in the titles of various local institutions: the Yorkville Casino, on 86th St., the Yorkville Theatre, etc. 86th St. is the social centre of the up-town German Colony; here are several German restaurants; also the *Aschenbrödel-Verein*, a German musical and singing society.

The EAST RIVER PARK (12.5 A.), sometimes called the *Carl Schurz Park*, lies betw. 84th and 89th sts., along the riverbank, overlooking the rough passage of water called *Hell Gate* (p. 109) and *Blackwell's Island* (p. 110), lying in the channel. In the northern part of the park is a house now used for a comfort station, formerly the home of Archibald Gracie, a prominent citizen, and built about 1813. The point of land on which it stands is *Horn's Hook*.

Washington Irving was a frequent visitor at the Gracie House, as well as at the John Jacob Astor House, which formerly stood just S. of the intersection of 86th St. and Ave. A. Horn's Hook, on which the Gracie House stands, takes its name from the village of Hoorn, in Holland, the birthplace of the Hook's first owner, Siebert Classen.

W. on 90th St., within the grounds of St. Joseph's Orphan Asylum, still stands the old *Prime House*, now used as one of the asylum's buildings. It dates from 1800. Nathaniel Prime, a merchant prince of that period, lived at No. 1 Broadway (the Kennedy House), on the site now occupied by the Washington Building (p. 123). He built the 90th St. house as his summer residence.

f. Harlem

One Hundred and Twenty-fifth Street, extending from the East River westward to Claremont Ave., is the busiest business and theatrical centre on Manhattan Island, N. of Central Park, and the main artery of the residential section popularly known as Harlem.

The name of Harlem dates back to the founding by Gov. Peter Stuyvesant, in March, 1658, of the village of *Nieuw Haerlem*. The original boundary between this village and New Amsterdam ran in a straight line from 74th st. on the East River, through McGown's Pass (in Central Park), to the N. E. cor. of the Columbia University grounds, and straight on to the Hudson River, thus making Columbia the only one of New York's three higher seats of learning still technically within the limits of the original Dutch city.

The village of Nieuw Haerlem, however, centered closely about the present intersection of 125th st. and 1st ave. This region was originally occupied by Indian encampments, one of the largest being located at Pleasant ave. and 121st st., where a large quantity of arrow-heads have been found. The present intersection of 1st ave. and 125th st. is the crossing point of the old *Church Lane*, marking the sites of the original Dutch Church (1668), the house of the *Vorleser*, or Reader of the Dutch church, and just adjoining to the E., the *Second Dutch Church*.

Most of the relics of the original village, which survived for nearly two centuries, are buried under the growth of modern New York. The oldest landmark which still survives is the *Dutch Reformed Church* on 121st st., just E. of 3d ave., the fourth church building of this congregation. The land it occupies was one of the original town lots, cleared of lumber as early as 1666. In the belfry hangs the original bell, removed from the first of the four churches. It bears the inscription: *Amsterdam, Anno 1734, Me Fecit*. Just W. of the church, running N. is a secluded little street called *Sylvan Place*, lined with ancient trees; it is the only surviving mark of the old *Eastern Post Road*. Two blocks N. on 3d ave., S. W. cor. of 123d st., is the uptown branch of *Cowperthwaite's Household Furnishing Store*. The walls surrounding the office, on the main floor, are hung with a unique collection of rare old prints of New York streets and buildings. West of 3d ave., on 125th st. begins the retail business centre of Harlem. Most of the shops are small and a large proportion of the dealers, and also of the purchasers are Hebrews. As we cross 5th ave. we catch a glimpse, on the S., of *Mt. Morris Park* (p. 333), known to the early Dutch as the *Slang Berg* (Snake Hill), because of its swarms of rattle snakes. The fire-tower surmounting its central elevation is the last survival of the old New York Volunteer Fire Department. Two blocks N., on 5th ave., cor. of 127th st., stands the *Protestant Episcopal Church of St. Andrew*, founded in 1829; the present edifice dates from 1889.

The interior is impressive; note especially the lofty nave. The chancel is lighted by two lancet windows, between which is a large mural painting: "The Call of St. Andrew," the patron saint. The St. Agnes window was designed by *Joseph Lauber*.

At Lenox ave. (the continuation of 6th ave. above the Park), is the station of the Bronx branch of the interborough Subway. West of this begins the real centre of Harlem civic life. Midway in the next block is Harlem's chief Department Store, *H. C. F. Koch and Co.*, the first of the old established firms on lower 6th ave. that had the sagacity to move northward. At 7th ave., S. W. cor., is the recently erected *Hotel Theresa*, the most modern and best equipped hotel in Harlem.

One block, on 7th ave., cor. of 126th st., is the *Alhambra Theatre*, a high class vaudeville house. To the S., N. E. cor. of 124th st., is *Loew's Seventh Avenue Theatre*; it contains among other decorations a mural painting by *Harry Stoner* (1880). Just W. of 7th ave. is *Keith's Harlem Opera House*, which a generation ago was the most important of the uptown theatres. For many years it was the halting place of theatrical companies starting "on the road," after a successful run on Broadway, and many frugal New Yorkers bided their time until they could see the latest popular success at practically half price. For the last few years, however, it has been given over chiefly to moving pictures.

West of St. Nicholas Ave. is the *West End Theatre*, which for a while succeeded the Harlem Opera House as the first stopping place of road companies. For the last year or two it has been closed most of the time. One Hundred and Twenty-fifth st. now crosses Manhattan Ave. Two blocks S. is *Hancock Square*, in which is a bronze portrait bust of Winfield Scott Hancock, by *James W. H. McDonald*, sculptor.

Continuing W. past Morningside ave. the trolley tracks and main line of traffic branch diagonally to the N., on Manhattan ave., passing beneath the Subway Viaduct (at Broadway), and the Riverside Drive Viaduct and ending at 129th St. and Fort Lee Ferry.

XII. Washington Heights (Northern Manhattan Island—Southern Section)

(From 130th Street to 160th Street)

North of Grant's Tomb (p. 253) and the Claremont (p. 254) the ground drops abruptly into Manhattan Valley. This dip is crossed by the Riverside Drive Viaduct and the Subway Viaduct. In early Dutch days this vicinity was known as Widow David's Meadow. In Revolutionary times it was called The Hollow Way and today is known locally as Manhattanville. The Battle of Harlem Heights started here and a commemorative tablet has been erected at the S. end of the Drive Viaduct by the Knickerbocker Chapter, Daughters of the Revolution. Fort Lee is directly opposite across the Hudson.

The Washington Heights section, so-called, begins at about 137th St., beyond the Manhattanville valley. It is built up with long stretches of monotonous apartment houses. The objects of special interest in this section are the College of the City of New York at 140th St. and Amsterdam Ave. and the group of buildings at 156th St. and Broadway.

Along Amsterdam Ave. are many charitable institutions. Near 129th St., just west of Amsterdam Ave., at 94 Lawrence St. is the Speyer School, a demonstration school for the practice of students at Teachers' College (p. 275) and a social settlement for the congested neighborhood.

The building, erected in 1902, was the gift of *James Speyer*, a trustee of Teachers' College. The architect was *Edgar H. Josselyn*. The building is planned for the needs of a settlement, containing, in the basement, a gymnasium with baths; on the first floor, library, reading rooms, and kindergarten; second floor, doctor's and nurse's office and classrooms; third floor, classrooms; fourth floor, work rooms and laboratories; fifth floor, living rooms for residents; roof, playground. The afternoon and evening classes include a wide range of subjects; social clubs meet here; and a fine library is available to the neighborhood.

At 129th St. and Amsterdam Ave. is the *Sheltering Arms*, incorporated in 1864, a temporary home for children betw. 6 and 10. The parents are expected to pay when able. The children attend the public schools. Supported by voluntary endowment, contributions, income from endowment and children's board. Visiting day, Saturday.

At 131st St., somewhat to the east of Amsterdam Ave., betw. Convent Ave. and St. Nicholas Ave., is the *Convent of the Sacred Heart*, one of the oldest and best known convent schools in the country. It accommodates about 300 girls.

At 131st St. and Amsterdam Ave. is the *J. Hood Wright Memorial Hospital*, with a capacity of 50 beds, and free dispensary treatment given to the worthy sick poor.

At 135 St., east of Amsterdam Ave., is the *Orphan's Home and Asylum* of the Protestant Episcopal Church, organized 1852, receiving 100 orphans and half-orphans from 3 to 8 years old.

Betw. 136th and 138th Sts., extending from Amsterdam Ave. to Broadway, is the *Hebrew Orphan Asylum*, incorporated in 1832, accommodating 1250 Hebrew orphans and half-orphans of both sexes.

From 138th to 140th sts. on Amsterdam ave. is the **College of the City of New York* (commonly known simply as "City College") (Broadway subway to 137th St., walk 1 block E. and 1 block N.; surface cars on Amsterdam Ave. or on Broadway to 138th st., walk 1 block E.), founded 1847 as the Free Academy. It is part of the public educational system of the City of New York, with free tuition, and is the largest school under municipal control in the world. It has about 7000 students and 235 instructors, and costs about \$250,000 a year for its maintenance.

The buildings cost about \$4,000,000. They were designed by *George B. Post* and are on a fine example of bold and vigorous collegiate Gothic. The architect was unusually successful in adapting mediæval design to the practical requirements of a modern school. The black rock quarried from the hill was used for building material in combination with terra-cotta. The main building, facing N. E. on St. Nicholas Terrace, is impressive in its huge segmental sweep of front, its square tower and tall buttressed flanks. It contains a well-proportioned *Assembly Hall*, 175 ft. by 90 ft., with a large mural painting, "Graduation," by *E. H. Blashfield*. The bell in the tower weighs $3\frac{1}{2}$ tons. The *Historical Museum* contains a collection of rare prints and maps of old New York. A tablet erected by the Sons of the Revolution commemorates the battle of Harlem Heights. The library contains 25,000 volumes. The *Chemical Laboratories* are especially complete in equipment. The arrangement of the tower of the *Power House* is excellently harmonized with the general design by being projected from the wall and being incorporated at the base in an entrance porch. Each of the minor buildings has its distinguishing features, all in harmony with the general scheme. The block southeast of the college grounds has recently been purchased by an admirer of the college and presented to the city for an *Athletic Field for the students*.

On the W. side of this section, on BROADWAY, the *Montefiore Home* formerly extended from 138th to 139th Sts. It has recently removed to Gun Hill Road, near Jerome Ave., Bronx (p. 388).

Betw. 150th and 151st, is one of the city buildings of the *Hebrew Sheltering Guardian Society*. The Reception House is at 507 W. 155th St. The society admits Jewish orphans, half-orphans and destitute children, both sexes, from 7 to

10 years old. About a thousand children are in the Pleasantville Colony, New York, under self-government.

At 147th st., in the park space, is a *tablet* erected by the Washington Heights Chapter, Daughters of the American Revolution, marking *American Intrenchment No. 1*, constructed across the Heights, Sept., 1776, used in the fight with the British frigates, Sunday, Oct. 27, 1776, and again in defense of the Heights, Nov. 16, 1776.

At 152nd st. and Riverside Drive, one block W. of Broadway, in the *Kiosk* or *Pergola*, is a *tablet* erected, in 1912, to the memory of the U. S. sailors of the *New Hampshire*, drowned in the Hudson in 1909.

From 153rd to 155th, from Amsterdam to Riverside Drive, cut by Broadway, is Trinity Church Cemetery (Pl. XI—A6) opened 1843. The gates are open from 8 a. m. to 6 p. m.

Among its many graves, that of most general interest is where Audubon the naturalist is interred. It is visible through the 155th St. gateway.

The grave is marked by a monument, consisting of a lofty brown-stone cross resting on a pedestal of gray limestone, erected in 1893 by subscriptions raised by the New York Academy of Science. On the north side of the pedestal is a sculptural portrait of the naturalist in low relief.

Besides the grave of Audubon, the East Division contains: Dean E. A. Hoffman (Lot Nos. 19-20); Gen. Striker (Lot No. 40); Mayor Fernando Wood (Lot No. 217). Western Division: Gen. John A. Dix, remembered for his historic phrase, "If any man attempts to haul down the American flag, shoot him on the spot" (Lot No. 477A); also his son, Rev. Morgan Dix, for many years Rector of Trinity Church; Philip Livingston, one of the signers of the Declaration of Independence (Lot No. 796); Clement C. Moore, who wrote "The Night Before Christmas" (Lot No. 1168); Bishop Wainwright (Lot Nos. 557-80); Col. John Jacob Astor (Lot No. 827); Madame Jumel (Lot No. 498; her first husband is said to be interred in St. Patrick's Churchyard, Mott St.)

The N. W. cor. of the Eastern division is occupied by the **Chapel of the Intercession* (Trinity Parish), an English Gothic edifice of trap rock, erected in 1914 from designs by *Cram, Goodhue and Ferguson*.

The first chapel of this name was founded by the Audubons and Morewoods and stood at the cor. of Audubon Ave. and 154th St. The second structure occupied the site of the present or third building. The present group includes (on the east) the *Trinity Cemetery Parish House*, containing a great play-room, or gymnasium, a billiard-room, reading and entertainment rooms, a cooking school, etc. Upstairs is the Sunday school hall, with a capacity of 800 pupils.

Notable among the decorations of the Chapel is the fine seated figure of Christ, in the tympanum (by *Lowrie*, who also did all the other important figures). At the eastern end the vaulted ceiling is blue, studded with golden stars, emblematic of the Heavenly Kingdom. In the center are three stars of the greatest magnitude, representing the Trinity. The smaller stars contain emblems of the Archangels—Michael, Raphael, Gabriel and Uriel—and of the Evangelists—Matthew,

Mark, Luke and John. (*Thomas Bull*, artist.) On the south side is the *Morning Chapel*, recalling in design the chantries of Winchester and Ely, England. The mural painting above the altar, representing the Visitation of the Magi, is by *Taber Sears*.

A bronze tablet, by *Charles R. Lamb*, was placed in the wall of the Parish House in 1915, to make the site of the redoubt of the American army erected during the Revolutionary War.

155th st. was the extreme northerly limit of the plan of the city in 1807.

At Broadway, between 155th and 156th sts., in Audubon Park, is a highly important and architecturally attractive group of four buildings: *The American Geographical Society*, *The Hispanic Society of America*, *The American Numismatic Society*, and the Spanish church of *Our Lady of Hope*. To these will soon be added, in the S. E. cor. of the grounds, a fifth building already in the course of erection, and incorporated as *The Museum of the American Indian* (Heye Foundation). The architect of all these buildings is *Charles P. Huntington*.

The **American Geographical Society* building (adm. free; 9:00 a. m., 5:00 p. m.) contains a permanent exhibition of ancient maps and globes, temporary exhibitions of current interest and an extensive library of geographical literature. The latter includes 45,000 books, 40,000 maps in sheets, and hundreds of atlases, ancient and modern. The library is available to accredited students for reference. Apply at the desk for a card.

In the main exhibition room, near the entrance, are two full-length portraits: 1. Paul Belloni du Chaillu, presented by the artist, *Mrs. C. de Cossé Conger*; 2. Henry M. Stanley, presented by *Señor Angel Ortez*. Near-by, under glass, hangs the Map used by Von Humboldt in exploring South America in 1798. It contains his autograph. Elsewhere on the walls are numerous facsimiles of ancient maps, that have been issued from time to time, either by the American Geographical Society or the Hispanic Society.

History: The American Geographical Society was founded in 1852, and formerly located at No. 15 W. 81st St. Its early presidents include the following distinguished men: 1. *George Bancroft*; 2. *Dr. Franklin L. Hawks*, who accompanied Commodore Perry to Japan; 3. *Henry Grinnell*; 4. *Chief Justice Charles P. Daly*; 5. *Hon. Seth Low*; 6. *Robert E. Peary*.

The building of the *HISPANIC SOCIETY OF AMERICA is situated on the 155th side of the grounds, about 200 ft. W. of Broadway. The main façade, which faces the N., consists of engaged Ionic columns, cornice and parapet, with a projecting entrance portico, surmounted by a pediment. When completed it will be 200 ft. long. The material of the building is Indiana limestone, steel, brick and terra-cotta. No wood has

been employed, the purpose being to make the structure absolutely fireproof. The frieze of both the front and rear façades is engraved with the names of Columbus, Cervantes, Camoens, Loyola and other famous men of the Hispanic races.

The Society was founded in May, 1904, and, according to its constitution, its chief purposes are: 1. The establishment of a free public library, museum and educational centre; 2. Advancement of the study of the Spanish and Portuguese languages, literature and history, and advancement of the study of the countries wherein Spanish and Portuguese are or have been spoken languages; 3. To promote the public welfare by actively advancing learning, and providing means for encouraging and carrying on the before-mentioned work within the State of New York; also by issuing publications from time to time, and by otherwise doing such things as may be necessary fully to accomplish its work.

In other words, the Hispanic Society is not to be regarded primarily as a Museum or as a Special Reference Library but as an institution which, while including those and other purposes, aims in its broadest sense to create a center for the stimulation of interest and dissemination of knowledge of all kinds regarding Spain, Portugal and Latin America.

THE LIBRARY is open from 10 a. m. to 5 p. m. daily, Sundays and holidays excepted. It is strictly a reference library, and no one under any circumstances can remove books, maps or other material for outside use. The privileges of the library are, in theory, limited to holders of cards that have been issued by the Librarian upon personal or written application and after endorsement by a responsible introducer; practically, however, the library is quite free; and any visitor of satisfactory appearance and manners will be admitted without question, and, furthermore, will receive most courteous treatment and efficient aid.

The collection of books contained in the library numbers about 90,000, having almost doubled within the last eight years. It is especially rich in: 1. Works relating to Spain and her colonies, and also to all lands which in the past were owned by Spain or Portugal; 2. Works bearing upon the early history and discovery of America (in many languages); 3. A full and complete collection of the leading Spanish poets; 4. An extensive collection of Spanish bibliography. Special emphasis should be laid upon the fact that this library is unique in the completeness of its collections of the leading Spanish classics. It claims, for instance, to possess a copy of every known edition of *Don Quixote*. From time to time the Society announces special public exhibits of books after the manner of exhibits shown in the New York Public Library; but with this distinction, that while those held in the Public Library are largely loan exhibits, those of the Hispanic Society are drawn exclusively from their own stacks.

Upon entering the building, the visitor finds himself in a square and somewhat dimly lighted vestibule. On R. and L. stairs ascend to the floor above, containing the gallery of classic paintings. Beyond the stairs, on L., is the private office of the Acting Manager; on R., a small room formerly

used by readers until the completion, in 1915, of the spacious and well-lighted reading room adjoining the Museum on the W. Directly facing the entrance is the doorway of the Museum. To the R. of it, on the vestibule wall is a bronze bas-relief of the late Collis P. Huntington, father of the founder, to whose memory the building is dedicated (*Bela Pratt*,* sculptor); on the L., very badly lighted, a splendid *painting of the Crucifixion, by *Jimenez Aranda*, "Consummatum est."

Passing through the door, we enter the Exhibition Room, a spacious chamber, 98 ft. in length by 40 ft. in width, and 35 ft. in height, completely surrounded by a balcony and lighted by skylights. The architecture of the room is Spanish Renaissance; and the visitor should note that on the keystone of each arch supporting the balcony is an escutcheon bearing the arms of one of the Provinces of Spain.

The original purpose of the collections contained in the Museum was to furnish for the use of special investigators in the library concrete examples of the arts and crafts of Spain at various epochs. The collection, however, rapidly outgrew the original design, and has deservedly taken its place as one of the foremost art exhibits in New York. The collection proper includes: paintings; wood-carving; silver-work; ironwork; Neolithic pottery; Phœnician, Roman and Arabic carving, sculpture and pottery; objects of domestic use; Hispano-Moresque metallic glazed pottery, etc.; Buen Retiro, Alcora and Talavera ware; glazed tiles (*azulejos*); Roman mosaics; a large collection of Spanish incunabula; some Latin and Hebrew manuscripts and manuscripts of George Borrow and of Robert Southey.

In the gallery to the east of the reading room are marble tombs of Gothic and Renaissance ecclesiastical sculpture.

The *collection of paintings, though small, is one that no visitor to New York can afford to overlook. Special mention should be made of the *Sorollas'*.

In the Gallery. North Wall: 1. *Juan de Valés Leal* (1630-91), *Via Crucis*; 2-8. *Spanish Primitives*, Panels of an Altar Piece; 9-11. *Spanish Primitives* (9. St. Gregory Enthroned; 10. Altar Piece in Six Panels; 11. St. Gregory Saying Mass); 12. *Juan Antonio Escalante* (1630-70), *The Annunciation*.

East Wall: 13-16. *El Greco* (1545-1614) (13. *Saint Jerome*; 14. *Pieta*; 15. *Christ*; 16. *Holy Family*); 17. *Francisco de Preboste* (1578-1631), *Holy Family*; 18. *Jorge Manuel Theotocopuli* (1578-1631), *Jesus in the House of Simon*; 19. *Jusepe de Ribera* (1588-1656), *The Ecstasy of Mary Magdalene*; 20. *Ribera*, *Saint Paul*; 21. *Murillo* (?), *The Child Jesus as the Good Shepherd*; 22. *Murillo* (?), *The Vision of Saint Francis*; 23. *Luis de Morales*, *Holy Family*.

South Wall: 26. *Juan Carreño de Miranda* (1614-1685), *Assumption of the Holy Virgin*; 27. *Vicente López y Portaña* (1772-1850), *Portrait of Ferdinand VII.*; 28. *Alonso Sánchez Coello* (1515-1590), *Portrait of Rudolph II., Emperor of the Holy Roman Empire*; 29. *Antonis Mor Van Dashorst* (?), *Portrait of Margaret of Austria, Duchess of Parma*; 30. *Bartolomé González* (1564-1627), *Portrait of Philip III.*; 31. *Artist Unknown*, *Portrait of Isabella of Portugal, Empress of the Holy Roman Empire and Queen of Spain*; 32. *Juan de*

Parcja (?) (1606-1670), Portrait of Don Alonzo Mora y Villalta of Malaga, Knight of Santiago; 33. *Artist Unknown*, Portrait of a Spanish Lady; 34. *School of Velázquez*, Portrait of Maria of Hungary, Empress of the Holy Roman Empire; 35. *Carreño de Miranda*, Portrait of Charles II.; 36. *Miranda* (?), Portrait of a Spanish Lady; 37. *Miranda* (?), Portrait of Philip IV.; 38. *Francisco de Zurbaran* (1598-1662), Portrait of a Carthusian Monk.

West Wall: 39. *Francisco Goya y Lucientes* (1746-1828), Sketch for Scenes of May 3, 1808; 40. *Diego Velázquez de Silva* (1599-1660), Portrait of a Cardinal (probably Camillo Pamfili); 41. *Goya*, Portrait of the Duchess of Alba; 42. *Goya*, Portrait of Don Alberto Foraster; 43. *Velázquez*, Portrait of the Count-Duke of Olivares, Prime Minister of Philip IV.; 44. *Murillo* (?), Portrait of a man; 45. *Antonis Mor Van Dashorst*, Portrait of the Duke of Alba; 46. *Rubens* (?), Portrait of Isabel de Borbon Queen of Spain; 47. *Pareja* Portrait of Don Martín de Leyva; *Velázquez*, Portrait of a Little Girl (granddaughter of the artist?).

On the main floor:

West End of room, on columns supporting balcony: 49. *Sorolla*, Portrait of His Majesty, Alfonso XIII (autographed by the King); 50. *Sorolla*, Portrait of Her Majesty, Victoria Eugenia.

West Wall: 51. *School of Carreño de Miranda*, Portrait of Charles II. when a child; 52. *Goya* (?), Portrait of a Woman; 53. *School of Murillo*, The Child Jesus with a Crown of Thorns; 54. *Murillo* (?), The Child Jesus as the Shepherd; 55. *School of Murillo*, Portrait of an Unknown Man; 56. *M. Viladrich*, Portrait of a Spanish Peasant; 57. *Viladrich*, Portrait of a Franciscan Monk; 58. *Artist Unknown*, Court Group, including Philip II.; 59. *Artist Unknown*, Portrait of a Man; 60. *Goya* (?), Portrait of a Young Girl; 61. *School of Murillo*, Saint Francis; 62. *Viladrich*, Portrait of a Man; 63. *Eugenio Lucas* (1824-70), Carníval Scene; 64. *Lucas*, Victims of War; 65. *L. Barrau*, Portrait of Don Pablo Bosch y Barrau; 66. *School of Murillo*, Portrait of a Child; 67. *Francis Lathrop*, Portrait of the Painter; 68. *Daniel Dumonstier*, Portrait of Philip III., King of Spain; 69. *School of Murillo*, Head of a Street Urchin; 70. *Francisco la Vega*, Coronation of Don Carlos Borbon as King of the Two Sicilies; 71. *Anglada Camarasa*, Charcoal Drawing; 72. *Henry Humphrey Moore*, No Rose Without a Thorn; 73. *Francisco Domingo y Marques*, Portrait of the Artist; 74-82. *Spanish Primitives*.

Modern Spanish School. This part of the collection is not hung in the ordinary way, upon the walls, but framed in a series of hinged screens which fold back into cabinets built into the south wall. Some of these cabinets are single and some double; in the former the screens are four deep, in the latter only two deep. The attendant will unlock the cabinets upon request. The cabinets, from R. to L., contains the following pictures:

First Cabinet: Screen 1. *Sorolla*, Portrait of Don Vicente Blasco Ibañez; *Sorolla*, Portrait of the Marqués de la Vega-Inclán; Screens 2-4 and rear wall: *Martin Rico* (1850-1908), Eighty Sketches.

Second Cabinet: Screen 1 (right). *A. de la Gandara*, Portrait of Madame Y.; (reverse) *R. Madrazo*, Morel Fatio; *A. Weir*, Francis Lathrop; *Sonza Pinto*, An Interior; *Madrazo*, Recuerda de la Capilla de Seville; Screen 2. *Madrazo*, Henry Vignaud; *Madrazo*, R. Foulché Delbosc; *Madrazo*, Bartolomé Mitre; *Fortuny*, Portrait, copied from Original by *Goya*; (Reverse) *F. Domingo*, Portrait of Artist's Mother; *Emilio Sala*, A Woman; *F. Domingo*, The Studio of *Goya*; *Domingo*, Notables; *Domingo*, A Sketch; *Sala*, Four studies. Screen 1 (left), *A. de Beruete*, Landscape; Palette of *Emilio Sala*; *Sala*, Portrait of Ramón de Campoamor; Screen 2. *A. de Beruete* (1846-1912), Segovia,

from the Boceguillas Road; *Beruete*, Bridge of Alcántara; *Beruete*, View of the Guadarama Mountains; (reverse) *Fortuny*, Six Paintings; Rear Wall: *Ignacia Zuloaga* (1870-), Family of a Gypsy Bull Fighter; *Zuloaga*, Portrait of the Artist; *Pedro Ríbera*, Portrait of the Artist.

Third Cabinet: Screen 1. Illuminated Royal Charter, 1283; Illuminated Royal Charter, 1385; Screens 2-4. *Sorolla*, Sketches for the Painting of Columbus. Rear Wall: *Sorolla*, Portrait of Don Aureliano de Beruete; *Sorolla*, Portrait of Don Marcelina Menendez y Pelayo.

Fourth Cabinet: Screen 1. (right). *Sorolla*, Maria and her Grandmother; *Sorolla*, Portrait of Benito Pérez Galdós; (reverse) *Sorolla*, The Peppers; *Sorolla*, Don Raimundo de Madrazo; Screen 2. *Sorolla*, Señora de Sorolla; (reverse) *Sorolla*, Rocks of the Cape, Jávea; *Sorolla*, Cathedral and Gate of Santa Maria, Burgos; Screen 1 (left). *Sorolla*, Portrait of the Painter; *Sorolla*, Portrait of José Echegaray; (reverse) *Sorolla*, Antoine Garcia; *Sorolla*, Chandler Robins; Screen 2. *Sorolla*, Le Duc de Loubet; *Sorolla*, José Gestoso y Pérez; *Sorolla*, Orange Garden; (reverse) *Sorolla*, José Ramón Mélida; *Sorolla*, Manuel B. Cossio; *Sorolla*, House of Greco in Toledo. Rear Wall: *Sorolla*, Leonese Peasants.

Fifth Cabinet: Screen 1. Three Ancient Maps: 1. Vesconde de Maiolo, 1512; 2. Bartolomeo Olives, 1552; 3. S. Petrus Roselli, 1468; (reverse) *Pinelli*, Portrait of José de Medrazo; *Medrazo*, Sketches; *Francisco Prudilla y Ortez*, Sketches; Screens 2-4. (*Daniel Urrabieta*) *Vierge* (1851-1904), Sketches; Screen 4 (reverse), *Frederico de Madrazo* (1815-94), Young Man; *Madrazo*, Portrait of Señor D. Pedro de Madrazo. Back Wall: *Madrazo*, S. M. Isabel, Queen of Spain; *Madrazo*, S. M. Don Francesco de Asis, King of Spain; *Madrazo*, El Hijo de Colmer, Arquitecto de Palacio; *Madrazo*, Eugenio de Ochoa; *Madrazo*, Daña Maria Cristina de Borbon, wife of Ferdinand VIII. and mother of Isobel II.; Portrait of Federico de Madrazo, by his Father.

Sixth and Seventh Cabinets at present contain no paintings. They are occupied by old manuscripts and documents, chasubles and processional banners; also an interesting collection of Spanish lace.

The *AMERICAN NUMISMATIC SOCIETY (adm. free; 10 a. m.—5 p. m.; Sundays 1 p. m.—5 p. m.) Permanent exhibition and temporary exhibits of current interest.

Floor: wall cases contain specimens of contemporary medallic art, arranged according to artists and nationalities. Swinging cases at the four columns contain: S. W. column: *British war medals* and honorary orders, including *Order of the Star*, the *Garter*, the *Bath*, the *Victoria Cross*, etc. S. E. column: French decorations, including the pre-Revolutionary orders of *St. Louis*, of *Merit*, of the *Holy Ghost*, several medals relating to the French Revolution, the badge worn by members of the *National Assembly*, and other later orders. This case also contains German decorations, Holland, Belgium, Danish, Norwegian and Swedish. N. E. column case contains *Papal orders, decorations* from Spain, Portugal, Russia, Balkan States, Turkey, African States, China, Japan, Persia, etc. N. W. column case is devoted to *American medals and insignia: Congressional Medal of Honor for Army and Navy, Good Conduct and Service Medal, Civil War medals* awarded by states and cities, *Mexican war medals, Spanish War medals* and the insignia of the various hereditary societies, *Society of the Cincinnati*, and all the *Revolutionary and Colonial societies*. The floor cases contain specimens of early shell money, Chinese paper money as early as 1368, early types of money preceding coins, etc. The balcony contains collections of coins of all nations, from the earliest Greek, some 600 B.C., to the present time. All exhibits are clearly labeled.

The Society issued in 1909 a noteworthy *Hudson-Fulton Medal* (designed by *Emil Fuchs*), distributed, in gold, to the heads of the eight foreign nations which sent war vessels to the Hudson-Fulton Celebration; and in silver and bronze to guests, both foreign and native.

On 156th st. a half-block from Broadway is the *Spanish ROMAN CATHOLIC CHURCH OF OUR LADY OF ESPERANZA, standing on an elevation.

A charming structure, in adapted Italian renaissance order of architecture, designed, like the rest of the group, by Charles P. Huntington. The windows and rich interior decorations are by *Caryl Coleman*. At the entrance are two windows, one on either side, illustrating Motherhood: 1. Mary returning from Calvary, leaning on the arm of John the Beloved; 2. St. Monica, Mother of St. Augustine, in her last conversation at Ostia. The six large windows, of renaissance glass, represent respectively: 1. The Annunciation; 2. The Visitation; 3. The Nativity; 4. The Adoration; 5. The Presentation; 6. The Marriage Feast at Cana. The four windows looking into the sanctuary represent the four archangels, Michael, Gabriel, Raphael and Uriel.

The fourteen Stations of the Cross are by *Henry Day*. The high altar is of Sienna marble and mosaic. Note the Sanctuary Lamp, presented by Aphonso XIII. The two smaller chapels each contain a painting by a leading Spanish artist, one by *Sorolla*, one by *Madrado*.

At 159th st., on Broadway, is a *tablet* erected by the Mary Washington Colonial Chapter, Daughters of the American Revolution, marking the third line of entrenchments, thrown up by the American troops.

XIII. Northern Manhattan—Northern Section

(From 160th Street to Spuyten Duyvil, 225th Street)

The lower part of this section is built up with apartment houses, growing more scattered toward the north. The high, wooded land at the N. W. is Inwood Hill. The chief objects of interest are: The Jumel Mansion, the bridges crossing the Harlem river, Fort Washington Park and Isham Park.

The **Jumel Mansion* (Pl. XI—B6) is at 160th st. and Jumel Place. (Broadway subway to 157th st. walk 3 blocks N. and E. Surface cars, Third ave. Fort George line to 160th st., walk 1 block E.) W. H. Sheldon, curator. History of the house, 25c. Open free, 9 to 5 daily.

Built about 1765 by Lieutenant Roger Morris. Washington's headquarters from Sept. 14 to Oct. 19, 1776, during which time the battle of Harlem Heights took place (p. xxiii). After the fall of Fort Washington (p. xxiii) it was occupied first by the British Lieutenant-General Sir Henry Clinton and later by the Hessian commanders. After the war it became an inn and was the scene of a famous dinner given Washington and his cabinet in 1790.

Stephen Jumel, a wealthy French wine merchant, bought the place in 1810. From 1815 to 1826 he and his wife were abroad in France and the house was rented. His wife returned in 1826 and he two years later. Jumel died in 1832, and the following year his widow married Aaron Burr. The two soon separated. Mrs. Jumel was eccentric, and during the later part of her life undoubtedly unreliable in her stories of high life. To her vivid imagination are due the many legends of the Bonapartes which cluster about this house. After her death

the house was occupied by a niece, who married Nelson Chase. The married life of this couple was in reality a sordid enough affair, and the romantic stories of litterateurs and wits entertained by them seem to be as untrue as those of Mrs. Jumel's time. Unauthenticated legend has it that Halleck wrote here his "Marco Bozzaris"—the very rock on which he composed is pointed out. After the death of the Chases, the house changed hands several times and was finally purchased by the city for \$235,000. It is now a museum under the Washington Headquarters Association of New York and the Society of the Daughters of the American Revolution.

The Court Martial Room (called by Mrs. Jumel the Council Chamber) at the rear of the first floor is furnished in charming old mahogany. With this room is connected the legend of the sachems of the five Iroquis nations who offered their allegiance to Washington. The *Guard Room*, first floor, L., contains a rare collection of Revolutionary objects dug up in the neighborhood by *Reginald Pelham Bolton*, and *Mr. Calver*. The *Dining Room*, first floor, R., contains the famous *William Lanier Washington Collection* of Washingtoniana. Mr. Washington is a descendant of Gen. Washington's brother. Miniatures of his ancestors are in the collection. The *Tea Room*, first floor, front L., contains antiques. On the second floor, in the *Hall*, is a copy of the Colonial flag used by Washington the two and a half years preceding the making of Betsy Ross's flag. It is the English flag with red and white stripe substituted for the English plain red. In a case in the front of the hall is a small flag made by Betsy Ross's granddaughter. The same case contains a British army blanket. In the *Burr Room*, second floor, front, W., is an old Southier's map showing the house. In the *Lafayette Room*, second floor, W., is one of the famous Lafayette gloves. *Washington's Bedroom and Office* contains relics. On the *third floor* are three interesting rooms arranged to show the processes of candle-dripping, spinning, and quilting. In the grounds at the rear is the ELEVENTH MILESTONE originally at 170th st. and Broadway.

Twelve bridges cross the *Harlem river*, *Spuyten Duyvil Creek* and *Harlem Ship Canal*. From S. to N. they are: WILLIS AVE. BRIDGE, from First ave. and 125th st. in Manhattan, to Willis ave. and 134th st. with second approach from 133d st. and Brown Place in the Bronx. ELEVATED RAILROAD BRIDGE (Pl. XI—C7) from Second ave. and 129th st. to Lincoln ave.; footpassage and railroad only. THIRD AVE. BRIDGE (Pl. XI—C7) from Third ave. and 129th st., with second entrance from 130th st. and Lexington ave. to 3rd ave. and 136th st. NEW YORK CENTRAL R. R. BRIDGE (Pl. XI—C7) from Park ave. and 133d st. to Park ave. and 138th st.; railroad only. PUTNAM RAILROAD BRIDGE (Pl. XI—B6) from 8th ave. and 157th st. to Sedgwick ave. and 161st st.; foot passage as well as railroad. Next to the north is the MADISON AVE. BRIDGE (Pl. XI—B7) from Madison a. e. and 137th st. to Cromwell ave. and 138th st., with entrance also from 138th st. and 5th ave. 145TH ST. BRIDGE or LENOX AVE. BRIDGE, from Lenox ave. and 145th st. to Exterior st. and 149th st.; MCCOMB'S DAM BRIDGE or CENTRAL BRIDGE (Pl. XI—B6) from St. Nicholas ave. and 155th st. to Jerome ave. and 162d st., with another approach from 161st st. and Cromwell ave.

(6th or 9th ave. el. to 155th st. Change to Ogden ave. surface cars, which cross Central Bridge, proceed north and cross back to Manhattan by Washington Bridge. To visit High Bridge take Amsterdam ave. surface car south from Washington Bridge. The bridge has viaduct approaches from each side. The name comes from the old McComb's Dam which crossed the river near this point (Pl. XI—B5).

The SPEEDWAY, reached fr. the 155th st. Viaduct, starts here and runs north 3 miles, with 95 ft. width of roadway and a total width including sidewalks of from 125 ft. to 150 ft. Nearly 5 years were spent in its construction, and it cost the city \$3,000,000. Fast horses are exercised here, and fine specimens of both trotters and pacers can be observed.

*HIGH BRIDGE (Pl. XI—B5) most easily reached by 3d and Amsterdam ave. surface cars to 172d st., from near Amsterdam ave. and about 174th st. (not cut through) to Aqueduct ave. and 170th st.; foot passage only. This granite bridge 1460 ft. long, of 13 arches, carries the pipes of the first Croton Aqueduct, roofed over to form a foot bridge, 116 ft. above the river. It was built in 1842.

HIGH BRIDGE PARK (Pl. XI—B5) continued in Fort George Park, extends along the Manhattan side of the river above the Speedway from about 160th st. to Dyckman st. At the Manhattan approach to High Bridge is the RESERVOIR and WATER TOWER. From the east terrace of the Reservoir one obtains a fine *View of the Bronx. The upper gallery of the Water Tower is 404 ft. above the river. Permission to ascend must be obtained from the office of the Water Commissioner in the Municipal Building.

N. W. of the Putnam Railroad Bridge on the Manhattan side are the POLO and BASEBALL GROUNDS.

*WASHINGTON BRIDGE (Pl. XI—B5), from Amsterdam ave. and 181st st., to Aqueduct ave. and 172d st., (reached by Broadway subway to 181st st., walk E. 1½ blocks; Third and Amsterdam ave. surface cars from Park Row; 6th or 9th ave. elevated to 155th st., thence by Washington Bridge surface cars. The two latter routes passing through the Bronx, approaching the bridge from the Bronx side.

This is a beautiful cantilever bridge, 2,399 ft. long and 86 ft. wide. Each of the two steel arches has a span of 510 ft and a height of 135 ft. The cost was \$2,700,000. At the west end of the bridge, Amsterdam ave., betw. 181st and 182d st., is a fountain and memorial tablet erected in memory of Andrew Jackson by the National Society, U. S., Daughters of 1812.

The remaining bridges are less impressive: UNIVERSITY HEIGHTS BRIDGE OF FORDHAM BRIDGE (Pl. XI—B3), from

W. 207th st., to 184th st. FARMERS' BRIDGE, DYCKMAN FREE, or QUEEN'S BRIDGE (Pl. XI—B3), across Spuyten Duyvil Creek from 223d st., West Kingsbridge Road. Built first in 1759 to avoid the tolls at King's Bridge. Destroyed by retreating American forces in 1776, rebuilt by Hessians, again destroyed in 1778. Later rebuilt. KING'S BRIDGE (Pl. XI—B22), across Spuyten Duyvil Creek at Broadway and 230th st., established by Royal Grant of William and Mary to Frederick Philipse in 1603. First built 20 yds. to the east. Rebuilt on present side in 1713. Destroyed after Washington's retreat 1776, rebuilt by Hessians, abandoned by Hessians and rebuilt as pontoon bridge to the west. Rebuilt on present site after the Revolution. FOOT BRIDGE (Pl. XI—B2), across Spuyten Duyvil Creek just west of King's Bridge; foot passage only. HARLEM SHIP CANAL BRIDGE (Pl. XI—B3), across Harlem Ship Canal at Broadway and 221st st. The subway crosses here. SPUYTEN DUUVIL BRIDGE (Pl. XI—A3), where the Harlem Ship Canal joins the Hudson River is a railroad bridge. Here a fine *Memorial Bridge* is planned.

Leaving the Harlem River side of the island and going north along the westerly section there are several points of minor interest: At 163d st. and Fort Washington ave., is the *New York Institution for the Instruction of the Deaf and Dumb*, founded in 1870. DeWitt Clinton was its first president. 4554 have been enrolled between its founding and 1913. It accommodates 500 pupils.

The school is free to all deaf children, of both sexes, over 5 years, living in the state, regardless of their parents' circumstances. Children from other states are charged tuition. Lip-reading and articulation are taught. The course of study is equivalent to that of common schools and academies, with mechanical trade teaching and cooking for both boys and girls. Gymnasium instruction is provided. The boys are given military drill. Supported by state, counties, and voluntary contributions.

At 165th st. and Broadway is *Audubon Theatre* (Pl. XI—B5), with a seating capacity of 2,300.

At 168th st. and Fort Washington ave. is the *Armory of the 22nd Regiment* (Pl. XI—B5).

FORT WASHINGTON PARK (Pl. XI—A5) lies betw. Riverside Drive and the Hudson from 171st st. (not cut through) to 181st st. (Broadway subway to 181st st., walk E. to Riverside Drive and S. to park entrance.) This height is the highest land on the island, being 270 ft. above tide water. The three forts, Fort Washington, Fort Tryon and Fort George, with parallel lines of entrenchments stretching across the island, formed the Revolutionary defences of this part of Manhattan. All 3 forts were taken by the British, Nov. 16, 1776. A

boulder monument on the height in the park, erected by the Fort Washington Chapter, Daughters of the American Revolution, marks a redoubt well preserved. The peninsula, now called *Fort Washington Point*, was formerly *Jeffrey's Hook*. Ships were sunk in the river here to impede the progress of the British. Directly across the river was *Fort Lee*, which could be reached by boat. *Fort George* to the E. was connected by a road.

After Washington's withdrawal to White Plains, following the Battle of Harlem Heights (p. 255), the Hessians attacked Fort Washington, containing a garrison of 3,000 men and officers. The fort surrendered after a fiercely fought battle. Numerous Revolutionary relics have been dug up from 181st to 187th sts.

To the S., at 179th st. and Fort Washington ave., is *Holyrood Protestant Church*, containing a *tablet* erected by the Mary Washington Colonial Chapter, Daughters of the American Revolution, in commemoration of *Margaret Corbin*, who took her husband's place in the battle when he was wounded.

To the N. of 181st st., in Bennett st., was *Death Gap*, a strategic point in the battle, where the Americans hurled down boulders upon the ascending enemies.

At 183rd st. and Fort Washington ave. is a marble seat and tablet erected by James Gordon Bennett under the auspices of the Empire State Society, Sons of the American Revolution, and the American Scenic and Historic Preservation Society, marking the exact site of Fort Washington. Traces of the earthworks are visible.

To the north is the estate of C. K. G. Billings, with its large house and beautiful grounds. The house lies betw. Fort Washington and Riverside Drive. The stables are on the east side of the ave. The smaller brown stone house, built like a castle, near the stables was built in 1864 by Wm. Alexander Richards, later occupied by Wm. M. Tweed, and afterward by W. L. Libbey, the partner of A. T. Stewart. It is now a part of the Billings estate. To the north of the Billings house is the site of Fort Tryon. A tablet, set in the rock at the side of the north entrance, visible from the street, was erected by Mr. Billings under the auspices of the American Scenic and Historic Preservation Society. Heavy fighting took place at this spot.

To the N., near the end of the ave., is the *Abbey Inn* (Pl. XI—A4) on the height. The ave. curves about here, offering a fine *View of Inwood.

The *Entrance to the Subway* at 190th st. and Broadway differs from the others. The subway runs under St. Nicholas ave. to the east, at the level of Broadway, which traverses the lower slope of the elevation. The station was reached by tunnelling from Broadway under the hill, forming an underground street.

At 190th st. and Amsterdam ave., to the W. of Broadway, is the *Isabella Heimath*, "For the gratuitous care of aged persons, chronic invalids, and convalescents," without distinction of sex, creed, or nationality, males over 65 and females over 60, established by Oswald Ottendorfer, for many years owner and editor of the *New-Yorker Staats-Zeitung*. The home has 172 beds.

FORT GEORGE AMUSEMENT PARK (Pl. XI—B4) (Broadway subway to 190th st., walk up Fort George ave. at rear of Park;

or, surface cars marked "Fort George," every 2nd car on the 3rd and Amsterdam ave. line running from Post Office through Park Row to Bowery, to 3d ave., to 125th st., to Manhattan st., to Amsterdam ave., to 195th st.) is on the site of the Revolutionary fortification. The casino stands on the site of the old fort. After the surrender to the British in the attack on Fort Washington, it became a British camp and was occupied by British and Hessians from 1777 to 1783 under the name of Camp of Laurel Hill. The park now contains merry-go-rounds, wheels, scenic railways, and shows. Fine views can be obtained from here. To the east, the Harlem river, with its bridges (pp. 331-33) and the Bronx; northeast, Marble Hill; north, the upper part of Manhattan Island with Marble Hill, and Inwood; west, Forts Tryon and Washington.

ISHAM PARK (Pl. XI—B₃) is reached by the Broadway subway to Dyckman st. Walk back down Broadway the distance of about two blocks, passing on the R. the *Marble Arch* erected in recent years as an entrance to *Marble House* on the hill behind. This large, ungainly structure was built by Mr. Seaman, a builder.

At 215th st. a double flight of *Stairs* with lights has been erected, connecting the lower and upper levels.

The *Twelfth Mile Stone* has been built into the wall at the entrance to Isham Park. The entrance is exceedingly modest. A small brick lodge on the bank marks it. There is at present no carriage or motor entrance. The house is about 80 years old, of no particular beauty, but set in the midst of a charming lawn, with a delightful view of Inwood Hill and the Hudson at the mouth of the Ship Canal. Tea may be obtained, served on the veranda. From the front one sees in the Bronx, from N. to S., the Catholic Orphan Asylum (p. 362); Webb Shipbuilders' Academy (p. 362); and New York University. Later the house will be furnished as a museum by some of the antiquarian societies. A pleasant family garden is kept up. The spot is historically connected with Indians. It was a haunt of the Weck-quas-keeks, and many Indian relics which have been disintered will be on exhibition in the house. The land was first owned by *Tobias Teunissen*, a Dutchman, who was killed by the Indians in 1665 and his family carried into captivity. The Hessian army moved over the Park in the attack on Fort Washington. The land and residence were purchased by *William B. Isham* in 1862. In 1911 the house with six acres was given to the city for a Park by *Mrs. Julia Isham Taylor* in memory of her father. The next year, *Miss Flora E. Isham* added several acres to safeguard the views.

An interesting side trip may be made to the *Cold Springs* or *Spouting Spring*, which is supposed to have given the name to Spuyten Duyvil Creek. It may be most conveniently reached by continuing down Broadway S. of Isham Pk. passing at Hawthorne Ave. the old Dyckman house, the second (or perhaps third), residence of one of the leading local families, whose name is preserved in Dyckman St. This house dating from 1787 is considered a typical specimen of the

colonial farm dwellings in northern Manhattan. It has recently been repaired. Note especially the old chimney on the S. side.

At Academy St. we turn W. to Seaman Ave., where in 1907 some excavations in a market-garden, unearthed the buttons of several British regiments, as well as Indian graves, weapons and stone implements, proving that this spot was successively an Indian village and a British camp. The spot lies in the triangle formed by Seaman and Prescott Aves. Turning N. on the latter some 150 ft. we reach on the W. a steep woodland path ascending in a zig-zag line. It leads through woods, over the hill and down into a valley, known as the Clove, thence northward along the shore of Spuyten Duyvil Creek. Here we reach a clearing, in the midst of which is the one conspicuous landmark, a huge Tulip tree, $6\frac{1}{2}$ ft. in diameter, the largest on Manhattan Island. It has grown up through an ancient Indian shell-heap, as any visitor may prove to his own satisfaction by scraping the surface and noticing the lustre of unearthed fragments. Note the inscription placed on it in 1912 recording the age of the tree and history of the locality. About 200 ft. S. is an interesting Indian Rock Dwelling, supposed to have been occupied by tribes prior to their scattering by the Mohawk Indians in 1673. The relics, including pottery, tools, etc., are preserved in the Museum of Natural History, Indian Room, case 1.

THE UNITED STATES SHIP CANAL (Pl. XI—A—B₃) constructed by the government, was cut through Marble Hill at the extreme northern point of Manhattan Island on the line of two little brooks running east and west, which had been enlarged into a small canal in 1817. to make a channel from the Hudson to the Harlem River. Vessels drawing nine feet of water can pass from the Hudson to the Sound without the necessity of going around the Battery, a saving of 20 m.

The canal cuts off MARBLE HILL (Pl. XI—A₃) from the rest of Manhattan, forming a small island. This elevation is the site of the Revolutionary *Fort Prince Charles*, an earth-work begun by the Americans and completed by the Hessians after their occupation of Fort George. A flag pole at the corner of Marble Hill ave. and 228th st. marks the site of the redoubt.

THE BRONX

I. Introductory

The BOROUGH OF THE BRONX (see p. xv), like the river takes its name from Jonas Bronck who settled near Bronx kills in 1639. It includes *Spuyten Duyvil* (Pl. XI—A2) *Riverside* (Pl. XI—A1), *Kingsbridge* (Pl. XI—B2), *Mot Haven* (Pl. XI—C7), *Morrisania* (Pl. X—C5), *West Farm*, (Pl. XI—D4), *Westchester* (Pl. XI—D5), *Eastchester Fordham* (Pl. XI—B3), *Williamsbridge*, *City Island* (Pl. A—F2), and other villages which once had their own government. The Bronx is traversed by several lines of surface cars, by the Elevated Railroad (p. 33), by the Subway (p. 31), and by the New York Central and the New York New Haven & Hartford railroads (p. 38). The parks and driveways are the chief objects of interest in this section.

History. The land comprising the Borough of the Bronx was in early times inhabited by the Sewanoe tribe of the Mohican Indians; and many of the early titles acquired by settlers date back to purchases from Indian Sachems. The first white settler, Jonas Bronck, erected near the Bronx Kills in 1639, a house which he christened Emmaus, and which in 1642, was the scene of the signing of a treaty of peace with the Indian Sachems. The earliest community settled in the Bronx was Westchester Village, originally called by the Dutch Wost-Dorp, and probably dating from 1650. The site was acquired from the Indians in 1654 by Thomas Pell whose purchases comprised about 10,000 acres.

The earliest settlers were Dutch. The English soon followed, and many of their first titles were granted by Gov. Nicolls. Among them was the unfortunate Ann Hutchinson who settled near Pelham Bay in 1642 and whose family was wiped out by an Indian massacre.

The Morris family came into prominence at the time of the Revolution, their local memory being retained in that section of the Bronx known as Morrisania. Lewis Morris, one of the signers of the Declaration of Independence, attached his signature at a time when a British fleet lay in the waters just S. of his home in the lower Bronx. This Borough is full of memories of the War of Independence, the dreaded *Neutral Ground* extending from King's Bridge northward into Yonkers. The battle of Westchester Creek and the battle of Pell's Point are only two of the many engagements in this region. The later history of the Bronx is comparatively uneventful. The western portion was annexed

in 1874, and the remainder in 1895. It is estimated that the present population of the Borough is equivalent to that of the State of New Hampshire.

Topography. The Bronx is, in the main, laid out on the same checker-board plan as Manhattan, but with much less regularity. The numbering of the cross-streets continues quite regularly on the W. side up to 262d st. (near the Yonkers line). In the eastern portion the numbering and spacing are much more erratic, the northernmost street being 242d st. In many localities streets dart off at queer angles, preserving, as in the case of Greenwich Village in Manhattan, the memory of the original villages. The only one of the numbered avenues of Manhattan that is continued N. of the Harlem is 3d ave., which extends to Pelham ave., near Bronx Pk. Other important thoroughfares are the following: *Jerome Ave.*, beginning at McComb's Dam Bridge (Pl. XI—B6) and running north to the city line, passes *Jerome Park Reservoir* (1½ m. by 1 m.) with a capacity of 2,000,000 gallons, a part of the Croton Water System (Pl. XI—B2). *Westchester Ave.* runs from 3d ave., at E. 150th st., N. E. across the Bronx River, through Westchester Square, the site of Westchester Village (p. 390), across Westchester Creek to the Eastern Boulevard at Pelham Bay Park. *Boston Post Road* runs from 3d ave. at E. 164th st. N. E., through Bronx Park, through Eastchester (p. 391) to the city line. Also important is the *Southern Boulevard*, which, starting at 3d ave., runs at first nearly due E., then pursues an irregular course N. and N. W., ending at Bronx Pk. It passes through a crowded district of much activity, with many shops and places of amusement, and suggests a sort of modernized lower East Side.

Parks and Parkways. The GRAND BOULEVARD AND CONCOURSE, 180 ft. wide, uniting Manhattan and the parks in the N. part of the Bronx, begins at the corner of Mott ave. and 161st st. (Pl. XI—C6), and extends thence (4½ m.) to the *Mosholu Parkway*.

The principal parks are *Van Cortland Park* (Pl. XI—1), 1132 acres, adjoining *Woodlawn Cemetery* and connected by *Mosholu Parkway* with *Bronx Park* (Pl. XI—D3), 719 acres, which is in turn connected by *Bronx and Pelham Parkway* with the huge *Pelham Bay Park* (1755 acres), adjoining Long Island Sound, 4 m. to the E. of Bronx Park and 15 m. from the City Hall. *Crotona Park* (Pl. XI—D4), 154 acres, lies to the S. To the W. is *Claremont Park* (Pl. XI—C5), 3.8 acres, containing the stone *Zborowski Mansion*, built in 1859, now the headquarters of the Park Department.

II. From Central Bridge to Van Cortlandt Park

This section is most readily reached by 6th or 9th ave. Elevated Roads to 155th st.; change to Jerome ave. trolley across Central Bridge to 161st st. (as the distance is comparatively short a good pedestrian will find it almost as quick to walk).

Central Bridge very nearly occupies the site of the old *Macomb's Dam Bridge*, originally so called because of the nearby dam built to convert the Harlem River into a mill pond and drive the wheels of the Macomb mill at King's Bridge. In 1840 it was declared a public nuisance and was destroyed.

At 161st st. walk E. four blocks to the beginning of the *Grand Boulevard and Concourse*. Here, facing southward, stands the **Heinrich Heine Fountain**, by *Ernest Herter* (1846—).

The monument, of white marble, consists of a female figure, *Die Lorelei*, heroic size, surmounting a pillar. On three sides of the pillar are low reliefs: 1. Heine; 2. A Sphinx holding a Young Man in her arms; 3. A Young Man killing a Dragon. The pillar stands on a large marble base, ornamented with various aquatic animals. A large basin surrounds the whole group. It was presented by the German-American Societies of New York in 1900.

Just N. of the Heine Fountain is a statue of Louis J. Heintz, "to commemorate the Founding of the Progress and Prosperity of the Bronx."

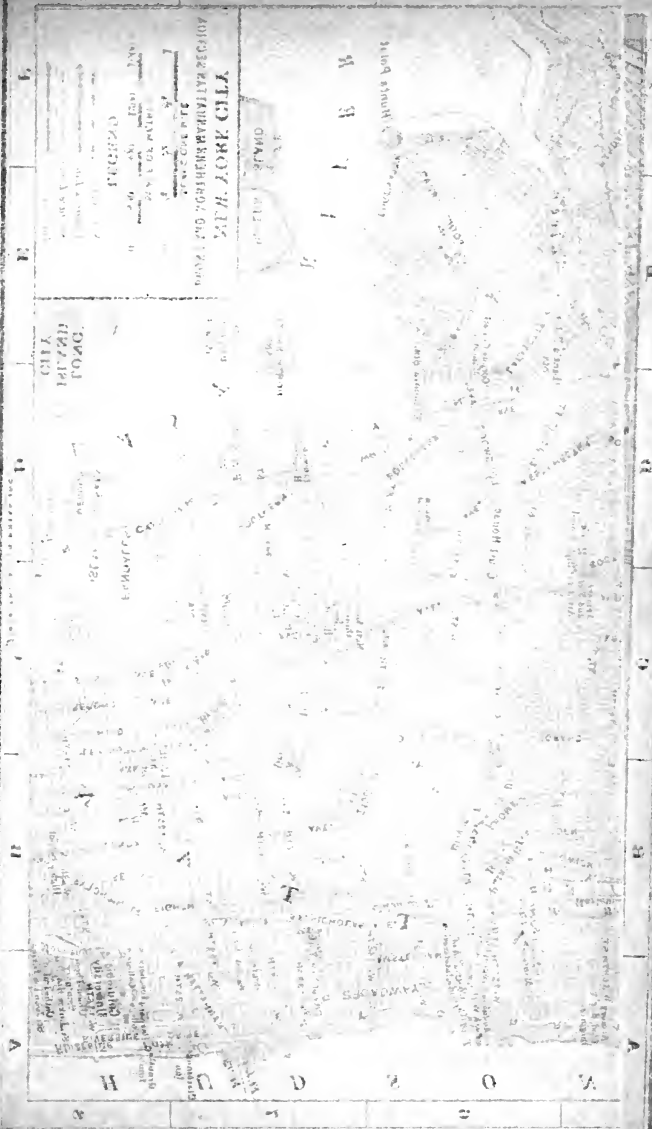
Returning to Jerome ave., either walk or take trolley N. to *Featherbed Lane*.

According to tradition, this street gets its name from an episode of the Revolution, when the Americans, surprised by the British, were rescued by the women of the vicinity, who spread featherbeds along the lane and deadened the noise of the retreat.

One block W. on Featherbed Lane, cor. of Macomb's Road, is the Townsend Poole cottage, dating from 1782. The date is affixed on the stone wall in iron figures, reading backwards. This cottage was for a time the lodging house of the Esquimaux whom Lieut. Peary brought from the far North. Continue W. to University ave. (formerly Aqueduct ave., because for part of its extent it follows the line of the old Croton aqueduct). Here a trolley may be taken northward to the New York University, removed here from Washington sq. in 1894 (Pl. XI—B4).

New York University

***New York University**, situated at University Heights, on the E. bank of the Harlem River, may be reached in a number of different ways: Broadway subway to W. 181st st. change to University ave. trolley across Washington Bridge



to corner of University Campus at University ave. and 181st st., Bronx; or, Broadway subway to 207th st., by foot across University Heights Bridge, by private path to the right, about ten minutes walk; or, by 2d or 3d ave. elevated to E. 177th st., change to trolley, to corner of University and Burnsides aves.; or, by West Farms Subway to 149th st., then by trolley to corner of University and Burnsides aves. (For down-town branch at Washington Square, see p. 175.)

The University must not be confused with the College of the City of New York (p. 344), which is an entirely separate institution, situated on the Manhattan side of the Harlem River, a couple of miles further S.

This university was founded in 1830 and was a pioneer in offering training for engineers, architects, teachers, and business men on the same basis as classical training. When in 1838 the law school was started, the idea that a lawyer could obtain his training in any other way than as clerk in an attorney's office was so novel as to cause opposition from some members of the bar. Later on the law school lapsed for a few years. A medical school was started in 1841 in connection with the university, though not brought under its full jurisdiction for many years. The faculty of the medical school secured the passage of a legislative act in 1853, legalizing the dissection of dead bodies, which up to that time had been held a felony. Although the university specialized in science, yet in the early years the majority of the graduates were ministers or lawyers. The present high status of the institution is due to *Henry Mitchell MacCracken*, Chancellor 1891-1910. Under his guidance the schools were re-organized, other schools were opened, an endowment was raised, the new home University Heights was acquired, buildings raised, the present eleven-story building on Washington Square put up, the library enlarged, and the number of students increased to over four thousand. The university now ranks twelfth in size among American universities.

The buildings on University Heights are best known from the *Hall of Fame*, a circular granite colonnade 500 ft. in length sweeping around the *Memorial Library* and its adjacent halls, the gift of Helen Gould. On bronze tablets are placed the names of great American statesmen, jurists, soldiers, scientists, septemi, teachers and authors, the names being selected, five every five years, by a committee of one hundred prominent persons. Statues of the men have been placed above the tablets in some cases. From the Hall of Fame a fine VIEW is obtained of the *Harlem River*, the heights of *Fort George*, *Fort Tryon* and *Inwood Hill*. A tablet on *Chemistry Building* commemorates "*Fort No. Eight*," while about 80 yards to the S. W. a large stone under a tree marks the exact site of the battery. *Founders' Monument* on the campus is built of material from the original building. *Gould Hall*, the dormitory, is on the E. of the campus. The campus covers about 40 A. The fraternity houses, professors' residences and private dwellings to the north form a delightful suburb.

To the N., the WEBB ACADEMY AND HOME FOR SHIP BUILDERS (Pl. XI—B3) Sedgwick ave. and 188th st., supports aged and indigent men of the United States who have worked on the hulls of ships or marine engines for such; and their lawful wives or widows; also provides gratuitous education in ship-building and marine engine building. This institution was established by the will of W. H. Webb, a shipbuilder. On the front is affixed a figurehead taken from an old bark.

The large institution beyond is the ROMAN CATHOLIC ORPHAN ASYLUM (Pl. XI—B3) at Sedgwick ave. and Kingsbridge Road. It receives orphans between 3 and 10 years of age and houses a thousand inmates. It is on the site of Revolutionary "*Fort No. Five.*"

The asylum was organized in 1817 and incorporated under its present name in 1852. It formerly occupied two entire city blocks, north of St. Patrick's Cathedral, the building allotted to boys standing on the block between 5th and Madison aves., and that for girls on the block between Madison and 4th aves.

University ave. ends at Kingsbridge Road, almost in face of the *Fordham Manor Dutch Reformed Church*, which replaces an earlier structure dating from 1706. Here took place the funeral of Virginia Poe, the wife of the poet; and here for a time she lay buried. Diagonally opposite is the *Hebrew Infant Asylum of the City of New York* (organized 1832).

This institution is "for the care of orphaned children of Jewish birth from infancy to five years of age; for those left without proper guardianship, or with a parent unable to care for them."

Continuing E. on Kingsbridge Road, we reach, at the N. W. cor. of Jerome ave., a huge armory, now almost completed (*Pilcher and Tachau*, architects). It is to be occupied by the 8th Coast Artillery, now at Park ave. and 94th st. The building, when finished will be the largest and best equipped armory in the world.

The 8th Coast Artillery has a long and praiseworthy history. It was organized in 1786, and is the oldest military organization in the United States. It served in the War of 1812, the Civil War, and the Spanish War. It performed service for the State in the Flour Riot, 1826; the Stone Cutters' Riot, 1833; the Great Fire, 1845; the Astor Place Riot, 1849; the Police Riot, 1857; the "Dead Rabbit" Riot, 1857; the Sepoy Riot, 1858; the Draft Riots, 1863; the Orange Riot, 1877; the Syracuse Railroad Riot, 1877; the Brooklyn Street Car Strike, 1895.

Further E., at the intersection of the Boulevard and Kingsbridge Road at 192d st. is Poe Park (2.3 acres) and on Kingsbridge Road, opposite the park, and directly across from the Poe memorial, is Poe Cottage where Edgar Allan Poe lived from 1846 to 1849 and where his invalid wife, Virginia, died.

It was here that several of Poe's best-known poems were written, including "Annabel Lee," "Ulalume," and "Eureka." The memorial in the park, facing the cottage, is a Bust of Poe, modeled by *Robert William Gibson* (1854—) and erected by the Bronx Society of Arts and Sciences on the centenary of the poet's birth, January 19, 1909.

The visitor may now retrace his steps to University ave. and take a north-bound University ave. car, which, after skirting the *Jerome Park Reservoir* (which occupies the site of the former famous Jerome Park Race Track), curves down hill to the W., stopping within a few minutes' walk of Van Cortlandt Park.

***Van Cortlandt Park** may also be reached directly in any of the following ways: By Broadway subway, cars marked Van Cortlandt; or 6th or 9th ave. elevated to 155th st., change to Putnam Division of N. Y. C. R. R. The park (1132 acres) is now one of the city's chief playgrounds, being supplied with motor roads, horseback roads, tennis grounds, golf links, skating, ball fields, etc. The *Van Cortlandt Mansion* near entrance from subway is now a museum (free except Thursday afternoon, when a charge of 25c is made and tea served in the Colonial kitchen). Open 10 to 5; on Sundays and holidays 2 to 5. The house is under the care of the Colonial Dames. ("Historical Sketch of the Van Cortlandt House," 25c. (not good as catalogue of its furniture); "The Story of Van Cortlandt Park," 25c.)

The house was built in 1748 by Frederick Van Cortlandt. An inscription on the wall commemorates the fact. Among the distinguished guests entertained in this house were: The Duke of Clarence (later King William IV), Rochambeau and Washington. The latter stayed over night at least twice: 1. In 1781, prior to his setting forth to Yorktown; 2. November 12, 1783, before crossing King's Bridge to enter New York. The room he occupied on the second floor is still known as the *Washington Room*. During the Revolution the headquarters of the Hessian Jaegers was situated here. One tragic scene connected with the house was the death of Captain Rowe, an officer of the Jaegers, who had been mortally wounded in an engagement in the Tippet Valley, and who died in the arms of his betrothed. Van Cortlandt Lake dates from 1700, having been formed by throwing an embankment across Tippet's brook, called by the Indians Mosholu.

The house is built of rubble stone, with brick about the windows. Above the windows are *corbels*, quaint carved faces, probably brought from Holland. Some of the window panes look like ground glass. These are the original panes, which have changed from ordinary transparent glass, and remind one of the old glass on Beacon Hill, Boston, which has turned purple in the course of time. The house has been refurnished in ancient fashion. The *Parlor*, on the right of entrance, contains a fireplace with a curious iron back-piece representing the fall of Adam and Eve. The *Dining Room* across the hall contains a fireplace surrounded by blue tiles brought from Holland, much pewter and oak furniture. The *Rear Room* is used for temporary exhibits. In the *Kitchen* in the basement, notice the dresser filled with pewter, the three-cornered china closet, the settle, the flintlock gun over the fireplace, and the cooking utensils. On the

second floor, the bonnet boxes in the *Hall* over the cupboard were made by hand. The *Bedrooms* contain quaint clothes, quilts, bed-steps, spinning wheels, etc. Notice the curious cradle marked "Jacob Hopp." In the *Grounds* to the south of the house is a beautiful, formal *Dutch garden*. Directly behind the house is a statue of *Major-General Josiah Porter*, presented by the National Guard, State of New York. To the East stands a portion of wall, enclosing a small barred window from "*Sugar-house Prison*," an old warehouse formerly standing in the city in Duane street, built in 1763, and used by the British as a prison for American soldiers. It was presented by T. J. Oakley Rhineland to the Colonial Dames. The *guns* on either side were found at Fort Independence, just W. of Jerome Park Reservoir, and presented to the Colonial Dames by William O. Giles. To the north rises *Vault Hill*, where the family vault was situated. It was in this vault that the City Records of New York were hidden and preserved throughout the Revolution.

III. The Bronx: Middle Section

(From Mott Haven to Crotona Park)

This excursion, following in the main the line of 3d Ave., may be covered by a good pedestrian in about 1½ hours. It offers few points of interest to the ordinary tourist; but it should appeal to the student of modern sociological conditions, because it takes him through the heart of what is probably the most rapidly developed business and residential section to be found in any American city. (The starting point may be reached by Bronx Subway, 3d Ave. Elevated R. R. or Grand Central trains to Mott Haven.)

The visitor who crosses the Harlem River by the 3d Ave. Elevated, may look down to the E. on the extensive R. R. freight yards, formerly the site of the home of the *Jonas Bronck*, whose name the Borough bears.

Proceeding N. on 3d Ave., we reach at S. E. cor. of 136th St. a venerable wooden mansard-roofed dwelling, the *Mott Mansion*, once the home of Jordan L. Mott, founder of Mott Haven (1798-1868). It is now used as a two-tenement house. At 140th St. we turn E. two blocks to St. Ann's Ave., then S. to *St. Ann's Episcopal Church*, erected in 1840 by *Gouverneur Morris* in memory of his mother, Ann Carey Randolph of Roanoke, Va., a lineal descendant of Pocahontas.

The church is a simple specimen of English Gothic, and stands some distance back from the street. In the crypt are vaults containing the remains of many distinguished members of the family, including *Gouverneur Morris*. The *Gouverneur Morris* mansion, only lately destroyed, stood at the S. E., at Cypress Ave. and 130th St. It was from the *Morris* family that the village of *Morrisania* received its name.

Returning to 3d Ave. we reach at 146th St., the *Mott Memorial Dutch Reformed Church*, an unpretentious structure in semi-circular Gothic, erected by Jordan L. Mott about 1849. Three blocks further N., where 3d and Westchester

Aves. intersect, is the center of the Bronx theatre and shopping district; also it is the point of transfer between the Bronx Park subway and the 3d Ave. Elevated R. R. Two blocks E. on 149th St. stands the *Bronx Opera House*; N. E. on Westchester Ave. is *Keith's Royal Theatre*; one block W. on 150th St., cor. of Melrose Ave., *Keith's Bronx Theatre*. On the block bounded by 3d., Westchester and Bergen Aves. and 149th St., is the extensive department store of the *Adams-Flanagan Co.*

In the triangle formed by 3d and Brook Aves. and 161st St., stands the *Bronx Court House*, of Brookville, Maine, granite, erected in 1906 from plans by *Michael J. Garvin*. Facing S. above the main entrance, is a seated female figure in granite, heroic size, symbolizing Justice; in her right hand she holds a sword, and in her left is a law-code.

Boston Road which branches N. E. at 164th St. brings us, at 166th St., to the *Morris High School*, an imposing structure of buff brick, gray lime-stone and white granite, occupying, with its adjoining playground, the entire city block bounded by 166th St., Jackson Ave., Hone St. and Boston Road.

The massive, square, Victorian tower has been much admired, and forms a landmark which can be seen for miles from many parts of the Bronx. The school contains two mural paintings by *Edward W. Deming*: 1. Gouverneur Morris addressing the 'Convention'; 2. The Treaty between the Indians and the Dutch at the House of Jonas Bronck in 1642.

At 169th St., Boston Road passes McKinley Square, in the center of which is a triangular enclosure, containing a flag-pole with tablet, in memory of the three "Martyred Presidents, Lincoln, Garfield and McKinley"; also a Civil War mortar and cannon balls and a bronze tablet commemorating the destruction of the *Maine* in Havana Harbor, Feb. 15th, 1898, the tablet being cast from metal recovered from the battle-ship.

One block N., Crotona Ave. branches off to the L., passing presently through the middle of *Crotona Park* (154½ acres), a favorite Bronx playground, containing tennis courts, croquet grounds and fields where base-ball is permitted. On the northern side is the Crotona Athletic Field, containing a grand stand. It is the property of the Board of Education, and is open to pupils of the N. Y. public schools from 9 A. M. to 6 P. M. on Sat., Sun. and Holidays; and from 3 to 6 P. M. on school days. Adjoining the N. W. cor. of the Park is the recently erected *Municipal building*.

IV. Bronx Park: The New York Zoological Park

**THE NEW YORK ZOOLOGICAL PARK (Pl. XI—D3-4), the most complete zoological park in America and one of the finest in the world, is located in Bronx Park. It is under the management of the New York Zoological Society, although the City of New York co-operates in its maintenance. The net profits from everything in the park to which a charge is attached and all admission fees, go toward the purchase of animals, by special permission from the city. The City of New York provides funds for maintenance. All other expenses are borne by the Zoological Society. It is open daily including Sundays from 9 a. m. (Nov. 1 to May 1, 10 a. m.) to half an hour before sunset. Mon. & Thurs., adults, 25 cents; children 15 cents; other days free. Reached by Bronx subway to 180th st. or 3d ave. elevated to Fordham station. An entrance is located in each corner, Boston Post Road Entrance (S. E. cor.) Crotona Entrance (S. W. cor.), Fordham Entrance (N. W. cor.), Concourse Entrance (N. E. cor) and two others on the E., Bronxdale Entrance and Buffalo Entrance. The concourse, Bronxdale and Boston Post Road entrances are open to vehicles. The latter two are on Boston Post Road, from which one has a view of the Buffalo Range. From the Concourse vehicles may reach *Baird Court*.

No vehicles are allowed in the center of the Zoo where the animals are housed. This part must be visited on foot. Wheeled chairs may be obtained at the entrances or at the *Service Building* 25 cents an hour, with attendant 50 cents. Report lost or found children or property at the Service Building. The *Rocking Stone* is a large boulder so poised as to be moved slightly by pressure on the northern angle. *Rocking Stone Restaurant* is near the bear dens. *Boat House Restaurant*, on Bronx Lake, 182nd st. and Boston Road, serves à la carte and table d'hôte Sunday and holiday evenings. *Electric Launches* make regular trips betw. the Boathouse and Bronxdale Landing; round trip, adults 10 cents, children 5 cents. Rates for three-person rowboats: round-bottomed, 35c. and flat-bottomed, 25c. per hour. "Guide book," 25c.

The first building of the New York Zoological Park was begun in 1898. The grounds contain 204 acres of land and 30 of water. The animal collection numbers 4827 mammals, birds and reptiles. The object of the society is to secure herds of American animals and flocks of American birds and place them in ranges that will reproduce their native haunts, where they will live and breed. The unusual timber growth which covers much of the Park includes oak, tulip, sweet gum, hickory, beech, sassafras, maple, wild cherry, hornbeam, dogwood, tupelo, hemlock, cedar, and other species. In 1912 the number of visitors was 1,708,455. Curator, *William T. Hornaday*.

Among the smaller animals and birds, the locations in the buildings are sometimes changed on account of new specimens, loss, change of season, and new buildings, so that while this description follows the

general arrangement, minor changes must be allowed for. No attempt is made in this brief description to record the many generous donors to the collection.

Since the greatest number of visitors enter the Park from the Boston Post Road Entrance near the Bronx Park subway terminus, the description follows a course beginning at that gate, passing soon to the W., then N. and returning S. through the center of the park. Visitors are warned not to stand close to the wire fences, as they are elastic and a charging animal is able to deal a person close by the fence a serious blow. *Feeding times* are: Lions and Tigers, 2 p. m.; Monkeys, 2:30; Wolves and Foxes, 3; Bears, 3:30.

Soon after entering, the visitor ascends a few stone steps, whereupon the path divides N. and W. Formerly there was nothing of interest on the lower path until the Antelope House was reached. Recently, however, a new building has been erected connected with ranges for the Eland (*Taurotragus oryx*); the Yak (*Poephagus grunniens*); and several of the larger birds, including the Ostrich, the Emu, the Manchurian Crane and the White-Necked Crane. It will be found more profitable, however, to turn N., passing on the L. the *Bison Range*, containing the American Bison or Buffalo (*Bos americanus*).

The Buffalo House is arranged so that visitors can walk out on the roof from the upper path and obtain a nearer view of the animals. The herd numbers about 40. The American Bison was formerly found all over the western prairies. The transcontinental railroad built in 1867 cut the animals into two herds, both of which were rapidly depleted by hunters. About 2000 buffaloes are protected in private preserves, but of the wild ones are left only about 20 in Yellowstone Park and 300 to the south of Great Slave Lake.

Two specimens of the rare and almost extinct *European Bison* (*Bos bonasus*) were acquired from a small captive herd in the forest of the Prince of Pless in Silesia, Germany. One of these still survives in the corral near the Buffalo entrance.

N. of the Bison Range is the *Lydig Memorial Arch*, designed by *Heins and La Farge*.

The gateway consists of two massive pillars, surmounted by an arch of ornamental wrought-iron work. It was erected in memory of Philip Mesier Lydig and Catherine Suydam Lydig by their daughter, Florence Lydig Sturgis, in 1903. The inscription explains that "These lands became the home of the Lydig family A. D. 1802, and by them these forests were preserved and protected until acquired by the city, A. D. 1888."

Following the path to the W. through the *Lydig Arch*,

Mountain Sheep Hill lies to the North. This piece of rock turf, with shade and rock caves, is an ideal home for the animals.

The hill is divided into six enclosures, containing usually: Suleiman Markhor; Arcal Mountain Sheep (*Ovis cycloeros*), inhabiting the mountains of northern India, Tibet, Afghanistan, Beleuchistan and southern Persia (in small-deer house in winter); the Monflon (*Ovis musimon*) or Wild Sheep of Sardinia (in small-deer houses in winter); the Persian Wild Goat; the Himalayan Tahr (*Hermitragus jemlaicus*), native to the Himalayas, but bred here in this park; the Aoudad (*Ovis tragelaphus*) or Barbary Wild Sheep, native to Northern Africa. The largest male was born here in 1902. At times the Big-horned Mountain Sheep (*Ovis canadensis*) from the Rocky Mountains, and the Burrhel (*Ovis burrhel*) from Northern India are on exhibition, but both species are delicate and do not live long in this climate.

The *Antelope House* beyond Sheep Hill, to the S. of the path, contains 24 compartments, all but one of which have their spacious yards.

One of the most interesting occupants is the Nubian or three-horned giraffe (*Giraffa camelopardalis*), which came from German East Africa. Among the antelopes, the Eland (*Taurotragus oryx*) is the most interesting. They were formerly plentiful in Rhodesia and other parts of Africa, but are now almost extinct. The house contains also the Leucoryx Antelope (*Oryx leucoryx*), from the African desert, but breeding in captivity; the Beisa Antelope (*Oryx beisa*), with straight horns; the Beatrix Antelope (*Oryx Beatrix*), a rare species from the Arabian desert; the Sable Antelope (*Hippotragus niger*), a creature of remarkable beauty; the Blessbok (*Damaliscus albifrons*), a purple and white antelope formerly common in South Africa, but now nearly extinct; the Nilgai (*Portax tragocamelus*), from central Hindustan and northern India. This house contains also specimens of the gnu: the White-tailed Gnu (*Connochaetes gnu*), formerly abundant in South Africa, and the White-bearded Gnu (*Connochaetes albijubatus*), found chiefly in German East Africa and the southern part of Uganda.

The *Small-Deer House* is beyond the antelope house to the west, with 30 compartments, which can be subdivided into 60 and 34 outside connecting corrals. This house is specially adapted to the needs of small animals, which suffer from exposure and injury when placed in the ranges.

These small animals are usually short-lived, but the house generally contains the following species: the Osceola White-tailed Deer (*Odocoileus virginianus osceola*), native to the southern part of this country the Sinaloa White-tailed Deer (*Odocoileus sinaloae*), from Mexico; the Marsh Deer (*Blastoceros paludosus*), from Brazil; the Black-faced Brocket (*Mazauma tema*), a very rare deer from South America; the Hog Deer (*Cervus porcinus*), from India, beautiful despite its name; the Molucca Deer (*Cervus moluccensis*), from East India and extremely unlike a deer; the Muntjac or Rib-faced Deer (*Cervus muntjac*), named from the bony formation-like ribs in which its horns continue across its face, and also called the Barking Deer from its curious cry; and the Musk Deer (*Moschus moschiferus*). The small antelopes are represented by the Black-Buck, or Sasin Antelope (*Antilope cervicapra*), from the central plains of Hindustan; the

Reedbuck (*Cervicapra arundinum*), from South Africa; the Common Duiker Antelope (*Cephalophus grimmi*), a very small African antelope; the Four-Horned Antelope (*Tetraceros quadricornis*), from India, with an extra pair of horns; and the Springbuck (*Antidorcas euchores*), from South Africa, named from its habit of springing into the air when running. The gazelles are represented by the Dorcas Gazelle (*Gazella dorcas*), from Arabia, and the Indian Gazelle (*Gazella benneti*), from the ravines of India. Among the unrelated groups housed here are the wild swine and the Kangaroos. The former are represented by the Red River-Hog (*Potamochoerus pencillatus*), a good-looking West African animal; the East African Wart-Hog (*Phacochoerus aethiopicus*), of unprepossessing appearance, and the Collared Peccary (*Tagassa angulatum*). The Kangaroos and Wallabies are from Australia.

The *Prairie-Dog Village* is to the north of the Small-Deer House. This animal is also called the Prairie Marmot (*Cynomys ludovicianus*), and is noted for his happy disposition. The village contains about 50 inhabitants.

The *Corral of the Mountain Goat* is beyond the Small-Deer House to the West. This Goat (*Oreamnos montanus*), called also the White Goat, or White Mountain Goat, is found on high mountains scattered from southwestern Montana to Alaska. Two of the animals exhibited were bred in the park. They properly belong on Sheep Hill, but the location is unsuited to their health.

Turning from the path we are following for a brief expedition along the shore of the *Wild Fowl Pond*, we find on our left the *Pheasants' Aviary*.

The collection includes the Amherst Pheasant (*Chrysolophus amherstiae*), with its enormously long tail, breeding well in captivity; the Golden Pheasant (*Chrysolophus pictus*), native to western and southern China, but now thriving on the western coast of America; the Silver Pheasant (*Gennaeas nyctemerus*), originally of China, but easily domesticated; the Reeves Pheasant (*Syrnaticus reevesi*), from northern China, also long-tailed; the Soemmerring Pheasant (*Phasianus soemmerringii*), called also the Copper Pheasant from Japan; the true Ring-necked pheasant (*P. torquatus*), introduced into Great Britain and the continent from southeastern Europe and Asia Minor; the Argus Pheasant (*Argusianus argus*), from the jungles of Borneo, Sumatra and the Malay Peninsula; and the Impeyn Pheasant (*Lophophorus impeyanus*), from the heights of the Himalayas. The second story of the aviary is devoted to Doves and Pigeons.

Along the edges of the *Wild-Fowl Pond* ducks and geese build their nests, lay their eggs, and raise their young.

Among the varieties are: the Mallard Duck (*Anas platyshynchos*), the drakes distinguished by the iridescent green on their heads; the Pintail Duck (*Dafla acuta*), colored soft brown and gray; the Gadwall (*Chaulelasmus strepera*), gray; the Baldpate (*Mareca americana*); the Shoveller (*Spatula clypeata*), with its huge bill; the Canvas-back (*Marila vallisneria*); the Red-Head (*M. americana*); the Lesser Scaup (*Marila affinis*); the Paradise Sheldrake (*Casarca variegata*), of Aus-

tralia; the Ruddy Sheldrake (*Casarca casarca*), light chestnut in color; the Common or Tadorna Sheldrake (*Tadorna tadorna*), and the Mandarin Duck (*Aix galericulata*).

Nearby is the *Otter Pool*, containing the American Otter (*Lutra canadensis*).

In the northern part of North America the otter develops beautiful fur, for the sake of which it has been almost exterminated by trappers. In the south, where the fur is lighter and coarser, the animal has been allowed to live. In captivity the otter becomes almost a pet animal, although always restless and active.

Retreating our steps, we find the *Camel House* close by Crotona Entrance, containing two specimen of the Bactrian Camel (*Camelus bactrianus*), covered with long shaggy hair in winter. One of them, during fine weather, is stationed at Baird Court, to be ridden by visitors. The Dromedary or Single Humped Camel (*Camelus dromedarius*) is also housed in this building.

The *Llama House*, directly to the north, contains the *cameloids* from South America. These species are so named from their close relation to the camel family.

The specimens include the Llama (*Lama glama*), used as a beast of burden; the Alpaca (*Lama pacos*), bred for its wool; and the Vicunia (*Lama vicunia*), native to southern Ecuador, Peru and central Bolivia.

*The *Elk Range* lies to the north of the Llama House.

The American deer which it is possible to preserve for any length of time in New York are the three kinds on exhibition here: the American Elk or Wapiti (*Cervus canadensis*), second in size to the moose only, the males adorned with branching antlers which drop off in summer, renewing themselves each year; the Mule Deer (*Odocoileus hemionus*), taking its name from its large ears and called also the Jumping Deer from its galloping jumps when running; and the White-Tailed Deer (*Odocoileus virginianus*), still common in our forest regions.

The *Fox* and *Wolf Dens* are opposite the Elk Range, built along a granite boulder fringed with bushes.

The three most prominent species of foxes are: the Red Fox (*Vulpes fulvus*), with its two subspecies, the Cross Fox (*Vulpes fulvus decussatus*), and the Black Fox (*V. f. argentatus*), erroneously called the Silver Fox, found nearly all over America north of the southern states; and the Gray Fox (*Urocyon virginianus*), living in the southern states and peculiar in its ability to climb trees. The Gray Wolf (*Canis nubilus*) is white in the north, black in Floriat, in British Columbia black or white or gray, and even occasionally in Texas, red. In unsettled parts of the country this creature is still a dangerous animal and the especial enemy of stock-raisers. The Coyote or Prairie Wolf (*Canis latrans*), in distinct contrast, is a coward, living by his wits.

The *Zebra House* lies to the N. of the Elk Range, at the entrance to the service road.

It contains generally specimens of the Prjevalsky Horses (*Equus prjevalskii*), small, wild horses from Mongolia, especially interesting to zoologists as the connecting link between zebras, quaggas, etc., and the domestic horse; the Mountain Zebra (*Equus zebra*), a nearly exterminated species from Cape Colony; the Grévy Zebra (*Equus grevyi*), from Abyssinia and British East Africa; the Grant Zebra (*Equus burchelli granti*), the commonest type; the Chapman Zebra (*Equus burchelli chapmani*); and the Persian Wild Ass (*Equus persicus*), native to Persia and Syria.

Deer Ranges occupy the entire northwestern corner of the park. First, next to the Zebra House comes the Red Deer (*Cervus elaphus*) Range. The game preserves of Great Britain and Europe are stocked with this species. The subdivided range beyond contains various species of Asiatic Deer. The Axis Deer (*Axis axis*), an extremely beautiful tropical deer, occupies a range near Fordham entrance.

In the north central portion of the grounds are grouped a number of bird quarters under the name, *Bird Valley*; here are the *Duck Aviary*, the *Flying Cage*, the *Aquatic Bird House*, and, in Baird Court, the *Large Bird House*. The Canadian Geese make their home in *Cope Lake*. The *Goose Aviary*, formerly the Duck Aviary, is now given up to geese and swans, the ducks having been removed to Wild Fowl Pond.

The Goose Aviary consists of a pond with two islands divided into twelve enclosures, usually containing about twenty of the thirty-five known species of geese. Among them are the Common Wild, or Canadian Goose (*Branta canadensis*), now rare instead of common; the African Spur-winged Goose (*Plectropterus gambensis*), named from the long spur on the bend of the wing; the Gray-Lag Goose (*Anser anser*), the original of the domesticated goose; the White-Fronted Goose (*Anser albifrons*), the handsomest of North American Geese; and the Bar-headed Goose (*Eulabia indica*), from the mountains of central Asia. Of the seven varieties of swans, six are usually on exhibition: the Mute Swan (*Olor*), the common swan, with a black knob at the base of the bill; the Trumpeter Swan (*Olor buccinator*), known by its large size and snowy whiteness; the Black Swan (*Chenopsis atrata*), from South Australia and Tasmania, black in color; the Coscoroba Goose (*Coscoroba coscoroba*), the link between the goose and the swan, with long pink legs.

Directly to the south is the *Flying Cage*, a gigantic bird cage, 75 ft. by 152 ft. and 55 ft. high, taking in whole trees, containing water birds.

Among them are: the American Flamingo (*Phoenicopterus ruber*), of scarlet color, from the Bahama Islands and Cuba; the European Flamingo (*P. roseus*), white, with pink wing coverts; the Scarlet Ibis (*Guara rubra*), vermilion in color, found now chiefly on the banks of the Orinoco; the White-faced Glossy Ibis (*Plegadis guarauna*); the Wood Ibis (*Tantalus loculator*), with black and white plumage, from Florida; the White Stork (*Ciconia ciconia*), the stork of Germany; the Great Blue Heron (*Ardea herodias*), from the

northern marshes; the Great White Heron (*Ardea americana*), from southern Florida, exceedingly rare; the Little Blue Heron (*Florida caerulea*), from Florida; the Louisiana Heron (*Hydranassas tricolor ruficollis*), dark blue, with chestnut brown on the sides of neck, in Central America and the Southern states; the Black-Crowned Night Heron (*Nycticorax nycticorax naevius*), common in this vicinity; the Snowy Heron or Snowy Egret (*Egretta candidissima*), the most beautiful white bird in the world, almost exterminated for the sake of the fashionable egret worn on hats; the American Egret (*Herodias egretta*), likewise slaughtered during the breeding season for its plumage; the White Pelican (*Pelicanus erythrorhynchos*), large, with pure white plumage and amber bill; and the Brown Pelican (*Pelecanus occidentalis*). *the tamest of the birds, especially amusing at feeding time.

Directly to the south is the *Aquatic Bird House*, for the winter housing of aquatic birds. The outside cages contain owls; the Giant Eagle Owl (*Bubo bubo*), from continental Europe, breeding well in captivity; the Milky Owl (*Bubo lacteus*), very rare, soft gray in color; the Great Horned Owl (*Bubo virginianus*), distinguished by its feather horns; the Snowy Owl (*Nyctea nyctea*), from the arctic regions, kept in a cool cellar during summer; the Screech Owl (*Otus asio*), common to this vicinity; and the Barred Owl (*Syrnium varium*), appearing in the daytime oftener than most owls.

Still further to the south is the *Eagle and Vulture Aviary* with seven large flight cages, six smaller ones and a brick building for winter quarters.

The finest specimens are: the Condor (*Sarcorhamphus gryphus*), from the Andes, with a wing spread of over nine feet; the King Vulture (*Gypagus papa*), native to Mexico, Central and northern South America, body white, cream-yellow and black, head orange, purple and crimson; Black Vulture (*Catharista urubu*), common in our southern cities; the Yellow-Headed Vulture (*Cathartes urobitinga*), rare, from northern South America; the California Condor (*Gymnogyps californianus*), very rare; the Griffon Vulture (*Gyps fulvus*); the Red-Tailed Hawk (*Buteo borealis*), called the Hen Hawk or Chicken Hawk, migrates to the south in winter; the Harpy Eagle (*Thrasaetus harpyia*), from South America, with unusually large claws; the Lammergeyer or Bearded Vulture (*Gypaetus barbatus*), found in Asia; the Golden Eagle (*Aquila chrysaetos*), a cliff dweller in Scotland and North America; the Bateleur Eagle (*Helotarsus eandatus*), from Africa; the Bald Eagle (*Haliaeetus leucocephalus*), our National emblem; the White Gyrfalcon (*Falco islandus*), from the far north; the White-Breasted Sea Eagle (*Haliaeetus leucogaster*), from the East Indies; and the Vulturine Sea Eagle (*Gypohierax angolensis*), from Africa.

A *Pony Stand* is arranged between the Aquatic Bird House and the larger Bird House, where children can obtain rides.

The *Large Bird House* stands at the N. W. corner of Baird Court. This is the largest bird house in existence, built on the theory that birds thrive best in flocks in large cages. The death rate in this building is remarkably low. The main hall, running E. and W., contains in the center a *Flying Cage*, with running water and small trees.

Among the birds here, identified by the pictured labels, are the Wood Duck, the Mandarin Duck, Black Skimmers, Common and Sooty Terns, Teal, Curlews, Gallinules, Coots, Lapwings, Snipe, Ruffs, Quail, Francolins, Senegal, Turtle, Wonga-wonga Pigeons, Doves, Skylarks, Robins, Orioles, Cardinals, Woodpeckers, Java, Fox, Tree,

and other Sparrows and Weavers. On the N. side of the Main Hall are tropical birds, the most beautiful of which is the Greater Bird of Paradise (*Paradisea apoda*). The W. sides of both the Main Hall and the Wing are given up to cages of Tropical Pigeons and Doves, of which the Bleeding Heart Pigeon (*Phlogoenas luzonica*), in which the illusion of a wound often deceives visitors into the belief that the bird has been injured. The S. side of the Main Hall houses miscellaneous tropical birds, among which are noticeable the Great Crowned Pigeons, Concave-Casqued Hornbills, Toucans. The cry of the Giant Kingfisher of Australia has given it the nickname, the Laughing Jackass. In the angle of the Main Building is a *Glass Court*, in which are found the twenty-one families of eastern North American perching birds: Flycatchers, Swallows, Wrens, Mockingbirds and Catbirds, Thrushes, Kinglets, Vireos, Waxwings, Shrikes, Chickadees, Nuthatches, Brown Creepers, Tanagers, Warblers, Pipits, Horned Larks, Sparrows, Honey Creepers, Blackbirds and Orioles, English Starling, Crows. In the circular outer flying cage are Robins, Bluebirds and Jays, Thrushes and Woodpeckers. The Wing extending S. is *Parrots' Hall*, and among the dwellers are the Blue and Yellow Macaw, the Red and Blue Macaw, and the Green Macaw, Parakeets, Cuban Parrots and Cockatoos. In the outside cages on the W. side are Ravens, Crows, Jays, Magpies, Blackbirds, Meadowlarks, Cowbirds, Grackles, Yellow-shafted Flickers and Red-Headed Woodpecker.

The *Sea-Lion Pool* is in the center of the Baird Court. The California Sea-Lion or Barking Sea-Lion (*Zalophus californianus*) is a lively and interesting creature. The Harbor Seal (*Phoca vitulina*) is common along the Atlantic coast. The fur-bearing animal usually called a fur-seal in reality belongs to the sea-lion family, and except for its fur is similar in appearance to the California sea-lion.

The *Lion House* is situated in the S. W. corner of Baird Court; it is 244 ft. long and 115 ft. wide, including the out-of-door cages; cost \$150,000, and is ornamented with animal sculpture by *Eli Harvey*. The arrangements for handling the animals, the steel-wire netting in place of iron bars, and the green tiling are extremely satisfactory departures from the usual methods. * In the 13 indoor cages are exhibited to good advantage; Lions; Bengal and Siberian Tigers; a Jaguar (*Felis onca*) from Paraguay; Leopards of various types; and Puma, also exhibited in the Puma House.

The *Primates' House*, where the monkeys live, is situated in the S. E. corner of Baird Court. It contains 10 large cages, 22 small cages, and 11 exterior cages. Some of the large cages contain groups of monkeys.

The house is well ventilated. Of the Anthropoid Apes in the North Hall, the Gorilla has so far proved impossible to keep long alive in captivity. The Orang-Utan seldom lives many years, but is docile, affectionate and intelligent; the Chimpanzee (*Anthropopithecus calvus*) lives longer than the others in captivity and is easily trained; several specimens are usually on exhibition. In the summer of 1911, nine apes took their dinner every evening sitting at a table in an outside cage and eating in a proper manner. The Gibbon is a large, timid creature, specially noted for its swift flight through the tree tops. The collection always contains some Baboons, usually a Mandrill and a Long-Armed Yellow Baboon, both of which endure captivity philosophically. In the group of Old World Monkeys are some nearly tailless ones, falsely called apes: the Black Ape, the Margot or Barbary Ape, the Japanese Red-Faced Monkey and the Pig-Tailed Monkey. Of the African Monkeys, the following are usually on exhibition: the White-collared Mangabey and the Sooty Mangabey, famous for their

good-natured dispositions; the Mona Monkey—quarrelsome; the Green Monkey—quarrelsome; the Vervet; the Patas or Red Monkey—serious in mien. Among the New World Monkeys, the best known are the Sapajou, with its long tail, frequently accompanied in the out-of-door world by a hand-organ; the Black Spider Monkey and the Gray Spider Monkey, difficult to raise; and the Squirrel Monkey, sometimes called a Marmoset, requiring great care. The Lemurs and Lemuroids from the Island of Madagascar are related to the monkey family.

The *Elephant House*, situated to the South of Baird Court, is planned for the comfort of the huge animals, with outdoor corrals and both indoor and outdoor bathing tanks.

The large Indian elephant Gunda, formerly the finest specimen in the collection, unfortunately developed so vicious a nature that it became necessary to confine him in painful closeness and later to put him to death. Two specimens of the somewhat rare Soudan Elephant (*Elephas oxyotis*) represent the family to which belonged the famous Jumbo. They are still young and will not attain their full height till 1927. They wander about their cage in comparative liberty. The African Two-Horned Rhinoceros (*Rhinoceros bicornis*) is represented by Victoria a female, captured in German East Africa and carried, slung from a pole, a six days journey to the coast on men's shoulders, and thence by steamer, rail and steamer again she came to the Zoo where she has lived since 1906 in amicable docility. The Indian Rhinoceros (*Rhinoceros unicornis*) is "unbelievably pre-historic." The Hippopotamus (*Hippopotamus amphibius*) from East Africa weighed in 1909, aged five years, 3,114 pounds. He is still growing. The Pygmy Hippopotamus (*Hippopotamus liberiensis*) looks like the previous specimen seen through the wrong end of a telescope. Three of them have lived in the Elephant House since their arrival from Liberia in 1912. They cost \$15,000. The South American Tapir (*Tapirus terrestris*) and the Malay Tapir (*Tapirus indicus*) are exhibited here.

The *Reptile House* is S. and is reached by the Service Road. This is a large building of mottled brick and granite decorated with terra cotta casts of reptiles by A. Phimister Proctor. Among the Rodents exhibited in the Reptile House are some specimens of the Jumping Mouse, Pouched Rat, Pocket Gophers, Dormice, Domestic Mice, Waltzing Mice, and various varieties of rats. The Turtles are in a large tank in the main hall, divided into ten compartments. Among those present are: the Alligator Turtle (*Machrochelys lacertina*) the largest fresh-water turtle in North America; the Snapping Turtle (*Chelydra serpentina*) a fighter; and the Painted Turtle (*Chrysemys picta*) a member of the ordinary fresh-water family found almost everywhere in our country; The Tortoises are in a glass-roofed hall at the eastern end. The largest of the Giant Tortoises weighs over 225 pounds and is from the Galapagos Islands in the Pacific Ocean (*Testudo vicina*). The Gopher Tortoise (*Testudo carolina*) is from Southern Florida. The South American Tortoise (*Testudo tabulata*) is much smaller. The Alligators in winter are in the large tank at the end of the hall banked with tropical foliage; in summer they are in the Alligator Pool, southeast of the Reptile House. Here are several specimens of the American Alligator (*A. mississippiensis*), and the Florida Crocodile. The Tropical Lizards are in the Tortoise Glass Hall, the outside runways and various parts of the house. Among the larger ones are: the Mexican Iguana (*Ctenosaura acanthura*); the South American Iguana (*Iguana tuberculata*) growing as long as seven feet; the so-called Horned Toad (*Phrynosoma*); the Tegus (genus *Tubinambis*), quarrelsome meat-eating and four feet long; and the Australian Monitor (*Varanus*

gouldii) which grow eight feet long and swallow eggs without breaking the shell. Among smaller lizards are: the Green Lizard (*Lacerta viridis*) strangely vivid; the Glass Snake (*Ophiosauris ventralis*) which is not a snake; the Gila Monster (*Heloderma suspectum*); and the Chameleon of the Old World (*Chamaeleo vulgaris*) in its changeable attire. The N. side of Reptile Hall is lined with glass cases in which Serpents are displayed. The Regal Python (*Python reticulatus*) on exhibition is 22 ft. in length and weighs 170 pounds. These snakes come from Asia and Africa. The Rock Python (*Python sebae*) of Africa is the one used by snake charmers. The Anaconda (*Eunectes murinus*) is an American snake. The Black Snake (*Bascanium constrictor*) is encouraged in our southern states because, harmless itself, it destroys harmful rodents. The Garter Snake (*Eutaenia sirtalis*) is familiar to all. These snakes are none of them poisonous; the danger of the first three lies in their ability to crush. Of the poisonous snakes, the best-known are: The King Cobra (*Naja bungaris*) the bite of which is fatal; the Cobra-de-Capello (*Naja tripulians*) which kills some 26,000 persons annually in India; the Water Moccasin (*Ancistrodon piscivorus*) found in the Southern States; the Copperhead (*A. contortrix*); the Diamond Rattlesnake (*Crotalus adamanteus*). The Batrachians or Amphibians are in small aquarium cases along the south side of the hall. These creatures are halfway between reptiles and Fishes. Among them are the Bullfrog (*Rana catesbiana*), the Common Toad (*Bufo lentiginosus*), the Spotted Salamander (*Salamandra maculosa*) which will not live in flame, the Water-Dog or Hellbender (*Cryptobranchus allegheniensis*), the Congo Snake (*Amphiuma means*), with tiny legs, and the Menobranchus or Mud Puppy (*Necturus maculatus*). An excellent insect collection is housed in the Reptile House in winter and in summer in the Pavilion near the Small-Mammal House.

The *Alaskan House* and the *Totem Pole* brought from Alaska, are placed to the S. W. of the Reptile House, on the shore of Wild Fowl Pond.

Close by is the *Wild Turkey Enclosure* holding a fine flock of this fowl.

Near at hand is the *Puma and Lynx House*, a log cabin with two yards. Pumas are kept here as well as in the Lion House. A pair of Canadian Lynx (*Lynx canadensis*) are on exhibition here.

The *Burrowing Mammals Enclosure* lies directly S. of the Puma and Lynx House. It is composed of 15 small yards, enclosed by walls reaching to bed rock and covered with wire netting. The ground is especially adapted to burrowing and rocks and stumps on the surface reproduce natural conditions.

In the winter the tropical animals are taken into the Small-Mammal House and the others retire into their burrows to hibernate till spring. In the summer the following families will be found among those represented here: the Sewellel Family by the species called the Mountain Beaver, Farmer or Showt'l; the Squirrel Family and the Rabbit Family.

The *Small-Mammal House* lies to the E. of the Puma and Lynx House. This is the winter quarters of many of the animals that live out-of-doors in the summer as well as the permanent home of others. This arrangement makes the collection something of a mixture.

Among the most interesting of the inmates are some cat-like animals: The Serval (*Felis serval*) from Africa; the Clouded Leopard (*Felis nebulosa*) a fine and rare specimen of vicious temper from Borneo; the Jungle Cat (*F. bengalensis*); the Ocelot (*Felis pardalis*) of South and Central America; the Margay Cat (*F. tigrina*); the Yaguarundi Cat (*F. yaguarundi*) of Southern Texas and Mexico; the Bay Lynx, or Red Lynx (*Lynx rufus*), better known as the Wild Cat; the Common Civet-Cat (*Viverra zibetha*) and the Malayan Civet-Cat (*V. malaccensis*) whose presence can be smelled; and many others. The New Mexico Desert Fox (*Vulpes macrotis neomexicanus*) or Swift or Kit Fox prefers to live here rather than in the fox dens. The Arctic Fox (*Vulpes lagopus*) which in the extreme north is a white fox all the year round but further south becomes the well-known Blue Fox, is being extensively raised for fur in Alaska. Among the dog-like animals are the Dingo or Australian Wild Dog (*Canis dingo*) looking like a nice yellow cur; the Red Coati-mundi (*Nasua rufa*) and the White-Nosed Coati-Mundi (*Nasua narica*) more like a Raccoon; the Raccoon Dog (*Nyctereutes procyonoides*) from Japan. The collection includes a large variety of Squirrels. Porcupines are represented by the African Porcupine (*Hystrix cristata*) and the Indian Crestless Hill Porcupine (*H. longicauda*). The Nine-handed Armadillo (*Tatu novemcinctum*) and the Six-Banded Armadillo (*Dasyus sexinctus*) are among the strangest animals. The real Ant-Eater (*Myrmecophaga jubata*) that seems to be made hindside before and the Tamandua (*Tamandua tetradactyla*) a smaller, tree-climbing ant-eater are weird creatures. The Three-Toed Sloth (*Bradypus tridactylus*) and the Two-Toed Sloth (*Choloepus hoffmani*) are sometimes in this house and sometimes in the Primate House.

The *Ostrich House* is connected with the Small-Mammal House by a pavilion. The North African Ostrich (*Struthio camelus*), known also as the Soudan, is the largest species. A full-grown male is 8 ft. high and weighs about 300 pounds. It breeds fairly well in captivity. The South African Ostrich (*Struthio australis*) is the species with which the commercial ostrich farms of Arizona and Southern California are stocked.

The Common Rhea or South American Ostrich (*Rhea americana*) is smaller and difficult to raise in northern latitudes. The two other large birds of especial interest are: the Common Emeu (*Dromacus novaehollandiae*) from Australia and the Ceram Cassowary (*Casuaris casuarinus*) from the Malay Archipelago. The Secretary Bird (*Serpentarius serpentarius*) receives its name from the illusion of pens behind its ears. The Brush Turkey or Tellegalla (*Cathetus lathamii*) of New Guinea and Australia is notable for laying its eggs in a sunny spot, covering them with an extraordinary amount of dirt and debris and allowing the heat of the sun to hatch them. The Cranes are found in this house and the Aquatic Birds House. The chief species are: the Whooping Crane (*Grus americana*) the handsomest of the American species; the Sandhill Crane (*Grus mexicana*) from the southeastern part of the United States; the Sarus Crane (*Antigone antigone*) from northern India; the Asiatic White Crane (*Sarcogeranus leucoger-*

anus); and the Paradise Crane (*Tetraptyryx paradise*), the Demoiselle Crane (*Anthropoides virgo*) and the Crowned Crane (*Balearica pavonina*), all three from Africa and all three described by their names.

The *Bear Pits* are reached by retracing our steps, passing between the Reptile House and the summer Alligator Pool. These dens are constructed according to modern hygienic ideals of bears' needs and are a great advance on the old-fashioned bear pit. Visitors are especially requested not to throw food to the bears as it interferes with their proper diet and is disastrous to stomach and disposition.

In 1913, thirty-six specimens, representing no less than eighteen species, were on exhibition. The most noteworthy of these are: the Polar Bear (*Ursus maritimus*) named Silver King, weighing 880 pounds, the largest polar bear ever captured alive, and a female in near-by quarters; the Yakutat Bear (*Ursus dalli*) from Alaska; the Peninsular Bear (*Ursus gyas*) from Alaska, one of the two largest bears in captivity; the Admiralty Bear (*Ursus culophus*) from Alaska; the Grizzly Bear or Silver-Tip Grizzly (*Ursus horribilis*) the most savage and courageous of bears, represented by three excellent specimens; the Black Bear (*Ursus americanus*) represented by specimens from several localities of North America; the Spectacled Bear (*Ursus ornatus*) a rare animal from the Andes, named from the white circles about each eye; the Andean Black Bear (*Ursus ornatus thomasi*) from South America; the Brown Bear of Europe (*Ursus arctos*) represented by a pair that has raised some fine cubs; the Syrian Bear (*Ursus syriacus*) the bear referred to in the Bible; the Hairy-Eared Bear (*Ursus piscator*) from Central Asia; the Himalayan Black Bear (*Ursus torquatus*) widely spread through Asia; the Japanese Black Bear (*Ursus japonicus*) one of the smallest of bears; the Sloth or Long-Lipped Bear (*Ursus labiatus*) from India, and the Malay Sun Bear (*Ursus malayanus*) the smallest bear in the world.

The *Raccoon Tree* is at the S. end of the Bear Pits.

The *Beaver Pond*, some distance to the north of the Bear Pits is worth the walk. The iron fence encloses some three acres. The large trees have been protected from destruction by wire netting, but the small ones are assigned to the animals for food and buildings. The dam constructed by the beavers is about 40 feet long and 4 feet high. The house is ten feet in diameter, and the entrance is under water. The animals are the American Beaver (*Castor canadensis*) formerly found in large numbers in the north, but now comparatively rare.

V. Bronx Park: The Botanical Garden

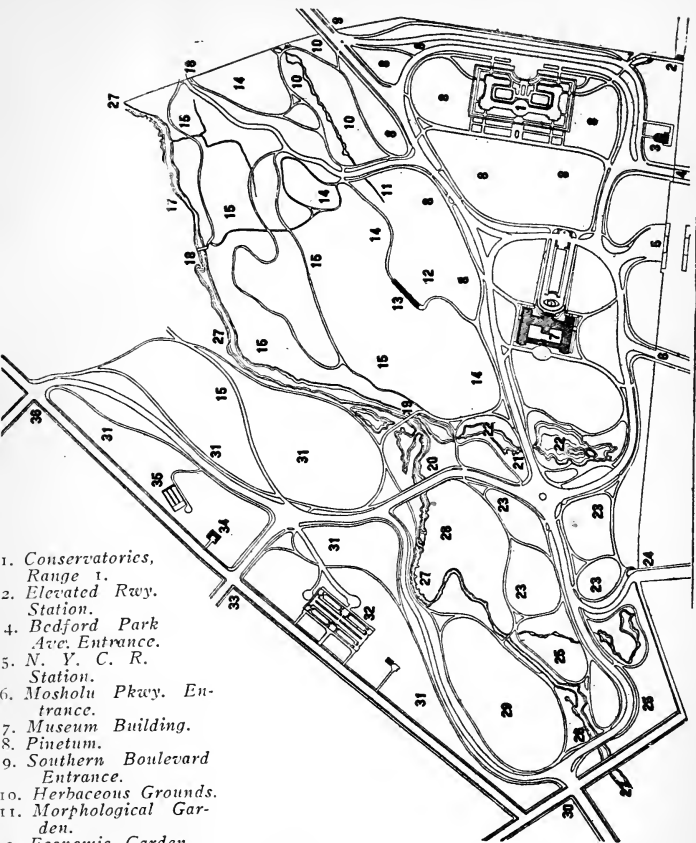
THE *NEW YORK BOTANICAL GARDEN (Pl. XI—D2-3), is reached by 3d ave. elevated to Botanical Garden Station; subway passengers change at 149th st. and 3d ave. (take transfer); also reached by Harlem division of the New York Central R. R. from Grand Central station. Grounds open from 6 a. m. to 11 p. m. Museum 10 a. m. to 5 p. m. in summer and 4:30 in winter. Conservatories from 10 a. m. to 4 p. m. Guide book 25 cents. A guide leaves the front door of the Museum Building every afternoon at 3 p. m. to escort all who wish to accompany him. The routes are: Monday, Hemlock Forest and Herbaceous Garden; Tuesday, Pinetum; Wednesday, Fruticetum and North Meadows; Thursday, Deciduous Arboretum, Nurseries, Propagating Houses; Friday, Public Conservatories; Saturday, Museums. The Garden was established in 1891.

Starting from the 3d ave. elevated entrance, one visits first *The Conservatories*, 1st range (1). (See p. opp.) The house is 512 ft. in length, with a central dome 90 ft. high and an entire area of about one acre. House No. 1 contains palms, from West India, Central and South America, Brazil, Mexico, Northern Africa, China, and Pacific Islands. The Chinese bamboos opposite the entrance grow at the rate of about 8 inches a day. House No. 2, on the right, holds smaller palms. House No. 3, has Monocotyledonous plants of the tropical regions. House No. 5 exhibits large tropical plants. The huge rubber plant in the center is the variety commonly grown in pots. House No. 5 is devoted to Desert plants. House No. 6 is also Desert plants. House No. 8 is filled with miscellaneous plants from various countries. (If the end door is unlocked, the most direct route is to cross the outdoor court and enter the end door of the opposite wing; if the door is fastened it is necessary to retrace one's steps and reach the end of the opposite wing through the conservatories. House No. 9 is the aquatic house; in the pool are the Egyptian papyrus, sugar cane, bamboos, water lilies, etc. House No. 10 contains specimens of the aroids, the most familiar of which is the Calla lily. House No. 11 holds huge tropical plants belonging to the banana, ginger, and canna families. House No. 14 is arranged for the comparative study of plant families and genera. On the west side are specimens of insectivorous plants, among which are several varieties of the pitcherplant, sundews, etc. House No. 13 contains large warm-temperate plants. House No. 14, like 12, contains plants arranged in botanical sequence. House No. 15 is devoted to orchids. The *Conservatory Court* contains two tanks of water lilies, the hardy ones in the east tank remaining permanently in place.

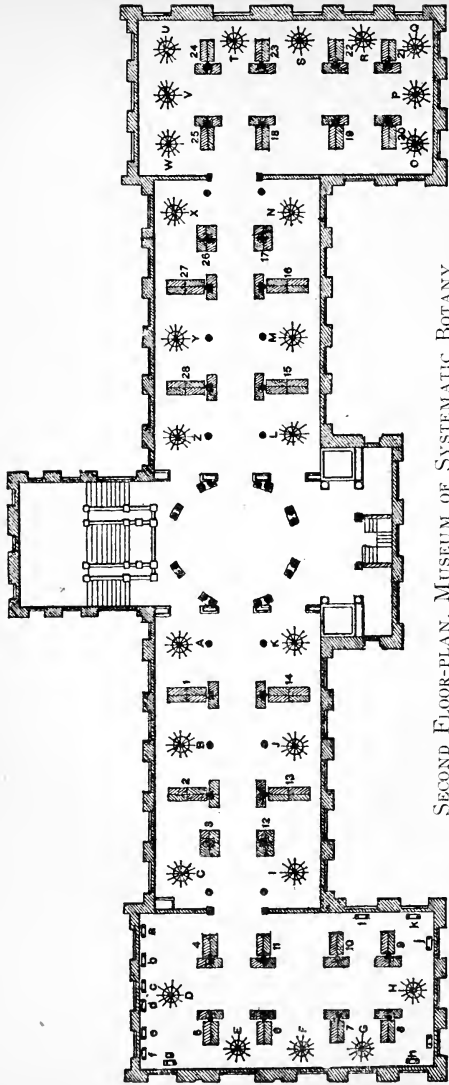
The *Museum Building* (7) Italian Renaissance in brick and terracotta. On the first floor is the museum of economic botany (p. 383). The west hall is devoted to food and fibers. Cases 1-18, fibers. 19-20, India rubber and allied products. 21-22, resins. 23-26, Spices and flavoring agents. 27, Dye stuffs. 28-30, Tanning Materials. 31-32, Fodder plants. 33-36, Tobaccos and Masticatories. 37-41, Beverages. 42, Soap, etc. 43-48, Fixed and volatile oils. 49-60, Plant constituents. 61, Starch. 62-63, Cork and paper. 65-66, Sugar. 67-84, Foods. The east hall contains drugs in cases 85-102 and 185-2.2, and Woods in cases 103-184.

The entire second floor is given up to the museum of Systematic Botany (p. 380) divided into (a) The general synoptic collection, in cases 1 to 28; (b) A series of microscopes showing selected specimen, on small stands in the west wing; (c) Illustrations of local flora, in swinging frames.

GENERAL PLAN OF THE NEW YORK BOTANICAL GARDEN



- | | | |
|---------------------------------|-----------------------------|------------------------------|
| 1. Conservatories, Range 1. | 22. Lakes. | 31. Deciduous Arboretum. |
| 2. Elevated Rwy. Station. | 23. Fruticetum. | 32. Conservatories, Range 2. |
| 4. Bedford Park Ave. Entrance. | 24. Woodlawn Road Entrance. | 33. Bleeker St. Entrance. |
| 5. N. Y. C. R. Station. | 25. Salicetum. | 34. Stables. |
| 6. Mosholu Pkwy. Entrance. | 26. Upper Driveway Bridge | 35. Nursery. |
| 7. Museum Building. | 27. Bronx River. | 36. S. E. Entrance. |
| 8. Pinetum. | 28. Newell Ave. Entrance. | |
| 9. Southern Boulevard Entrance. | | |
| 10. Herbaceous Grounds. | | |
| 11. Morphological Garden. | | |
| 12. Economic Garden. | | |
| 13. Viticetum. | | |
| 14. Deciduous Woodlands. | | |
| 16. Bronx Park Entrance | | |
| 17. Gorge, Bronx River. | | |
| 18. Water-fall. | | |
| 20. Long Driveway Bridge | | |
| 21. Lake Driveway Bridge. | | |



SECOND FLOOR-PAN, MUSEUM OF SYSTEMATIC BOTANY

1-28. *Synoptic Collection.*

- 1- 8. Cases 1. *Slime-moulds.*
- Cases 2-16. *Sea-weeds.*
- Cases 17-36. *Fungi.*
- 9-11. Cases 37-40. *Hepatics.*
- Cases 41-48. *Mosses.*

- 12 and 13. Cases 49-55. *Ferns and Fern-allies.*
- 12-28. Cases 56-58. *Conc-bearing Plants.*
- Cases 59-128. *Fruit-bearing Plants.*
- A-Z. *Local Flora.*
- a-k. *Microscope Exhibit.*

On the third floor (p. 382) are the laboratories; the library, available by permission; and the herbarium also available by permission.

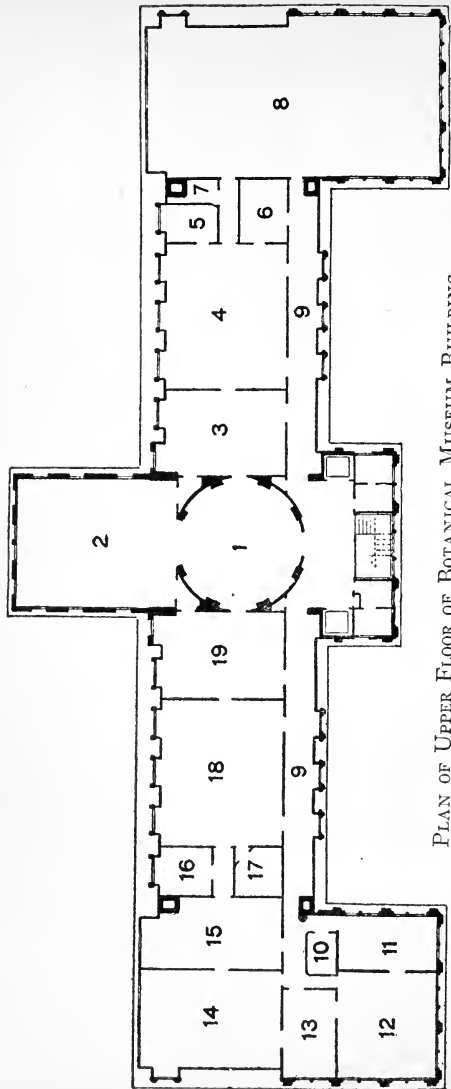
In the basement is the Museum of Fossil Botany (p. 385) arranged by the sequence of the geographical time divisions. Eozoic and Paleozoic Time, floor and wall cases 1-4. Early Mesozoic time, floor-case 5. Later Mesozoic time, floor-case 6. Middle Cretaceous flora found in vicinity, floor-case 7. Middle Cretaceous flora from the western states, floor-case 8. Plants of the Upper Cretaceous (Laramie Group) floor-case 9. Remains of Neozoic time, floor-cases 10 to 12 and wall-case 5.

The *Pinctum* (8) is about 30 acres surrounding the conservatories, planted with cone-bearing trees, of many varieties. Somewhat to the south lie the Herbaceous Grounds (10) in a small valley between the main driveway and the hemlock grove. Here an endless variety of plants is grouped by natural families in botanical relationship. To the north, on the other side of the driveway lies the *Morphological Garden* (11) illustrating the leaf-forms, venation and insertion on stem, kinds of stem, methods of propagation, etc. Just beyond is the *Economic Garden* (12) illustrating food plants and medicinal plants. Directly behind is the *Viticulum* (13) where many kinds of vines run over a strong arbor. Back of these latter features is a small patch of *Deciduous Woodland* (14) and a delightful **Hemlock Forest* (15) of Canadian hemlock spruce. The *Deciduous Arboretum* (31) extends over most of the space E. of the Bronx river. This collection is receiving constant additions. In this woodland is situated the *2nd range of Conservatories* (32) holding the tropical ferns and their allies and the cycads.

A delightful stroll, about a mile long, may be enjoyed by following the *Bronx river* down to Concourse entrance of the Zoological Gardens. Near the *Waterfall* (18) is the *Lorillard Mansion*, (free; 11-3 p. m.) now a museum under the *Bronx Society of Arts and Sciences*, containing a scanty collection of historical objects and prints relating to the Bronx. The house is in poor repair. Continuing S. along the edge of the river, one reaches Pelham ave., opposite the Concourse Entrance of the Zoological Gardens. (To return to town from here, walk W. to Fordham Entrance and take a Union Railway car; or walk to Fordham station on the 3d ave. elevated a half mile to the W.) The walk through the park can be continued by turning E. upon reaching Pelham ave., crossing *Linnaeus Bridge* and turning S. at the first roadway. This road soon reaches Boston Road, near the Bronxdale entrance to the Zoological Gardens and after crossing Boston Road becomes a delightful path through the woods, along the E. side of *Bronx Lake* and emerging at 180th st. near the Subway.

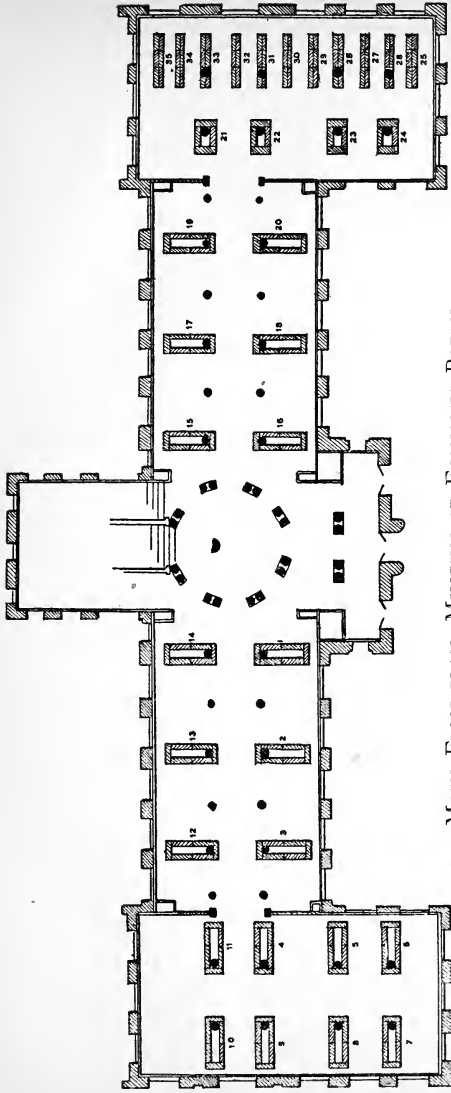
Near the Botanical Gardens is FORDHAM UNIVERSITY (Pl. XI—C3) reached from Fordham station on Harlem R. R.; or Fordham station on 3d ave. elevated subway passengers change at 149th st and 3d ave., a Catholic institution under the charge of the Jesuit Fathers, opened 1841. The grounds cover 70 acres. The University includes St. John's College, School of Medicine and School of Law.

St. John's College was founded in 1841 by Bishop (subsequently Archbishop) Hughes. The first president was John McCloskey, who later became the first American Cardinal. In 1846, the college passed



PLAN OF UPPER FLOOR OF BOTANICAL MUSEUM BUILDING

- | | |
|-----------------------------|-------------------------------|
| 1. Library Reading Room. | 14. Physiological Laboratory. |
| 2. Library Stack Room. | 15. Study. |
| 3. Director's Laboratory. | 16. Study. |
| 4. Herbarium of Fungi. | 17. Physiological Dark Room. |
| 5. Curator's Room. | 18. Morphological Laboratory. |
| 6. Moss Herbarium | 19. Herbarium of Algae. |
| 7. Storeroom. | |
| 8. Main Herbarium. | |
| 9. Hall. | |
| 10. Photographic Dark Room. | |
| 11. Balance Room. | |
| 12. Chemical Laboratory. | |
| 13. Study. | |



MAIN FLOOR-PAN, MUSEUM OF ECONOMIC BOTANY

- 1-3. Cases 1-18. *Fibers.*
 4. Cases 19 and 20. *India Rubber and Allied Products.*
 5. Cases 21 and 22. *Resins.*
 6. Cases 23-26. *Spices and Flavoring Agents.*
 Case 27. *Dye Stuffs.*
 Cases 28-30. *Tanning Materials.*
 Cases 31 and 32. *Fodder Plants.*
 7. Cases 33-36. *Tobaccos and Masticatories.*
 Case 37. *Chocolate.*
 Cases 38 and 39. *Coffee.*

7. Cases 40 and 41. *Beverages.*
 Case 42. *Miscellaneous Specimens.*
 8. Cases 43-48. *Fixed and Volatile Oils.*
 9 and 10. Cases 49-60. *Plant Constituents.*
 11. Case 16. *Starches.*
 Cases 62-64. *Cork and Paper.*
 Cases 65 and 66. *Sugars.*
 12-14. Cases 67-84. *Foods.*
 15-20. Cases 85-102 and 185-202. *Drugs.*
 21-35. Cases 103-184. *Woods and North American Dendrology.*

into the hands of the Jesuits and the Seminary of St. John's was founded under the name of *St. Joseph's*, which in 1864 was removed to Troy, and in 1896 to Dunwoodie in the township of Yonkers. St. John's meanwhile had reverted to the control of Archb'shop Hughes. In 1907 the name was changed to *Fordham University*.

The buildings, grounds and athletic field occupy the site of the *Old Rose Manor House*, which, including 98 acres of ground, was acquired at a cost of \$30,000. Tradition says that this was the scene of Fenimore Cooper's novel, "The Spy."

Fronting the principal college building, and plainly visible from the windows of the 3d Ave. Elevated trains, is a bronze statue of Archbishop Hughes, heroic size, resting on a granite pedestal (unveiled 1891; *W. R. O'Donovan*, sculptor). Archbishop Hughes was born in Ireland, and came to this country as a poor Irish immigrant, a gardener by trade, who fought his way through colleges, was made priest in 1825, Bishop in 1838 and Archb'shop in 1850.

Nearby is a statue of the Virgin Mary, *Regina Sodalium*, erected 1887.

Nearby is *Fordham Hospital* (Pl. XI—D3) Crotona ave. and Southern Boulevard, for the destitute sick and injured, has a capacity of 150 beds. Visiting days Mon. and F. 6 to 8 p. m., Wed. and Sat., 2 to 4 p. m.

IV. Woodlawn Cemetery

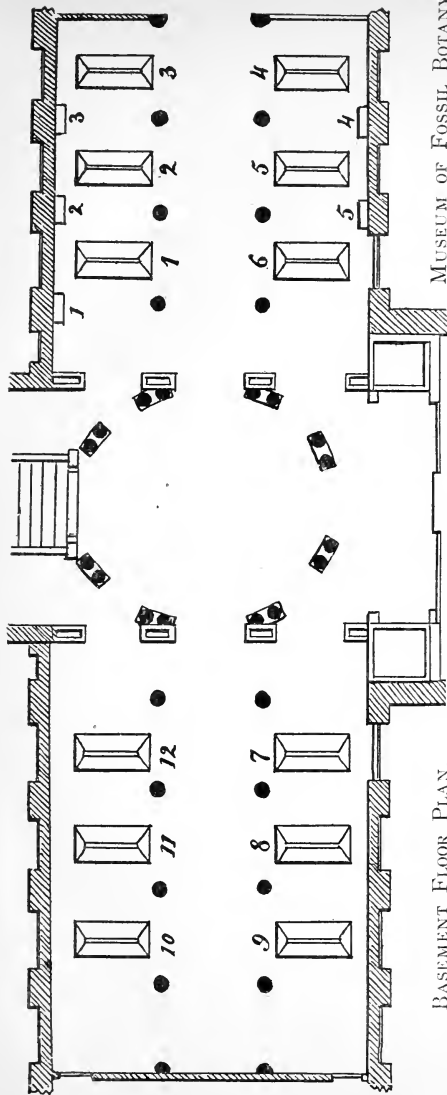
**Woodlawn Cemetery*, covering 396 acres, extends between Webster and Jerome Aves., from 211th to 233d St. It may be reached either by Harlem R. R. to Woodlawn Station or by Bronx subway, transferring at 14th St. to 3d Ave. Elevated, and to Webster Ave. trolley from Bedford Park station (fare, 10 cts.). The main gateway is the N. E. cor. on Bedford Ave.

All the avenues are open to carriages and automobiles (speed limit, five miles per hour); but in order to enjoy at best advantage the architectural and sculptural beauty of the monuments and mausoleums the visit should, if possible, be made on foot. For Woodlawn will impress the tourist less as a peaceful city of the dead than as a vast collection of costly works of art. The time required for a fairly comprehensive circuit of the principal monuments is between 1½ to 2 hours.

From the main entrance, Central Ave., starting south, curves in a huge letter S diagonally across the grounds to the S.W. entrance on Jerome Ave. By following Central Ave., the visitor passes a majority of the chief points of interest, with the added advantage that he will not lose his way or waste time by retracing steps.

The Collis P. Huntington Mausoleum is the first noticeable one S. of the entrance. (*Robert Caterson*, architect).

It is on the R., high up on a steep embankment, a Greek temple, surrounded by sixteen columns and four massive corner pilasters of red granite. It is approached by a stately staircase of 27 steps, with terraces.



BASEMENT FLOOR PLAN,

MUSEUM OF FOSSIL BOTANY

Floor and wall cases 1.—Plants of Eozoic Time, Laurentian Period, and Paleozoic Time, Cambrian, Silurian, Devonian and Carboniferous Periods.
 Floor and wall cases 2-4.—Plants of Paleozoic Time, Carboniferous Period.
 Floor case 5.—Plants of Mesozoic Time, Triassic and Jurassic Periods.
 Wall case 5.—Specimens showing methods of fossilization.
 Floor case 6.—Plants of Mesozoic Time, Cretaceous Period (Raritan).

Floor case 7.—Plants of Mesozoic Time, Cretaceous Period (Raritan and Cliffwood)
 Floor case 8.—Plants of Mesozoic Time, Cretaceous Period (Dakota).
 Floor case 9.—Plants of Mesozoic Time, Cretaceous Period (Laramie).
 Floor case 10.—Plants of Neozoic Time, Tertiary Period (Eocene).
 Floor case 11.—Plants of Neozoic Time, Tertiary Period (Miocene).
 Floor case 12.—Plants of Neozoic Time, Tertiary (Miocene and Pliocene) and Quaternary Periods.

Continuing on Central Ave., we reach on L., where Ravine Ave. branches off, the grave of Admiral Farragut (1801-1870).

It stands a little back from the avenue, a simple broken mast of marble, draped, on a granite base; at the foot of the mast are anchors, ropes and other symbols of naval life. Erected by his wife and son.

Opposite, on the W. side of Central Ave., is the Mausoleum of Marshall O. Roberts.

It is a gothic structure of granite, with columns of polished red marble. It occupies a wide circular lot, enclosed by a low balustrade of granite. (*William F. Dodge*, architect).

Central Ave. here curves to W. On R., 100 yards further, is the grave of Frank Leslie.

The monument is a simple granite sarcophagus. The inscription proclaims him "The pioneer and founder of illustrated journalism; his life work speaks through the artistic and literary monuments he has left behind him; his aim was to popularize art and make it a common helper of men." His wife, who for many years continued his work, lies beside him.

Continuing on Central Ave., we reach on L. a square granite pedestal supporting an urn; it marks the grave of the publisher, Charles Scribner (1821-71). Just beyond, where Catalpa Ave. branches off to L., is the simple granite sarcophagus of Samuel Irenius Prime. (1812-85).

Dr. Prime was best known to the American public as editor of the *New York Observer*. His epitaph proclaims him, "Faithful minister of Christ for forty years, and a leader of the religious press."

Continuing S. on Central Ave., we reach Lake Ave. To R. we come to grave of John Christopher Draper (1835-85), Professor of chemistry in N. Y. University. Further W. near lake is the Matheison Mausoleum. Materials: colored marble and granite; many stained glass windows.

Further S. on Central Ave., where Observatory Ave. branches off, is the Sloane Mausoleum, a small Ionic temple. Beyond, due S., on a spacious circular knoll, is the Jay Gould Mausoleum, an exquisitely proportioned temple, surrounded by thirty Ionic columns. Directly to W. is the monument to Austin Corbin (1827-86), a simple block of granite. Still further W. is the Whitney monument, a huge monolithic shaft of dark gray polished marble (*McKim, Mead & White*, architects). Further S. on Central Ave., where it is crossed by Lawn Ave., we reach, at the S. E. cor., the Mausoleum of William F. Foster (1841-95).

It consists of a massive canopy of white granite, supported by 16 columns of polished pink marble so placed as to form a Greek cross.

Opposite, on R., is the tomb of John H. Hinton, M.D. Beside the door a female figure is dropping lilies as a tribute. To L. on Central Ave. is the Coster Mausoleum. (Architect, *Charles J. Berg*; bronze by *John Williams*).

In this vicinity (still on R. of Central Ave.), is the Mausoleum of G. P. Morosini, the entrance guarded by two lions. (*Jardine, Kent and Jardine*, architects.) Beyond on R. are the Everard and the Ehret Mausoleums. Next (still on R., the last before we reach the S. W. gate) the Gates Mausoleum.

The chief feature is the bronze entrance door: against the grilled door leans, in high relief, a beautiful, partly draped female figure, with outstretched arms and face hidden, symbolizing Grief.

Almost directly S., by West Border Ave., in the centre of a circular elevation, is the Oliver H. P. Belmont Mausoleum, an adaptation from St. Hubert's Chapel, at Amboise, France,—the last resting place of Leonardo da Vinci.

On the front façade is represented in relief the Conversion of St. Hubert. In the tympanum above, in three sections, are shown (as in the original), Charles VIII and Anne of Brittany his wife prostrated at the feet of the Virgin and the Infant Jesus. Of the stained-glass windows, sixteen are purely decorative; the three chancel windows represent St. Raphael, St. Gabriel and St. Michael (by *Helen Maitland Armstrong*). The material of the chapel is limestone. Note the carved stag-horns and gargoyles on the spire (*Hunt and Hunt*, architects).

Return N. along West Border Ave. and turn E. on Chestnut Ave. Note on R. Armour Mausoleum.

An ostentatious structure, designed by *Renwick, Aspenwall & Owen*. Its chief feature is its dome, a solid mass of cast bronze, weighing 18 tons (bronze by *John Williams*).

Opposite, to L., is a lofty octagonal structure, still (1916) unfinished. It is the Harbeck Mausoleum.

It is a three-story structure, octagonal in form, the lower story being in the French Gothic order, with gargoyles, surmounted by a story of composite design, with romanesque semi-circular arches and Corinthian columns, while the whole is reinforced with flying buttresses. The structure is surrounded by a bas-relief frieze of dancing children.

The visitor may leave the cemetery by the west gate, taking Jerome Ave. trolley, or may return to starting point, keeping near to the W. and N. boundaries, where there are many monuments that repay a visit.

If time permits, look also for the Pulitzer Memorial (*Dundon Chandler*, architect; *W. O. Partridge*, sculptor); the Storrs Monument, (*New England Monument Co.*, architects); the Golet Mausoleum (*McKim, Mead & White*, architects); the McMilan Memorial (*D'Oench & Yost*, architects). Also the grave of De Long, hero of the ill-fated Arctic expedition; not far from that of Farragut.

A detour may be conveniently made to the *Montefiore Home* (four blocks S. from W. gate of cemetery on Jerome ave. to Gun Hill road; also reached by Broadway Subway to 207th st., then E. by Yonkers ave. trolley). It is a home for incurables, established in 1884 as a Hebrew charity, but became a city institution in 1914, after it had removed from its former site at 138th st. and Broadway. It consists of a group of eight buildings, of brick, terra cotta and limestone, erected from plans by *Arnold W. Brunner* and *Buckman and Fox*, at a cost of \$2,000,000.

It is now a non-secretarian charity hospital, for patients whose apparent incurability or the protracted course of their diseases prevents them from being received at other hospitals and asylums. Capacity, 450. Visiting days, Wednesdays, Saturdays and Sundays, 2 to 4 P. M. Patients who are able to leave the institution in an improved condition are aided from the *Discharged Patients' Fund*.

VII. Eastern Section of the Bronx

Including Pelham Bay Park

The points of interest in this section are widely scattered, and even with the help of the available trolley lines, involve considerable walking. The Harlem branch of the New York, New Haven and Hartford R. R. brings the visitor more quickly and conveniently than any other line to practically all the places mentioned below, and for that reason the descriptions here given will follow the course of this road. Take the 3d Ave. Elevated to 129th St. and change to the shuttle train connecting with the Harlem Division. The trip to Pelham Bay Park occupies about an hour from downtown. Fare to City Island, formerly called Bartow, 10c. The recently opened New York, Westchester & Boston R. R. has stations at corresponding intervals throughout the Bronx section, and while they lie for the most part further W. and involve more walking, they will save the tourist time because of the greater frequency at which trains run (local trains every 20 min.)

Leaving the *Harlem River station* the train runs for a short distance along *Bronx Kills*. The first station is *Port Morris* (.97 mi.), at 138th St. Port Morris, like Morrisania, takes its name from the Gouverneur Morris family. It was here, in the East River, that the *Great Eastern* anchored after her first trip to New York. Here, also, a little further S. the British war frigate, *Hussar*, laden with British gold and American prisoners, sank in 1780. Off the coast here lie North and South Brothers Islands. Near this shore was the scene of the steamer disaster of the *General Slocum*, an excursion boat that burned and foundered with terrible loss of life, June 15, 1904.

Riverside Hospital on North Brother Island, is devoted to the care of contagious diseases and advanced cases of tuberculosis. The Island may be reached by boat from E. 132d St. every hour, and from E. 26th St. daily, about noon.

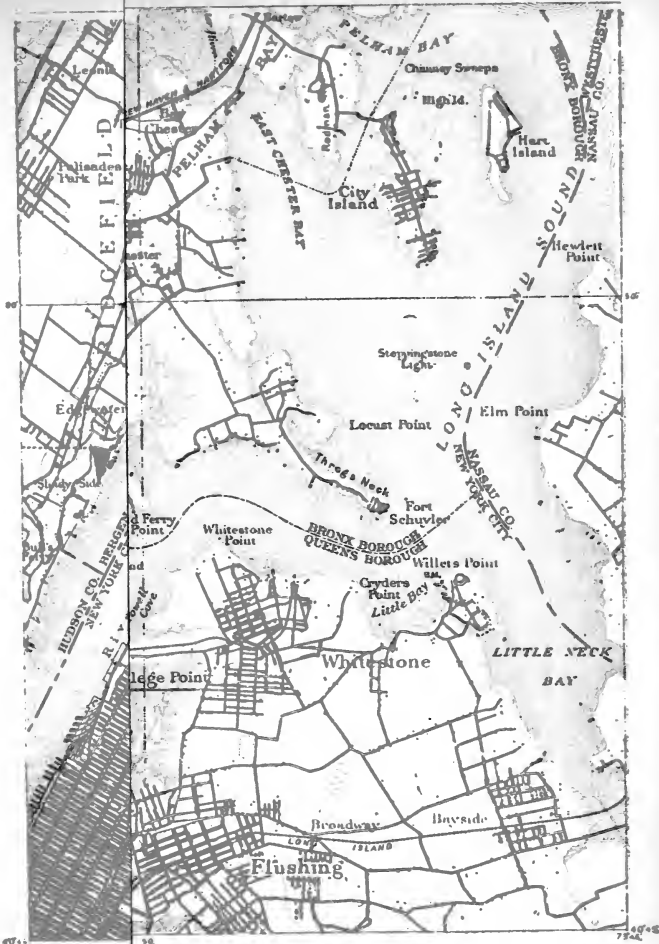
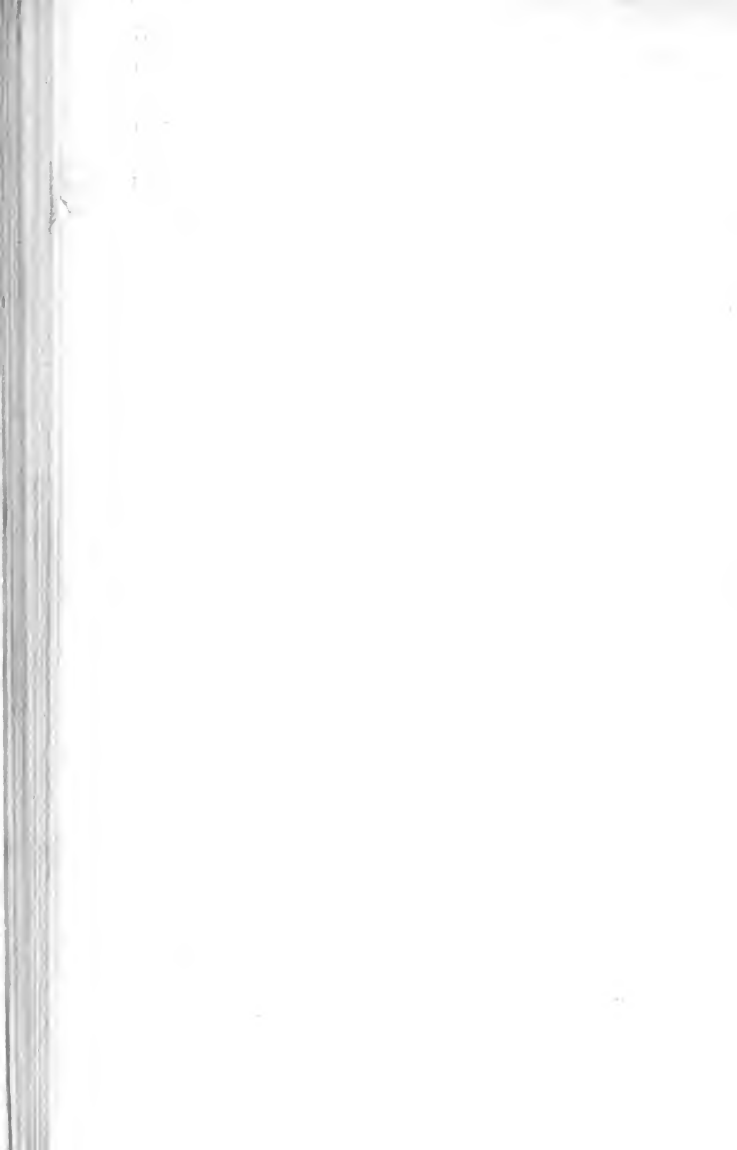


Plate XVI

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Casanova (1.96 mi.) at Leggett Ave.; few trains stop here. The station takes its name from the famous *Casanova Mansion*, which formerly stood a little to the W. at Southern Boulevard and Leggett Ave. (named from Mayor Leggett of Westchester).

This dwelling was considered in its time (1859), one of the most magnificent houses in the U. S. It contained secret rooms and underground passages and its door-knobs were of solid gold.

The next stop is *Hunt's Point* (2.63 M.) A surface car taken at the station runs to the *Joseph Rodman Drake Park*, on the point, containing the grave of the poet for whom it is named, author of "The American Flag" and "The Culprit Fay," etc. (d. 1820).

The first street crossed is *Lafayette Ave.*, formerly *Lafayette Lane*. When Gen. Lafayette came from Boston to New York in 1824, via Fox Corners, he was met by a delegation and escorted up this lane, which was afterwards named in his honor. It is told that he "paused in silent meditation at the grave of Joseph Rodman Drake."

The "Culprit Fay" was written as the result of a wager made by Drake with Fitz Greene Halleck and two other friends, following a discussion in which Drake maintained that the Hudson River Highlands afforded as romantic a setting for an imaginative poem as the Highlands of Scotland. The tract of land recently made a city park, in memory of the poet, has not yet been improved. It includes the quaint old burial lot containing, in addition to Drake's grave, those of the earliest members of the Hunt family, from whom *Hunt's Point* was named. The Bronx Society of Arts and Sciences has recently placed on the simple shaft a tablet containing, in addition to the date of the poet's death, Sept. 21st, 1820, the lines by Fitz-Greene Halleck:

"Green be the turf above thee,
Friend of my better days,
None knew thee but to love thee,
None named thee but to praise."

The next stop is *Westchester Avenue* (3.25 mi.) Take Westchester ave. surface car and transfer to Clason's Point car to reach *Clason's Point Military Academy* and *Clason's Park* on the point.

Clason's Point was settled in 1643 by Thomas Cornell. In "*Clason's Point Inn*" there is the following inscription: "In the year 1643 Thomas Cornell bought this point from the Indians. Part of this house is the original building constructed by him."

From here a Ferry runs to *College Point*. *Screven's Point* to the N. with *Castle Hill Park* at the extremity is inaccessible by trolley; it is reached from Westchester ave. by Castle Hill ave. Farther to the N. lies *Ferris Point*, without trolley connections, reached from Westchester ave. by 177th st. and Ferris ave. The railroad crosses the Bronx River before reaching *West Farms* (3.93 M.) This section though still within the limits of Greater New York begins to contain large

open spaces and even some cultivated land. The conventional apartment houses rising in the midst of fields present an incongruous appearance.

The next stop is *Van Nest* (4.87 mi.) The large group of buildings to the east of the station is the *New York Catholic Protectory* where between four and five thousand destitute or delinquent children under 16 are housed.

This institution was incorporated in 1862. It comprises a *Boys' Protectory* in charge of the Brothers of the Christian schools; a *Girls' Protectory*, in the charge of the Sisters of Mt. St. Vincent (in both of these trades, agricultural and dairy work and domestic and other industrial employments are taught); *St. Philips Home for Industrious Boys*, 417 Broome St.; and the *Lincoln Agricultural School*, at Lincoln-dale, N. Y.

Westchester Square is reached by surface cars. The land on which *Westchester Village* is situated was purchased from the Indians in 1654. Fighting occurred here October 12, 1776, preceding the Battle of Pell's Point (p. 391).

The center of the original Westchester Village, the oldest in the county is at the juncture of Westchester ave. and West Farms and Williamsbridge Roads. On the E. side of Westchester Square stands St. Peter's church, organized in 1700. Its chime of bells is said to date back to the reign of Queen Anne. The oldest tomb-stones in the church-yard are dated 1713. On the bank of the near-by *Indian Brook* it is said that George Fox, 1672, addressed the first Quaker meeting held in America. A little to the N. is *Westchester Greek Causeway*, where an important battle was fought, Oct. 12th, 1776, the British being finally repulsed.

Fort Schuyler lies at the extreme end of *Throgg's Neck* (known to the Indians as *Quinshung*). This tract was settled in 1642 by John Throgmorton, who came here with thirty-five Baptist families from Rhode Island and the Providence plantations.

The trolley runs only a short distance along Fort Schuyler Road (transfer at Westchester Square). A party of 15 adults applying in advance to the Commandant, Ft. Schuyler, may obtain a pass to go by government boat on Tues., Thurs., or Sat. to the Fort. The *fortifications*, are antiquated, having been begun in 1833. The reservation is used as a training station for recruits.

Morris Park (5.43 mi.) Flag station, train stops only on signal.

Westchester (5.81 mi.). To the east on the shore is the *Westchester Country Club*, reached by motor or other vehicle from the Eastern Boulevard. The road crosses *Westchester Creek* and goes under the *Bronx and Pelham Parkway*, the boulevard which joins the two parks.

Baychester (7.26 mi.) The tract of land to the right is a part of *Pelham Bay Park*.

City Island, formerly *Bartow* (8.25 mi.) Alight here for *Pelham Bay Park*. (The 3 other stations on this branch, beyond the park, *Pelham Manor*, *Woodside*, and *New Rochelle* are outside the city limits.) *Eastchester* lies about midway between the park and *Woodlawn Cemetery*. It can be most directly reached by the New York, Westchester and Boston Line.

Eastchester is one of the oldest of the group of villages in this section and was originally an Indian settlement. The most interesting of its old landmarks is St. Paul's church, dating from 1765, opposite the site of the original church built in 1669. The church possesses an old bell and other historical relics, which were buried for protection during the war of the Revolution. The adjoining churchyard contains about 6000 graves. Two tomb-stones have recently been erected by the Bronx Chapter of the Daughters of the American Revolution: 1. "Here lie interred the skeletons of American Revolutionary soldiers, found at Tuckahoe in 1909"; 2. "This marks the site of the sand pit in which are buried those Hessian soldiers who died in the church while used as a hospital in 1776."

Pelham Bay Park contains about 1756 acres, only partly improved. As a public play-ground it offers facilities for the widest diversity of sports of any of the city parks, having grounds for baseball, football, tennis, cricket and lacrosse; an athletic field and facilities for bathing, boating, camping, picnicking, cross-country runs, etc. The golf links lie a quarter of a mile up the *Pelham Bridge Road* (Eastern Boulevard) to the N. of the station. This road leads to *Hunter's Island* and *Twin Island* beyond. No trolley. Take *City Island* trolley from the crossroads a few rods from the station. On a boulder to the right of the track about a mile from the station is a tablet erected by the Mt. Vernon Chapter of the D. A. R. commemorating the *Battle of Pell's Point*, Oct. 18, 1776, when Col. Glover with 550 men delayed the British under Howe, to give Washington time to get the main army to White Plains. *Colonial Inn* (a summer restaurant and hotel) is a fine old mansion with white pillars, to the left of the track, just before crossing the bridge. Nearby is the park camping ground.

The *Hutchinson River* which flows through *Pelham Bay Park*, and empties into *Eastchester Bay*, takes its name from one of the early settlers, *Ann Hutchinson*, whose home was near the *Pelham* boundary line, and whose entire family was wiped out in an Indian massacre. See at upper end of park, on L. of *Prospect Ave.* "Split Rock," a gigantic boulder, with a large tree growing through the cleft. According to tradition *Ann Hutchinson's* youngest daughter perished on this rock.

CITY ISLAND (which is not part of *Pelham Bay Park*, but is privately owned), is said to owe its name to a project once

entertained of founding a city here which should outrival New York. The quaint old streets, with their ancient and picturesque dwellings, well repay a desultory ramble. The *Macedonia Hotel* is perhaps the most interesting of the surviving relics. It is reached by leaving the car at Ditmars st. and walking to the eastern shore. A very old wing of the hotel obviously built of ship's materials bears the inscription: "This House is the remains of the English Frigate *Macedonia* captured on Friday, October 25th, 1812, by the United States Frigate *United States* commanded by Stephen Decatur U.S.N. The action was fought Lat. 24 N. Long. 29' 36" W. that is, 600 Miles N. W. of the Cape Verde Islands off the W. coast of Africa. Towed to Cowboy in 1874. Shore dinners 50 cents." Historians assert, however, that the ship was another *Macedonia* of a later time, used as a training ship by our navy. Long tables covered with white enamel cloth are set under cover in front of the house in foreign fashion. Chowder 15 c. Directly opposite is *Hart's Island*, city property, the present Potter's Field. (Pass from Dept. of Correction, 124 Leonard st. Ferries from foot of 26th st. daily at 10 a. m., except Sundays and holidays.)

Leaving the *Macedonia* and continuing down the island by the one street, one passes on the left, first *Miller's* and later *Jacob's Shipyards* where the *American Cup Defenders* go into winter quarters. The island is largely given over to yacht building. Large numbers of small craft of all kinds are anchored in the sound about during the summer, the owners motoring out from the city. Boats of all kinds are to be hired. Little bathing. At the point of the Island to the left is the *Norton House*, a small frame building, the oldest house on the island. To the right is *Belden Hotel*, formerly a residence. Food served on the veranda. Prices for simple food are annoyingly high, but the *View* is delightful and the breeze refreshing. Straight ahead is *Stepping Stones Light*.

This light takes its name from one of the so-called Devil's Stepping Stones, a row of rocks projecting into the Sound. According to an old Indian legend the Devil, retreating from Westchester county to Long Island, gathered up all the stones he could find in Long Island and hurled them across at his red-skinned enemies. Hence the abundance of boulders in Westchester and the lack of them in Long Island.



Yonkers

Yonkers is not a part of New York City but a separate municipality. Inasmuch, however, as it immediately adjoins the Borough of The Bronx on the north it may be most conveniently considered here.

Yonkers is reached by railway via New York Central and Hudson River Railroad, from the Grand Central Station; single fare, 30 cents; round-trip, 50 cents; or by Putnam Division, from 8th ave. and 155th st.; single fare, 25 cents; round-trip, 40 cents. Most of the various Hudson River steamers stop at Yonkers, but the hours, early morning and late afternoon, make this method of approach impracticable for the tourist. Yonkers can also be reached in several ways by trolley; either straight up Broadway from Van Cortlandt Park; from Jerome ave. or Webster ave., changing to McLean ave. car; or from Mount Vernon, the most picturesque of all these trolley routes. Also, most conveniently, by Broadway subway to Van Cortlandt Park, and thence by trolley up South Broadway to Getty Square.

HOTELS AND RESTAURANTS. The one hotel in Yonkers is the *Getty House*, on Getty Square, an unpretending, old-fashioned commercial hotel. In South Yonkers, in the restricted residential colony called Park Hill, is the *Park Hill Inn*, with a restaurant much patronized by automobile parties. Just N. of this Inn, where South Broadway and New Main st. fork, is *Francfort's*, an old-established road house (French cuisine). Further S., near McLean ave., is *Shanley's* a recently established branch of the well-known New York restaurant of that name.

Yonkers, the sixth largest city in New York State, is situated on the east bank of the Hudson, 15 m. N. of the Grand Central Station. Its principal residential section stretches northward from Getty Square for about three miles, to the village of Hastings. It is situated on a picturesque slope, rising steeply from the river front, with a succession of fine avenues, lying one above another, bordered by many large estates, with comfortable old-fashioned dwellings. Yonkers is also a prosperous manufacturing center, and the influx of factory workers in recent years is largely responsible for its present estimated population (1916) of 79,800.

History. Yonkers was settled about 1650, its name being derived from a popular corruption of the Dutch title, *De Jonkheer*, the "Young Lord," by which the first owner of this territory, Adrian Van der Donck, was known. Van der Donck retained title to much of the land which is now Yonkers until 1672, after which it became included in Philipse Manor (p. 395), until 1779. The part now constituting the business center of Yonkers was then known as Philipsburg. The township of Yonkers was first organized in 1788; the village of Yonkers was incorporated in 1855; in 1872 the town was divided, and the southern portion, known as Kingsbridge, was annexed to New York in 1874.

Going by Subway we pass along the W. side of Van Cortlandt park, reaching at its upper boundary, the dividing line between New York City and Yonkers. For the next mile there is a succession of residential colonies: *Caryl*, *Lowerre* and *Park Hill*, the latter situated on one of the highest elevations in Yonkers, rising precipitously on the R. of Broadway (reached by a funicular railway). It is a high class residential park, with numerous property restrictions, a Country Club, and a small but attractive artificial lake.

South Broadway now curves to the L. and ascends a hill, on the crest of which (to left) is the *St. Joseph's Hospital* (founded 1890), under the auspices of the Sisters of Charity of Mount St. Vincent. Diagonally opposite is the recently erected *Saunders Trades School*. A little further, half-way down the hill, we pass on the right the *Yonkers High School*, just W. of which is *Washington Park*, containing the new *City Hall* and the *Yonkers Public Library*. The Library stands at the S. W. cor. of the Park; it was donated by Mr. Carnegie, designed by *E. A. Quick and Son*, and completed in 1904 at a cost of \$50,000.

The City Hall, also designed by *Quick and Son*, stands just N. of the Library, on the highest ground in the Park. It cost in the neighborhood of \$500,000.

The Common Council Chamber, on the 4th floor, contains eleven mural paintings, by *Vincent Aderente* and *Alonso E. Foringer*, illustrative of the "History of Yonkers."

North Wall: 1. Over entrance door, *Yonkers Past and Present*; on R.: *Laying the Corner Stone of the City Hall*; on L.: *The Purchase of the Land by Van der Donck*.

East Wall: in the centre, *Industrial Science*; on either side: *Views of the Palisades*.

West Wall: *Before the White Man*.

North and South walls, in corners, four long, narrow panels, in dull browns and yellows, presenting old historic buildings of Yonkers.

Directly opposite is *Proctor's Palace Theatre*, a spacious vaudeville hall. Further N. on left, is the *Hollywood Inn*, a club-house dedicated to the interests of working-men.

The club was started in 1894 by the Brotherhood of St. Andrew, an association composed of members of St. John's Church (P. E.). Two years later, through the generosity of William F. Cochran (1832-1901; see memorial tablet), the present building was erected (*George Stirratt*, architect). It contains a gymnasium, bowling-alleys, billiard and pool rooms, a library and an assembly hall with a seating capacity of 500.

On the opposite (N. W.) corner stands *St. John's Protestant Episcopal Church*, organized in 1694. The first church

edifice was erected in 1752; in 1791 it was partly destroyed by fire; a year later it was rebuilt in the original form; the present structure was built in 1870.

A considerable portion of the original church (1752) still survives, including all the south wall of the present building, with its venerable door and windows; also the south transept and part of the east wall, with two windows of the old chancel; and the old bell.

One block further N. brings us to *Getty Square*, the centre of Yonkers' business activity and starting point for the principal trolley lines to New York, Mount Vernon, Tuckahoe, Hastings, etc. On the E. side of Broadway are the principal Yonkers banks; also the passenger station of the N. Y. and Putnam R. R., and on the cor. of New Main St., the *Getty House*, a commercial hotel. To the N. radiate Park Ave., Palisade Ave. and North Broadway, the chief residential section, occupied by fine old estates with spacious grounds, many of them commanding extensive views of the Hudson River. W. from Getty Sq., Main St. leads down to the water front and the N. Y. Central R. R. Station, crossing Warburton Ave. midway. One block N. on Warburton Ave. brings us to the

**PHILIPSE MANOR HALL, erected in 1693 and granted by royal charter to Frederick Philipse, First Lord of the Manor. By act of Legislature of the State of New York, the Manor was confiscated in 1779 and in 1785 was sold by the Commissioners of Forfeiture. In 1868 it was purchased by the Village of Yonkers, and became the City Hall in 1872. It is now a colonial museum, under the auspices of the Yonkers Historical and Library Association. (See memorial tablet, by *A. Weinert*.)

The Philipsees were originally a noble Bohemian family, who at an early date settled in Friesland, Holland. They came to America about the middle of the 17th century, perhaps in 1647 with Peter Stuyvesant. The chief popular traditions of the old Manor centre around Mary Philipse, the beautiful and talented daughter of the second Lord of the Manor, grandson of the first Frederick Philipse. One day when visiting at the New York home of her brother-in-law, Beverly Robinson, she met Colonel Washington, who conceived a warm admiration for her. The story that he made her an offer of marriage is unauthenticated; but the tradition that he was a frequent visitor at the Manor gives an additional glamor to its ancient rooms. Another visitor, of whose frequent presence there is no doubt, since she later became his wife, was Roger Morris. It was while riding back and forth between New York and Yonkers that he became impressed with the beauty of the heights overlooking the Harlem River at what is now 161st St. Accordingly it was there that he built the historic old Jumel Mansion (p. 351), to which he brought Mary Philipse as his bride in 1758.

The Manor Hall suffered considerable damage during the years when it was occupied by the offices of the various city departments. It has since undergone extensive renovation, the rooms restored to their original design and appearance, and furnished with chairs of the Colo-

nial period, all of American make: American Windsor chairs and settees, and American Chippendale and Jacobean tables, all dating from the third quarter of the 18th century.

The oldest portion of the Manor Hall faces the south. Note the great massive door in the center of the southern façade, made in Holland in 1681 and imported by the first Lady Philipse in one of her own vessels. A door in one of the upper rooms swings on wooden hinges. The first story windows are provided with outer shutters, while those in the second story have inside shutters. Every chimney has a deep closet on each side. Note especially the Dutch fireplace in the southwest room, second story. It has a cast iron fireback dated 1760, picturing the ravens bringing food to Elijah. The fireplace jambs are three feet deep and lined with old Delft blue and white tiles, with scriptural illustrations. (A "History of the Manor Hall" is on sale, price 50 c.)

Second only in interest to the historic old building itself is the **Alexander Smith Cochran Collection* of American Historical Portraits which it now contains. The collection includes works by forty-two different artists, twenty of whom are not represented in the Metropolitan Museum.

First Floor, East Room: 1. *Henry Inman*, James Madison; 2. *Robert Edge Pine*, Gen. Horatio Gates, Major-General, Continental Army; 3. *Edward Savage*, Gen. Henry Knox, Major-General, Continental Army; 4. *Benjamin West*, Benjamin Franklin, "the Tuckerman Portrait;" 5. *James Herring*, Col. Henry Lee, "Light Horse Harry" Lee, Continental Army; 6. *John Singleton Copley*, Henry Laurens, First President of the Congress of the United States; 7. *Gilbert Stuart*, Robert Gilmore; 8. *Gilbert Stuart*, Charles Pinckney, Governor of South Carolina; 9. *Stuart*, Robert Young; 10. *James Peale*, Washington; 11. *Charles Willson Peale*, James Monroe; 12. *Matthew Jouett*, Brig-Gen. George Trotter; 13. *Charles Peale Polk*, Thomas Jefferson; 14. *Rembrandt Peale*, Washington; 15. *C. W. Peale*, Washington; 16. *Rembrandt Peale*, Washington; 17. *William Winstanley*, John Adams; 18. *Gilbert Stuart*, Martha Washington; 19. *Stuart*, George Washington; 20. *James Sharples*, Alexander Hamilton; 21. *Asa Warren*, George Washington; 22. *Thomas Sully*, John Quincy Adams; 23. *William B. Chambers*, John Marshall; 24. *James Sharples*, George Washington.

First Floor, Hall: 25. *Charles X. Harris*, Andrew Johnson; 26. *William E. McMaster*, James Buchanan; 27. *Charles Bird King*, Lafayette; 28. *Jane Stuart*, Portrait of her Father, Gilbert Stuart; 29. *Jacob Eichholtz*, William H. DeLancy; 30. *John Vanderlyn*, Tobias Hasbroucke; 31. *John Trumbull*, George III, King of England; 32. *Eastman Johnson*, Portrait by the Artist.

First Floor, Hall Room: 33. *Eastman Johnson*, Chester Alan Arthur; 34. *David B. Bechtel*, James A. Garfield; 35. *Eastman Johnson*, G. V. L. Pruyne; 36. *Charles Loring Elliott*, Zachary Taylor; 37. *Thomas Eakins*, Rutherford B. Hayes; 38. *J. Beaufain Irving*, General Washington calling upon Col. Rhalle.

Second Floor, East Room: 39. *Alban Jasper Conant*, Abraham Lincoln; 40. *William Edgar Marshall*, William McKinley; 41. *Eastman Johnson*, Benjamin Harrison; 42. *Matthew Wilson*, Abraham Lincoln; 43. *Eastman Johnson*, Grover Cleveland; 44. *G. R. Lambdin*, Franklin Pierce; 45. *William Edgar Marshall*, Ulysses S. Grant; 46. *Frank B. Carpenter*, John Tyler; 47. *Frank B. Carpenter*, Millard Fillmore.

Second Floor, West Room: 48. *John W. Jarvis*, Daniel M. Tompkins; 49. *Chester Harding*, William Wirt; 50. *Samuel Waldo*, Andrew Jackson; 51. *Bass Otis*, William Henry Harrison; 52. *Matthew Pratt*, Benjamin Franklin; 53. *Benjamin West*, Portrait of the Artist; 54.

John Trumbull, Portrait of the Artist; 55. *James Peale*, Major Hamilton, Continental Army; 56. *Henry Inman*, Martin Van Buren; 57. *John Neagle*, Henry Clay; 58. *Thomas Sully*, James K. Polk; 59. *George B. Butler*, Thomas F. Bayard; 60. *Rembrandt Peale*, Zebulon Montgomery Pike, Brigadier-General in the war of 1812-14; Discoverer of Pike's Peak

Second Floor, Hall: 61. *William Sergeant Kendall*, William Howard Taft.

Second Floor, Hall at top of East Stair: Two Unnumbered Portraits: 1. James Blackwell, who at one time owned Blackwell's Island (1748-1881); 2. Eliza H. Wells, daughter of James Blackwell, and wife of Samuel Wells, who once owned Manor Hall.

Directly in front of Manor Hall stands the *Soldiers' Monument*, surmounted by a bronze statue of a soldier of the Civil War. Below, on the four sides of the square granite base, are other bronze statues, symbolic of Courage, Valor, Patriotism and Endurance.

If time permits, the visitor should not fail to take the picturesque trolley ride N. to the end of the Warburton Ave. line. For three miles, the route commands a series of fine views of the Hudson River and the Palisades opposite. As the car nears Hastings, it passes "Greystone," once the home of former Governor Samuel J. Tilden, one of the founders of the New York Public Library.

BROOKLYN

I. Preliminary Information

History. The site of Brooklyn originally belonged to the Canarsie Indians, one of thirteen tribes of the Algonquin Nation which formerly possessed Long Island. The present Borough of Brooklyn has been built up by the consolidation of a number of small towns, which originated in a series of purchases from these Indians, the most important being made between 1636 and 1638. According to the "Historical Guide to the City of New York" the first authentic purchases from these Indians were made June 16, 1636, and included: 1. Part of Flatbush; 2. Flatlands, S. of Paedergat (except Barren Island); 3. Flatlands Neck.

More important than these are the following purchases: in 1638, a tract of 930 acres of *Gowanus*, acquired by Jacques Bentyn and William Adriaense Bennett; the "Maize lands of Meryckawick," acquired by Jan Evertsen Bout; and in

1637, 335 acres on *Wallabout Bay* (called by the settlers the "Waalbogt"), bought by Joris Jansen de Rapelje, a Walloon. In 1638, the West India Company bought a tract of land, nearly E. of Wallabout Bay, on which the original hamlet of *Boswijck* (Bushwick) sprang up.

In 1642, a ferry was established across the East River, between points approximately coinciding with the present Peck's Slip, Manhattan, and Fulton st., Brooklyn; and a hamlet, called The Ferry, sprang up at the Brooklyn end.

It was in 1643 that another group of settlers established themselves along the highway of Flatbush, about a mile from the ferry. It was this settlement that was named *Breuckelen*, after an old town about 18 miles from Amsterdam, Holland. In 1646 the "Five Towns"—namely, Breuckelen, Wallabout, The Ferry, Gowanus and Bedford (an inland settlement) were united under the name of Breuckelen, which in 1667 received a patent from Gov. Nicolls. In 1665, Midwout (later Flatbush) was founded, and the first church built there the same year, one year earlier than the erection of the first Dutch church in Breuckelen.

The transfer from Dutch to English rule affected the settlers very little. Under the English rule, Long Island and Staten Island were called Ridings of Yorkshire, Kings County, Newton and Staten Island constituting the West Riding. This designation continued in use until 1683.

In 1675, Brooklyn's population included 60 assessed persons, with a valuation of 5204 pounds sterling. In 1698, the population was 509, including 65 slaves. At the beginning of the Revolution, the population was about 3500.

After the outbreak of the Revolution, no town meeting was held until 1784, when it was discovered that all the town records had disappeared. It is supposed that they were removed by the Rapelje family, who were British sympathizers and whose estates had been confiscated.

The most important historical event in the history of Brooklyn is the BATTLE OF LONG ISLAND. When the British landed on Long Island in August, 1776, the American forces had protected three out of four roads leading to Brooklyn. The fourth, a roundabout way on the Jamaica Road, was at once recognized by the British as of strategic importance. The battle began on August 17, when Gen. Howe (British), sending two detachments, respectively, by the middle pass and the shore road to Gowanus, himself took the Jamaica road. The short road detachment drove the Americans back to the region now occupied by Greenwood Cemetery, while Howe closed in upon them in the rear. In the subsequent retreat,

Sullivan, the American commanding officer, was captured. The one conspicuous exhibition of heroism was that of the Maryland regiment, which at heavy loss held back the British until the rest of the American forces were safely transferred, under cover of a fog, to New York.

Brooklyn was held by the British until 1783. During the Revolution the British prison ships were moored in Wallabout Bay, and it has been estimated that approximately 11,500 prisoners died on board these vessels from fever, starvation and ill treatment. The mortality on the notorious *New Jersey* was exceptionally high.

After the evacuation by the British, Brooklyn slowly pulled itself together. New ferries were started, new mills were built, new churches and schools were organized, and a fire department introduced. Brooklyn was incorporated as a village in 1816 and received its charter in 1834. A disastrous fire in 1848 swept away seven blocks of buildings on and near Fulton st. In 1855, Williamsburg and Bushwick, including Greenpoint, were consolidated with Brooklyn. New Lots, including East New York, was annexed in 1886; Flatbush and Gravesend in 1894; Flatlands in 1896, thus making Brooklyn co-extensive with Kings County and the largest city territorially in the state, comprising 66.39 square miles. Under the act of legislature of 1897, creating Greater New York, the city became the Borough of Brooklyn.

Hotels. Owing to its proximity to Manhattan and its character as essentially a city of homes. Brooklyn possesses extremely few hotels in proportion to its population and territorial extent. A majority of those of the first class are situated on Brooklyn Heights, but a few are to be found in the newer district in the vicinity of Washington, Bedford and St. Mark's avenues.

***Hotel Bossert** (Pl. XIII—B₄) at Remsen, Hicks and Montague sts.; Brooklyn's largest and most modern hotel, with attractive restaurant, palm room, concert hall, etc. European plan; R. from \$1.50, R. with bath from \$2.50, for two persons from \$3.50.

***Hotel Montague** (Pl. XIII—B₄), Montague st., near Hicks; American plan; from \$1.50.

Hotel Margaret (Pl. XIII—A₃), at the corner of Columbia Heights and Orange st.; American plan, from \$3.50; European plan, from \$1.50.

Hotel St. George (Pl. XIII—A₃), at Clark, Hicks and Pineapple sts.; European plan, from \$1.00.

Hotel Touraine (Pl. XIII—A₃), Clinton st., near Pierrepont; European plan, from \$2.00.

Mansion House (Pl. XIII—A₄), on Hicks st., between Clark and Pierrepont; American plan, from \$3.00; European plan, from \$1.00; reasonable terms for families.

Clarendon Hotel (Pl. XIII—B3), at Fulton, Johnson and Washington sts.; European plan, from \$1.50.

The Mohawk at the corner of Washington and Greene aves.; suites of from five rooms with bath; American plan, from \$4.00; European plan, from \$2.50.

St. Mark's Hotel at the corner of Bedford and St. Mark's aves.

Restaurants. The leading Brooklyn hotels have good restaurants, notably the Hotel Margaret, Hotel Bossert, and Hotel Clarendon. The following list will be found useful by tourists for luncheon purposes:

**The Imperial*, 360 Fulton st. **Silsbe's*, 509 Fulton st. *The Severen*, 32-34 Court st., corner Remsen st. *Schummes Café*, 52 Court st. *Joe's*, 332 Fulton st. *Guinden's*, 359 Flatbush ave. *Palm Tea Room*, 82 Pierrepont st.

Lunch Rooms. There are *Child's Restaurants* at Nos. 366, 530 and 633 Fulton st., 26 Court st. *Baltimore Dairy*, 389 Fulton st.

Theatres: The following is a selected list of Brooklyn's many theatres:

ACADEMY OF MUSIC (Pl. XIII—D3), Lafayette Ave., near Fulton St. Opera and concerts. Seating capacity, 2200.

Boxes (six and eight seats), \$24.00 and \$40.00; Orchestra, \$5.00; 1st and 2d balcony, \$3.00, \$2.00, \$1.50. In the spring there is usually a short season of Grand Opera in English at popular prices: 25, 50 and 75c. and \$1.00.

MONTAUK THEATRE (Pl. XIII—C3), Livingston St. and Hanover Pl., capacity 1550.

Evenings: Orchestra, \$1.50 and \$1.00; balcony, \$1.50, \$1.00 and 75c.; second balcony, 50c.; box seats, \$2.50, \$2.00 and \$1.00; matinees: orchestra, \$1.00; balcony, 75 and 50c.; second balcony, 25c.; box seats, \$2.00, \$1.50 and \$1.00.

GRAND OPERA THEATRE (Pl. XIII—C3), 14 Elm Pl. Seating capacity, 1600.

Evenings: 50 and 30c.; balcony, 30 and 20c.; box seats, 75 and 50c.; matinees: orchestra, 25c.; balcony, 15c.; box seats, 50c.

KEITH'S ORPHEUM THEATRE (Pl. XIII—C3), 579 Fulton St. Vaudeville. Seating capacity, 1800.

Evenings: All seats, 50c.; matinees, 25c.

CASINO THEATRE (Pl. XIII—C3), 98 Flatbush ave.

OLYMPIC THEATRE (Pl. XIII—B3), 348 Adams st. Vaudeville and Photoplays.

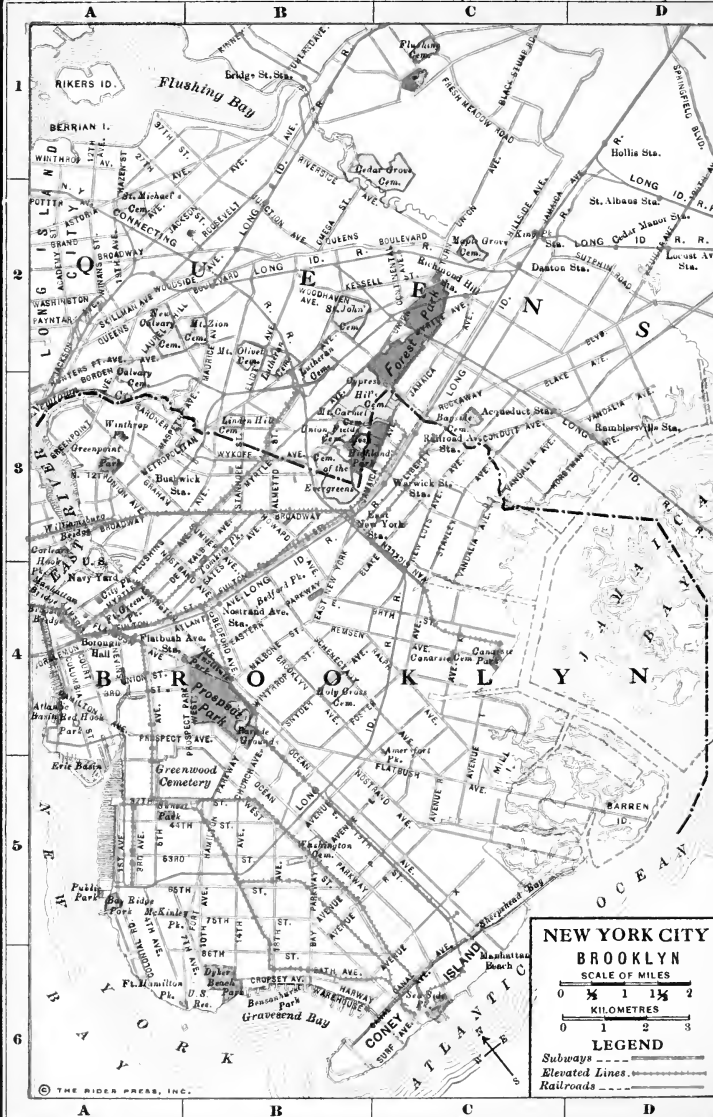
Evenings: Orchestra, 75, 50 and 25c.; balcony, 50 and 25c.; box seats, \$1.00; matinees: orchestra, 50 and 25c.; balcony, 25c.; box seats, \$1.00.

MAJESTIC THEATRE (Pl. XIII—D3), Fulton st. near Ashland Pl. Seating capacity 1844.

\$1.50, \$1.00, 75, 50 and 25c. Box seats, \$2.00.

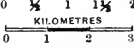
PROSPECT THEATRE, 327 Ninth st. Capacity 2453.

Evenings: Orchestra, 75, 50 and 35c.; balcony, 50 and 35c.; second balcony, 15c.; box seats, 75c.; matinees, 50 and 35c.; balcony, 15c.; second balcony, 15c.; box seats, 50c.



**NEW YORK CITY
BROOKLYN**

SCALE OF MILES



LEGEND

- Subways - - - - -
- Elevated Lines
- Railroads - - - x - - -

II. From Fulton Ferry to Borough Hall

Fulton St., extending eastward from Fulton Ferry to Cypress Hills, a distance of about six miles, has aptly been called the "Broadway of Brooklyn," since it passes successively through the municipal, financial and business centres, and the chief residential districts lie conveniently adjacent. It is traversed by one branch of the Brooklyn Elevated Railroad system and by several of the trolley lines which cross the Brooklyn Bridge to Park Row. The lower portion of it now offers little to attract the sight-seer, the dingy shops are many of them vacant, as the course of trade has moved up beyond Borough Hall, or else they have made way for still more dingy warehouses. Whatever landmarks of historic interest were spared by the sweeping fire of 1848, disappeared more recently before the wholesale clearance necessitated by the terminal tracks and stations of the Bridge. Visitors would therefore find it more profitable to turn at once to the right at No. 20, up the steep ascent of Columbia Heights (if they have come by ferry), or up Cranberry St. (if by the Bridge) and follow the route outlined on page 406. At Sands St., just below Cranberry, the cleared space where the bridge cars turn into Fulton st., was formerly the site of the old Sands Street Church and graveyard. Just above this point, where Fulton St. bends sharply to the right, the way was lined with a magnificent row of arching elms. Talleyrand, the famous French cynic and diplomat, lived for a time on Fulton St., opposite Hicks, during his brief exile in America, and a daily walk under those elms was one of his chief pleasures.

Three streets further E., on the N. side, brings us to Concord st. Here a short excursion to the N. may conveniently be made. At the N. E. cor. of Concord and Adams sts. we reach *Public School No. 1*, a plain red-brick structure, dating from 1842 and occupying the site of the first district school of Brooklyn, established in 1816.

It was also in 1816 that the first (Union) Brooklyn Sunday School was held here in the original school-house. Note the tablet in gable of main façade.

Continuing on Concord St. two blocks N. to Jay St., we reach, at the N. E. cor. of Jay and Chapel Sts., *St. James Pro-Cathedral*, the earliest Roman Catholic church on Long Island.

The church stands in the midst of the old Catholic graveyard (said to contain about 6000 graves). Its unpretentious exterior in no way prepares the visitor for the sense of spaciousness and rich coloring which greets him as he enters. The interior is cruciform, and contains numerous memorial windows. In the S. W. cor. of the church-yard

is a bronze bust of *Peter Turner* (1787-1863), the founder of the church, who according to the memorial tablet on the pedestal "on January 1st, 1822, organized his seventy fellow Catholics for the purchase of this ground." Among these seventy organizers was the father of the late Cardinal McClosky.

To the E. of the Pro-Cathedral, across McLaughlin Park, stands *Public School No. 5*, a large modern structure, containing in its main auditorium a large mural painting (30 x 10 ft.), by *Frederick S. Lamb*. It is in three panels and represents Washington with his officers in the Fortifications of Brooklyn, before the Battle of Long Island.

Returning to Fulton st. and continuing eastward two blocks, we reach the junction with Clinton st., on the right, long considered the Fifth ave. of Brooklyn, and still a favorite Sunday promenade. The clearing opposite was once the site of St. Ann's Church and burial ground, a name commemorated in St. Ann's stores, which in their turn disappeared. Passing Tillary St., we come to Johnson, which brings us (one block north) to Washington St. On the nearer left-hand corner is the *Clarendon Hotel*. Directly opposite is the **Federal Building* (Pl. XIII—B₃), a massive structure of Maine granite, in the romanesque order of architecture. At the southeast corner is a tower 25 feet square and 184 feet in height. This building contains the Central Post Office and the Federal courts and offices. The cost of building and site was \$1,671,651. It is a finely proportioned structure, but disadvantageously placed. Opposite on the southeast corner of Washington st. is the *Brooklyn Eagle Building*, the home of Brooklyn's most widely known newspaper, which includes the name of Walt Whitman in its line of editors.

Whitman was appointed in February, 1846, and resigned in January, 1848, the owners of the paper not approving of his vigorous anti-slavery editorials. Whitman was at that time living on Myrtle Avenue near Fort Greene, and it was largely owing to his persistent advocacy that the old battle-ground was secured to Brooklyn as a park. The *Eagle* office was at that time on Fulton Street, near Front.

The Eagle Building stands on the site of the Brooklyn Theatre, opened 1871, and burned down, December, 1876, with a loss of 295 lives. 100 unclaimed bodies are buried in Greenwood Cemetery (p. 445).

Returning to Fulton St., we continue one block to the point where Court St. branches to the right, at the intersection with Montague, and forms with Fulton a long, narrow isosceles triangle with its base on Joralemon St., constituting Borough Hall Park. Borough Hall (formerly City Hall) occupies an advantageous position at the eastern end of the triangle, with its rear façade on Joralemon St., and its main approach facing the apex. It is the oldest of Brooklyn's public buildings, its corner-stone having been laid in April, 1836, on ground acquired by the city from the Remsen estate,

the memory of which is preserved in Remsen St., whose northern end adjoins the park midway on the Court St. side.

History. The City Hall, as first ambitiously designed, was to be a triangular structure of stately dimensions, occupying the greater part of the one and two-thirds acres that comprise the present park. According to a contemporary description the exterior was "to be of marble and to have porticos on all three fronts, with columns 36 feet in height, ornamented with capitals of the Grecian order, from the design of the Tower of the Winds, resting on a pedestal base 17 feet high. The angles are to be surmounted by domes. In the centre will be a tower 125 feet high, enriched with a cornice and entablature, supported by caryatides on pedestals." The severe commercial depression of 1837 interrupted the progress of the work, and for a decade the unsightly foundations remained at a standstill. Finally work was resumed on a much modified scale and the building completed in 1849. As it now stands it is not triangular but an oblong rectangle; there is only one portico, and its central tower (a late and inharmonious addition, replacing the original well designed tower, which was destroyed by fire) has no caryatides. But otherwise the early description applies in a general way.

Directly facing the portico, in Borough Hall Park, is a fine *Statue of Henry Ward Beecher, by *John Quincy Adams Ward*, a rugged bronze figure of heroic proportions, enveloped in the folds of an ample cloak. On the left is a life-size figure of a bare-footed negress, laying a palm branch at the feet of the statue; on the right are a small boy and girl, the latter holding the end of a garland hanging from the pedestal.

Twenty granite steps lead up to the portico of Borough Hall. On entering the main doorway, we find ourselves in a large, square lobby, two stories in height with a gallery facing the entrance, sustained by a double row of Corinthian columns. The lobby contains a rather interesting collection of portraits, chiefly of former mayors of Brooklyn. (The light is usually poor, and many of the paintings may be seen most advantageously from the gallery.)

Wall on right of entrance: large, full-length portrait of George Washington, *artist unknown*; above, Daniel D. Whitney, Mayor 1886-87, by *Thomas Jensen* (1831-88); below, bronze medallion of Edward Swanstrom, President of the Board of the Borough of Brooklyn, by *E. T. Quinn*; on right, Samuel Smith, Mayor 1850, by *James Frothingham* (1786-1864); Conklin Brush, 1851-52, by *Francis Bicknell Carpenter*, 1839-1900; Charles A. Schieren, 1894-95, by *Richard Creifelds* 1853—; Daniel Booth, 1866-67, by *Junius Brutus Stearns*, 1810-85; on left, Edward A. Lambert, 1853-54, by *F. B. Carpenter*; Henry C. Murphy, 1842, by *John Barnard Whittaker*; John W. Hunter, 1874-75, by *J. B. Whittaker*; *Seth Low, 1882-83-84-85, by *William Merritt Chase*, 1849—. (On the left wall: in centre, large, full-length portrait of Henry Clay, by *P. Staunton*. Above, Martin Kalbfleisch, Mayor 1861-63,

by *J. B. Stearns*; on right, Francis B. Stryker, 1846-48, by *J. Frothingham*; Samuel S. Powell, 1857-60; Joseph Sprague, 1843-44; George Hall, 1855-56, all three by *Frothingham*; on left, Cyrus P. Smith, 1839-41, by *Frothingham*; Jeremiah Johnson, 1837-38, by *William Sidney Mount*, (1806-68); Edward Copeland, 1849, by *Frothingham*; Jonathan Trotter 1883-86, by *Samuel L. Waldo*, (1783-1861). In front of the two central columns are two white marble portrait busts: right, Martin Kalbfleisch, by *J. McNamee*; left, Samuel F. Powell, *artist unknown*. Passing beneath the balcony we find in right corridor, Frederick A. Schroeder, 1876-77 by *Thomas Jensen*; Alfred M. Wood, 1864-65, by *Alanson Fisher* (1897-84); Thomas G. Talmadge, 1845, by *F. B. Carpenter*. Left corridor: James Howell, Jr., 1878-80.

The central door under balcony opens upon stairs leading to the rear exit upon Joralemon St., directly opposite the site of the old Municipal Building (1878) that has just been demolished to make way for a more modern structure. To the right of where it stood is a wide grass-grown enclosure marking the former site of the *First Reformed Church*, until it moved to its present stately edifice at the corner of Seventh Ave. and Carroll St. (see p. 41). To the left of where the Municipal Building stood is the *County Court House* (Pl. XIII—B4), dating from 1861 and chiefly interesting to visitors as the scene of the sensational Tilton-Beecher trial forty years ago. An extensive Law Library is contained in Room 29.

On the site now occupied by the Court House, there was once a widely known pleasure-garden, called *Du Fon's Military Garden*. It was here that musical and histrionic art began in Brooklyn.

Adjoining the Court House on the L. is the *Hall of Records*, erected in 1886 at a cost of \$275,000. The building has recently (1902-5) undergone extensive alterations and additions and now extends along Court Sq. all the way to Livingston st., forming one of the most stately and dignified edifices in this group of public buildings. The County Clerk's Offices are on the ground floor, the Surrogate's Court on the 2d floor, the Register's offices on the 3d, and those of the Commissioner of Deeds on the 4th.

To the S. on Livingston st., behind the site of the recently demolished Municipal Building is the substantial red brick group of buildings comprising the Polytechnic Institute (Pl. XIII—C3), an outgrowth of the Brooklyn Collegiate and Polytechnic Institute founded in 1854, and consisting of two

departments, a College of Engineering and a preparatory school. It was reorganized in 1890 and received a collegiate charter. It confers the degrees of Bachelor and Master of Arts and of Sciences, as well as of Civil, Electrical and Mechanical Engineering. There is still a preparatory department. The library contains over 15,000 volumes.

Before leaving Borough Hall Park, we should take a glance at the banks, business and office buildings which flank it, especially on the Court St. side. Unlike New York, Brooklyn has not suffered from congestion in her business district, and there has been no necessity or temptation to erect skyscrapers of the type of the Metropolitan or Singer buildings. Accordingly the few ten or twelve story structures along Court St. and the adjacent cross blocks leading west to Clinton look quite substantial and prosperous, by comparison. Such are the *Terminal Building*, at the southwest corner of Court and Joralemon, a twelve story structure of stone and pale brick. Yellow brick is also the prevailing material of *Temple Bar* on the opposite corner, which with its three cupolas is a conspicuous landmark. The western half of the block between Joralemon and Remsen sts. is occupied by the four-story building of the *United States Title Guaranty Company*, the Corinthian façade of which is rather pleasing. Further in the distance we note the *Garfield Building*, the *Fidelity-Phoenix Fire Insurance*, the *Equitable Life*, and at the corner of Fulton and Montague sts., the broad and curving façade of the *Mechanics' Bank*.

III. Brooklyn Heights

THE HEIGHTS (Pl. XIII—A₃), for nearly a century the undisputed center of Brooklyn fashionable life, and still preferred to-day by the old conservative families to the more modern residential sections, comprises a tract of elevated land lying between Fulton St. on the north and east, Joralemon St. on the south and the water front on the west, rising in an almost perpendicular bluff from 70 to 100 ft. above water level. There is room at the base only for one narrow street, Furman St., and two rows of warehouses, those on the inland side being built in excavations in the solid rock beneath the gardens behind the residences on the upper level. Readers of "The Harbor," by Ernest Poole, will recall the descriptions of these streets.

History. The tract now known as the Heights was in early times called the "Maize lands of Meryckawick," where the Canarsie Indians grew their corn. Later it received the name of Clover Hill, and prior to the War of the Revolution was still partly covered with woodland. The last of the trees were cleared by the British soldiers for military purposes during their occupancy of Brooklyn, and that portion of the

Heights included within Poplar, Hicks, Orange and Furman Sts. was used during the War of the Revolution as a burial place for British soldiers and sailors. At the time of Brooklyn's incorporation as a village in 1816, the Heights were occupied by a number of farms of varying extent; and the names of their owners, Furman, Doughty, Middagh, Clark, Hicks, Remsen, Pierrepont, Joralemon and Livingston, are still preserved in the names of the streets, many of which follow closely the original boundary lines.

After the incorporation of Brooklyn as a village, building lots were in demand and plans were made to lay out in streets the southern portion of the Heights, as had already been done with the section above Clark street. Hezekiah E. Pierrepont, a wealthy and public-spirited man of his time, who then owned over sixty acres between the present Love Lane and Remsen street, and who had been one of the committee that framed the act of incorporation, realized the mistake that had been made in laying out the northern end of the Heights in small two-hundred foot squares of about an acre each, with narrow streets. Accordingly at his own expense he secured the services of the official surveyor of New York City, with the result that south of Clark Street the blocks are double the length, the streets more spacious and better suited for a residential district.

For the visitor arriving by ferry the shortest way to reach the Heights is to turn at No. 20 Fulton St. towards the right up the short steep slope of Columbia Heights. But for those crossing the bridge by trolley, or those who have gone first to Borough Hall Park by subway and thence down Fulton St., it is preferable to turn off at Cranberry St. (170 Fulton). It was at the corner of Fulton and Cranberry Sts. that Walt Whitman worked in a small printing shop during the summer of 1855, and while there set up with his own hands the greater part of *Leaves of Grass*. It was published in July. One block west on Cranberry St. brings us to Henry St., at the s. w. corner of which is the *City Armory*, an ungainly, five-story structure of brick and brown-stone dating from 1858. Its only interest is that it occupies the site of the first *Apprentices' Library*, the origin of the present Brooklyn Institute of Arts and Sciences (see p. 424). It was here that Lafayette laid the cornerstone of the library building, July 4th, 1825. The occasion was made a sort of festival for the Brooklyn school children, and Walt Whitman, then a child of six, was present. The armory is now a factory for machinery and supplies. Continuing west, we pass a drab structure, the Catholic *Church of the Assumption*. Two more blocks bring us to **Columbia Heights*, the most desirable residential street on the Heights. The houses on the west side and the gardens behind them abut on the high bluff above Furman St., and command some unrivaled views of New York City and Harbor. Five little parks, barely an acre in extent combined, corresponding to the termination of the five streets from Middagh St. to Clark St., afford openings in the line of dwellings on the water side of Columbia Heights and furnish a series of interesting vistas of the harbor.

Turning south from Cranberry St. into Columbia Heights, we come to Orange St., at the N. E. corner of which stands the *Hotel Margaret*, a twelve-story structure of cinnamon brick, stone and iron. Two short blocks east on Orange St., brings us to **PLYMOUTH CHURCH and the BEECHER MEMORIAL BUILDINGS (at the corner of Hicks and Henry Sts.; (Pl. XIII—A3), enclosing three sides of a small park or lawn, with the church on the East and an arcade on the North connecting it with the Memorial Building on the West. Plymouth church is an ungainly, barn-like structure of red brick, erected in 1847-50. Here Mr. Beecher preached for forty years, drawing crowds of strangers from miles around almost to the day of his death.

Henry Ward Beecher, born in Litchfield, Conn., June 24, 1813 was brother of Harriet Beecher Stowe, author of "Uncle Tom's Cabin," and like her a strong abolitionist. One memorable Sunday he thrilled his congregation by leading to the pulpit platform a young colored girl, almost white, whose own father had sold her into slavery. With his contagious enthusiasm, Mr. Beecher proceeded to auction her off, mimicking the tricks of the slave auctioneer's speech and gesture, and soon had his hearers aroused to such a pitch that the price of the girl's liberty was promptly raised. "And that was only the beginning," wrote Mrs. Stowe, "My brother raised the price of many a slave's freedom in his church." His services were recognized at the close of the Civil War, when he, together with William Lloyd Garrison, was chosen to raise the flag over Fort Sumter.

One of Beecher's friends was Theodore Tilton, author and journalist. For a short time Beecher edited the *Independent*, but resigned in Tilton's favor. Suddenly, in 1870 Mr. Tilton became jealous of Mr. Beecher, accused him of undue intimacy with his wife, and there followed a six months' trial such as has seldom been equalled for sensationalism and partisanship. Mr. Beecher's lawyer, Thomas G. Sherman, cheerfully donated his services, giving up his New York practice and devoting himself to his pastor's vindication. The result was a disagreement, with nine to three in Mr. Beecher's favor. Other independent investigations were more unanimous, and Mr. Beecher was undoubtedly stronger after his trial than before.

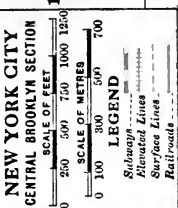
On week-days the front entrance to the church is closed. We may enter through the grassy enclosure on the left, which contains, close against the arcade in the rear, the "Slave" Statue of Henry Ward Beecher, by *Gutzon Borglum* a virile figure in bronze, with a slave girl kneeling at his feet. To the left, on the wall of the arcade, is a bronze panel, life-sized, of Abraham Lincoln seated, also by *Borglum*, erected by the Fort Greene Chapter of the D. A. R., in memory of its founder, Mrs. S. V. White, a prominent member of the church (the first of a projected series of memorial tablets). Entering by the door at the eastern end of the arcade, we turn to the right through a hall-way, and again to the right through a small rear door into the auditorium of Plymouth Church. The impression made by the interior is not unlike that of

Spurgeon's famous church in London. A large, steeply sloping gallery forms a huge oval around the entire building, broken only by the width of the organ behind the pulpit. A second gallery extends across the street end of the building, bringing up the total number of pews to 320, with a seating capacity of about 2500. The church is little changed since Mr. Beecher's time. There is the same organ, the same chair, the same *pulpit made from a log of olive wood brought from the Mount of Olives in 1867 by a member of the church. To the left of the door through which we entered hangs a small *Portrait of Henry Ward Beecher, by F. William Herring, probably the most forceful and lifelike of his many portraits.

The one important change since the installation of Dr. Newell Dwight Hillis, the present pastor, is the series of interesting memorial windows, replacing the former plain glass, and symbolizing the Progress of Civic and Religious Liberty and the Spread of Education in America. The subjects treated are as follows, beginning on our right at entrance door: 1, The Landing of the First Minister in New York; 2, Manassas Cutler: Puritanism in the West; 3, Marcus Whitman, John Tyler, Daniel Webster. On opposite side, continuing circuit from front to rear: 1, Haystack Meeting, Williams College, 1806; 2, Evening Prayer, The Huguenots, The Carolinas; 3, William Penn, Peace Movement, Pennsylvania; 4, Thomas Hooker, the First Settlement at Hartford. The second tier of windows is best seen from the gallery. Passing through the vestibule, to reach the stairs, we note the *Beecher Memorial Tablet*, unveiled January 13, 1893: "In memoriam, Henry Ward Beecher, first pastor of Plymouth Church, 1847-87; 'I have not concealed Thy loving kindness and Thy truth from the great congregation.'" Entering the gallery, we proceed on our right as we face the pulpit, to the extreme rear of the church. Beginning here, the subjects treated in the windows are as follows: 1, John Milton writing his Plea for the Liberty of the Press; 2, John Robinson praying on the deck of the *Speedwell*; 3, The Landing of the Pilgrims; 4, The founding of Harvard College; at front end of church: three windows representing famous modern champions of liberty and education, with Abraham Lincoln in the centre, a group of four men on the left and four women on the right. The technical skill with which the modern dress has been adapted to the exigencies of stained glass work has been much admired. West side of church: 1, John Eliot preaching to the Indians; 2, The signing of the Compact on board the *Mayflower*; 3, Oliver Cromwell announcing to George Fox the personal Liberty of Worship; 4, John Hampden appealing for Bill of Rights before Charles I.

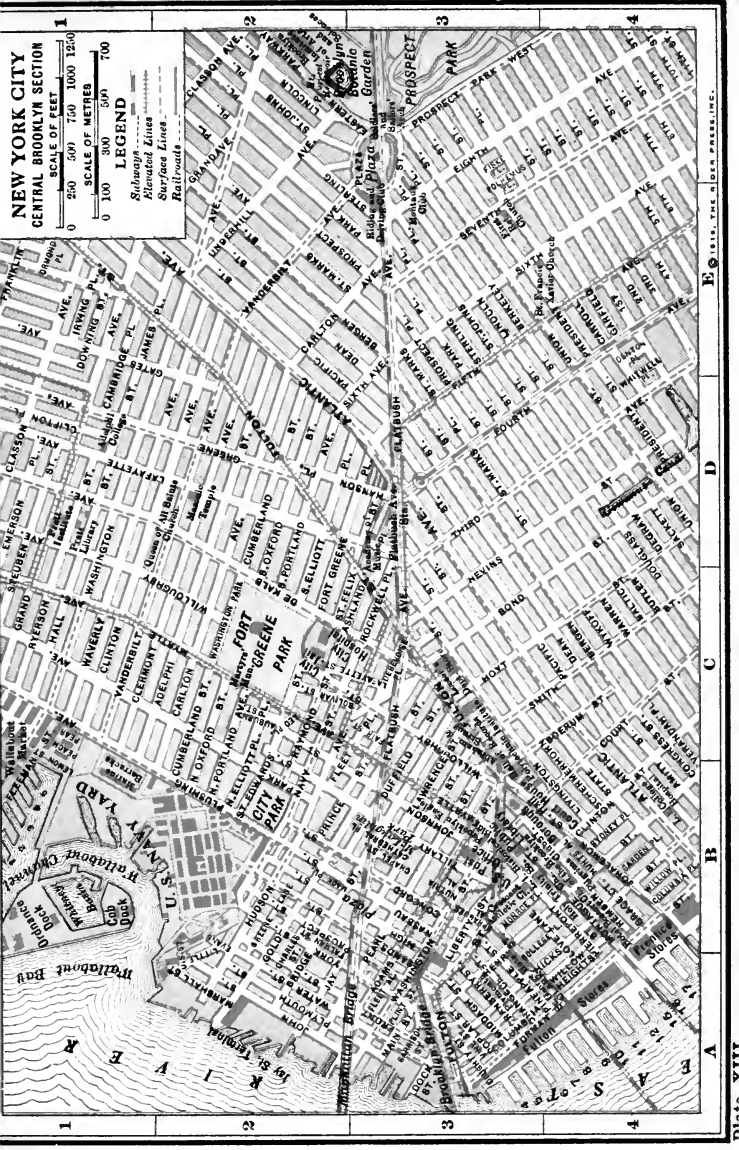
NEW YORK CITY

CENTRAL BROOKLYN SECTION



LEGEND

Subway ————
 Elevated Lines - - - - -
 Surfaced Lines
 Railroads - - - - -



REC-100
NOV 20 1950
U.S. AIR FORCE
COMMUNICATIONS CENTER
WASH DC

U.S. AIR FORCE
COMMUNICATIONS CENTER
WASH DC

Behind the auditorium is the church parlor, containing an extensive collection of Beecher relics, including portraits, manuscripts, etc. Among other things of interest are the original clay model of *J. Q. A. Ward's* Beecher statue, which stands in front of Borough Hall (see p. 403), and the manuscript of *Norwood*, together with the quill pen that Beecher dropped over the banister to the floor below, thrust through a paper with the laconic message to his wife, "It is finished." In the church parlor and the adjoining Ladies' parlor are memorial windows containing the following portraits: 1, Jonathan Edwards; 2, Horace Bushnell; 3, Lyman Beecher; 4, Phillips Brooks; 5, William E. Channing; 6, Ralph Waldo Emerson; 7, John Greenleaf Whittier. All these windows, both in the parlors and in the church, are severally dedicated to the memory of former parishioners, among others, to John Tasker Howard, (1808-88), "Founder of Plymouth Church," and to Abby Frances Hunter, 1837-1907, wife of Lyman Abbott, second pastor of Plymouth Church.

Returning to the hall through which we entered, we proceed by way of the arcade to the *Arbuckle Institute*, erected to the memory of Mr. Beecher by the late John Arbuckle, a wealthy Brooklyn merchant and philanthropist. The edifice was dedicated in December, 1914, and at the end of the first six months the membership had reached three hundred. In its general scheme the Institute copies many of the features of the Young Men's and Young Women's Christian Associations, with one important distinction: namely, that its founder believed that greater advantages could be obtained at a decreased cost by having a single institution for the two sexes, and by giving the young people an opportunity to associate in congenial and properly guarded surroundings.

The present building, dedicated in December, 1914, is a model of its kind. Everything is in excellent taste, harmonious, artistic and restful. The prevailing tones are brown and yellow. The entrance hall, main parlor and library are on the ground floor, separate parlors for the men and the women, writing rooms, smoking room, and hall for dancing classes on the floors above. In the basement are the baths and bowling alleys, from which a separate stairway leads to a well equipped gymnasium.

The various industrial courses of the Arbuckle Institute will eventually be conducted in another building to be erected on Hicks St., when the present structure will be kept wholly for social purposes. At present the classes in Accountancy, English Literature, Home Economics, Social and Aesthetic Dancing and Efficiency are held in the upper rooms. The annual dues are \$9.00 for men and \$5.00 for women; limited membership, exclusive of gymnasium, \$2.00. Separate fees are charged for each course.

During his forty years' ministry Mr. Beecher changed his residence several times. He lived successively at 126, 82, and 124 Columbia Heights. Then he moved to 124 Hicks, corner of Clark St., where he died. The house has since made way for a modern apartment building.

Continuing south on Columbia Heights, past Pineapple

St., we come to Clark St. Turning east, we pass the *St. George Hotel*, between Hicks and Henry Sts. At the s. w. corner of Clark and Henry is the *First Methodist Episcopal Church of Brooklyn*, or Sands Street Memorial Church. An inscription in the vestibule records the fact that the first Sands Street Church was erected in 1794, rebuilt in 1811 and again in 1843, destroyed by fire and rebuilt in 1848, and the present edifice erected on this site in 1889. The present pastor is the Rev. Ira D. Henderson. In the next block, facing Monroe Place, is No. 97 Clark St., the home of the late novelist, Paul Leicester Ford.

South of Clark St., on the west side of Henry St., is the *First Presbyterian Church*, long established and fashionable.

South of Clark St., on the east side of Hicks St., we see the *Mansion House*, a comfortable family hotel, with what looks oddly like a greenhouse in the centre between its two wings. In 1829 the Brooklyn Collegiate Institute for Young Ladies was incorporated, and a substantial building erected; but the enterprise spent itself in this effort, and it was not until 1845 that another attempt was made which eventually developed into the Packer Institute (see p. 414) and the Polytechnic (see p. 404). The original building, however, survives in the Mansion House. Just south of this point, and running from Henry to Hicks St., is a short, narrow alley, *Love Lane*. It marks the spot where the De Bevoise brothers, two old bachelors, formerly owned a strip of land adjoining the Pierpont property, and where they grew the first cultivated strawberries ever sold in the New York markets. With them lived a ward, Sarah De Bevoise, whose beauty won her a host of devoted admirers. The lane is said to have received its name from the many love-lines scribbled or carved on its wooden fences.

Columbia Heights ends at Pierpont St., one square south of Clark.

Half-way down the block we pass the *Standish Arms*, an eleven-story apartment hotel, whose upper windows command a wide view of New York and the Harbor. No. 198 is the residence of A. Augustus Healy, President of the Brooklyn Institute (see p. 424). No. 201, at the corner of Pierpont Street, was formerly the home of Seth Low, when mayor of Brooklyn. His sister, Mrs. H. E. Pierpont, lives at No. 216. This short block, continued in Montague Terrace, contains by far the handsomest residences on the Heights. The visitor should walk to the prolongation of Montague Street, forming a high bastion or look-out, supported by massive arched masonry, (*Minart Lefever*, architect), be-

neath which the trolley line descends to the docks. A fine view is afforded of the gardens in the rear of the houses above the bluff, and of the warehouses at the base along Furman St.

Proceeding along Montague east to Hicks, we reach the *Hotel Bossert*, the largest and most modern of Brooklyn hotels, and extending along Hicks all the way to Remsen.

Turning east on Remsen St. to Henry, we reach (N. E. corner) the Congregational *Church of the Pilgrims*, organized in 1844. Two years later, the Rev. Richard Salter Storrs was called, and remained pastor of the church until his death in 1900. Dr. Storrs was one of the half dozen most noted clergymen in the city and was often called the "Chrysostom of Brooklyn."

The church contains some good memorial windows, notably the large window over the entrance representing the *Ascension* (best seen in the afternoon), in memory of Dr. Storrs and his wife; and the first window on the right aisle, in memory of James S. T. Stranahan, chief founder of Prospect Park (see p. 422). Note on Henry st. façade a small projecting block of stone obviously unlike the rest in texture. It is a piece of Plymouth Rock, the landing place of the original "Pilgrims."

Retracing our steps and continuing south on Hicks Street, we come next to *Grace Church*; one of Brooklyn's most fashionable Episcopal churches. It stands on the S. W. corner of Grace Court, with its rear façade on Hicks Street and its front entrance reached through a side gate on the Court. It is an outgrowth of an earlier organization, Emmanuel Church, on Sidney Place, incorporated in 1841, which showed such rapid growth that a larger and more costly church was planned. Accordingly in 1847 Grace Church was organized and the corner-stone of the present edifice was laid. It is of the late middle pointed order, and contains some fine modern memorial windows. Both Grace Church and the Church of the Pilgrims were designed by *Richard Upjohn*, architect of Trinity Church, New York.

The church is open daily from 9 a. m. to 5 p. m. Behind the altar is a large, richly colored window in four panels, representing St. Peter, King David, St. Stephen and St. Augustine. On the left or Grace Court side: (1) The Adoration of the Magi; (2) Christ in the Temple; (3) The Feast at Cana; (4) The Sermon on the Mount; (5) The Ascension. On the right: (1) Faith, Hope and Charity; (2) The Women at the Sepulchre; (3) The Madonna and Child; (4) Christ with Martha and Mary; (5) "Suffer Little Children to come unto Me." These windows, all memorials to former members of the church, are among the finest in Brooklyn. A few are from England, the others from the Tiffany and Lamb studios.

Grace Court is a quiet and attractive little street, with dwellings on the southern side only, the opposite side being

occupied by the well kept gardens belonging to the houses on Remsen Street. No. 2 Grace Court was once the home of Mrs. Harriet L. Packer, founder of Packer Institute (see p. 414).

Joralemon Street, the next to the south, and the first street to form a break in the western front of the Heights and to slope to the water level, was formerly Joralemon Lane and formed the boundary line between the Pierrepont and Joralemon estates, and in a restricted sense the southern limits of the Heights. The term however has been extended by custom, and residents of the adjacent streets for several blocks further south consider themselves included in the favored district.

At Atlantic Avenue, the next street south, the character of the neighborhood suddenly changes and we find ourselves in the centre of a small but crowded nucleus of a Syrian colony that has lately drifted across from the earlier settlement in Greenwich Street. This is left behind when at Pacific Street we turn east to Henry, reaching the *Hoagland Laboratory* and the *Long Island College Hospital*. The Hoagland Laboratory, founded in 1887 by Cornelius Nevius Hoagland, is, as the bronze memorial on the Henry Street façade records, the "first laboratory in the United States erected, equipped and endowed by private means for the sole purpose of bacteriology." The original cost of the laboratory was over \$100,000, to which Dr. Hoagland added a further sum of \$50,000 as a perpetual endowment fund.

Cornelius Nevius Hoagland (1828-97), though a native of New Jersey, was taken to Ohio at the age of nine, there studied medicine and practiced for two years. When the Civil War broke out he offered his services and served as surgeon throughout the war with the 71st Ohio Regiment. After the war he developed unexpected business ability, although he never lost his interest in the sciences, and was a member of many learned societies both here and abroad. In 1889 he became president of the Cleveland Baking Powder Company. He was a resident of Brooklyn from 1868 until his death in 1897.

The main wards of the *Long Island College Hospital* (1857-1905), occupy the entire western side of Henry Street from Pacific to Amity, the north wing being the Arbuckle Memorial, while the central and southern portions are the Henry W. Maxwell Memorial. Opposite, on the S. W. corner of Henry and Amity Streets, is the *Polhemus Dispensary* and *Memorial Clinic*, which contains also the offices and lecture rooms of the *College Hospital Medical School*. The *Dudley Memorial*, on the S. E. corner, completes the group.

At the next corner we turn east on Congress Street to Clinton. On the S. E. corner is the *Second Unitarian Church*

(founded 1851). The present structure, dating from 1857 is cruciform in shape, in the Anglo-Italian style and has a seating capacity of about 600. It is interesting chiefly for the fact that the Rev. Samuel Longfellow, a brother of Henry W. Longfellow and himself a poet of some merit, was pastor of this church from 1853 to 1860.

One block further east, at the corner of Congress and Court Sts., stands the old Roman Catholic Church of *St. Paul's*, a substantial red brick building, 125 feet long by 72 wide, erected at a cost of \$20,000. The land was given by Cornelius Heenev, who is buried at the rear of the church. His monument may be seen through the fence on the Congress St. side.

Cornelius Heenev, of Queen's County, Ireland, came to America when 27 years of age. He obtained employment with a New York merchant, Mr. Backhouse, where he met John Jacob Astor, then a porter. Some time later Backhouse sold out to Heenev and Astor who went into partnership, but disagreed and separated a year later. Mr. Heenev, although a bachelor, was devoted to children and his home was constantly filled with orphan girls and boys. To the Brooklyn R. C. Orphan Asylum he gave \$18,000; he was one of the founders of the R. C. Half-Orphan Asylum in New York City; and he left numerous other generous endowments. A good deal of the land on the adjoining streets is still held in trust for these benevolent purposes, the residents owning their houses but continuing to pay ground rent.

Returning north by way of Clinton Street (six blocks) we reach, at the N. E. corner of Livingston Street, *St. Ann's Church*, the oldest Protestant Episcopal church in Brooklyn.

As early as 1784 the Rev. George Wright began to hold services in a house on Fulton Street belonging to Garret Rapelje, then in a barn owned by John Middagh in the rear of his house at the corner of Fulton and Henry streets, then in an old British barracks at the corner of Fulton and Middagh. At last, on the 23d of April, 1787, the Episcopal Church of Brooklyn was incorporated. Eight years later it was reorganized as *St. Ann's Church*, "a title which it had tacitly received some years earlier in compliment to Mrs. Ann Sands, who with her husband, Joshua Sands, had been its most liberal donor." The earlier church stood on the old Episcopal burial ground, Fulton Street, opposite Clinton. The corner-stone for the present church was laid in 1867, but the cost of the ambitious structure was so heavy that the debt was not cleared until 1880, when one of the parishoners, R. Fulton Cutting, raised his subscription from \$10,000 to \$70,000, on condition that the balance should be at once collected and all seats be made permanently free.

The present edifice is a handsome specimen of middle pointed Gothic, built of Belleville and Cleveland stone, its dimensions being 126 feet in length by 75 in width, with a height from floor to roof of 90 feet. The seating capacity is 2400. The memorial windows merit a visit. The doors are open daily from 9 to 5. In the vestibule are two memorial tablets, one to the church's most distinguished pastor, the Rev. Charles Pettit McIlvaine (1827-33), previously Professor

of Moral Philosophy and Chaplain at the United States Military Academy at West Point and later Bishop of Ohio; and secondly to the Rev. Benjamin Clarke Cutler, whose thirty year pastorate (1833-63) was the longest in the church's history.

Diagonally opposite, at No. 133 Clinton Street, in an unpretentious dwelling house, is one of Brooklyn's leading clubs, the *Excelsior Club*.

One block north, to the right on Joralemon Street (No. 170) stands the venerable gothic structure of *Packer Institute*, the last architectural work designed by *Minart Lefever* (see p. 415). Packer Institute is an outgrowth of the Brooklyn Female Academy, founded in 1845, which prospered and in 1852 had over 600 pupils. The following year it was burned down. Mrs. Harriet L. Packer seized the opportunity offered to found the Packer Institute, in memory of her late husband, donating \$65,000 for the purpose. In 1886 an addition was built to the east, 28 ft. by 100 deep, containing a gymnasium on the ground floor. In 1907 Alumnae Hall was erected on the west side, in a style harmonious with the original gothic design, and with the college seal and motto "Macte Virtute" carved on the façade. The Packer Collegiate Institute now includes Primary, Preparatory, Academic and Collegiate Departments. The library has over 8000 volumes.

At the junction of Clinton and Remsen we have on the right the *Spencer Memorial Presbyterian Church*, and on the left the *Hamilton Club*, organized in 1880. It is an outgrowth of an older organization, the Hamilton Literary Association of Brooklyn, dating from 1830. Ninety-two members of this older body constituted themselves into the modern club, which was incorporated in 1882. The present club house standing at the corner of Clinton and Remsen Streets, is a tall, dignified structure of brick and red sandstone, and cost \$100,000. In front of the entrance is a *Bronze Statue of Alexander Hamilton, by *William Ordway Partridge*. The club contains a good art gallery, including The Republican Court, by *Huntington*, purchased from the A. T. Stewart collection.

Remsen Street is a favorite centre of club life. To the east of Clinton, at No. 170, is the Church Club of the Diocese of Long Island; to the west are the former home of the Brooklyn Barnard Club (recently disbanded) at No. 132, the Brooklyn Civic Club at No. 127 (formed in 1915 by the consolidation of the Brooklyn League and the City Club), and the Brooklyn Engineers' Club at No. 117. The Brooklyn Club, long at the cor. of Pierrepont and Clinton Sts., has recently moved to 131 Remsen.

The next block on Clinton Street is given over to business. We pass on our right the eleven story, light brick structure of the Brooklyn Rapid Transit Company, the Brooklyn City Railway Company, at the corner of Montague Street, opposite which, on our left is the ornate nine-story building of the Franklin Trust Company. On the northern side of Montague Street, at the left-hand corner of Clinton, stands **Holy Trinity*, the leading Protestant Episcopal church of Brooklyn. It is one of the earliest examples of the Gothic revival in America, the chapel dating from 1846, and the church from 1847. Its style is decorated English, with flamboyant traceries. The material is red sandstone. The entire cost of the church, nearly \$175,000, was donated by Edgar J. Bartow (1809-64), a wealthy paper manufacturer. It was built from designs by *Minart Lefever*. A few years ago it became necessary to remove the tall spire of the steeple.

Minart Lefever (1797-1854) was an architect of distinction in his generation, and no less than forty churches, many of them in Brooklyn, stand as monuments to his ability. In addition to *Holy Trinity*, he designed the Strong Place Baptist Church, the Church of the Saviour, the Church on the Heights, and Packer Institute, his last work. He is buried in Cypress Hills Cemetery.

The dimensions of *Holy Trinity* are: length 145 feet; with chapel, 170 feet; with rectory, 195 feet; width, including buttresses, 80 feet. The entrance doors are of black walnut with deeply sunk panels, highly enriched with carvings. The church contains some **Stained-glass Windows* of exceptional richness of color. Note especially the large window above the reredos behind the altar, representing *The Ascension*, the upper segment of which is filled with symbols representing the Saviour. The windows in the side walls of the chancel illustrate the Sacraments of *Baptism* and *The Lord's Supper*. The windows in the main body of the church are historical, those in the clerestory representing historical incidents from the Old Testament; those of the aisles, in the compartments above the galleries dealing with events in the life of Christ, while those below are illustrative of His genealogy. These windows were designed by William Jay Bolton, of Bolton Priory, Pelham. In the vestibule are several memorial tablets: on the right-hand wall, "In memory of William Henry Lewis, D.D., first rector of this church, died October 11th, 1877." Immediately to the left, a bronze memorial portrait in low relief of Dudley Buck, "American composer, for 25 years organist of this church (1839-1909)." On left wall: "In memory of Edgar John Bartow and his wife Harriet Constable Bartow, 1871." The church is open daily from 9 to 5.

To the east, on Montague Street (No. 199) the ornamental

Gothic front of the *Brooklyn Library* is a conspicuous feature. It was built in 1868 at the cost of \$227,000 and was considered at the time one of the handsomest buildings in the city. It is now the Central Branch of the Brooklyn Public Library System.

Continuing on Clinton Street to Pierrepont, we reach the *Long Island Historical Society*, incorporated in 1863, with the avowed purpose of discovering and preserving "whatever may relate to general history, . . . and more particularly to that of the counties, cities, towns and villages of Long Island." The present edifice was opened to the public in January, 1881. On the ground floor is an auditorium with a seating capacity of 800. The reading room of the library is on the second floor and is intended for the use of members only (annual dues, \$5.00). A card, however, available for a week, will be issued by the Public Library, on application at the Montague Street Branch. The Historical Society Library has a small but interesting collection of pictures and curios, mostly of local interest, and the attendants obligingly show them. The library contains some rare books, among others the original edition of Audubon's *Birds of America*, and the *Cabinet du Roy*, in 49 volumes. The Society's first librarian was Dr. Henry R. Stiles, author of the standard "History of Brooklyn."

Directly opposite, on the northwest corner of Clinton and Pierrepont Streets is the new home of the *Crescent Athletic Club*. The earlier building, a much more modest structure, on the opposite side of Clinton Street, half way down the block, has been converted into an apartment hotel, but preserved a reminder of its origin in its name, The Crescent.

One block to the west, on Pierrepont Street, brings us to the *Unitarian Church of the Saviour*, on the corner of Monroe Place. This, the first Unitarian church of Brooklyn, was organized in 1833; but the present structure, of brown stone, in middle pointed Gothic, dates from 1844. It was designed by *Minart Lefever*, the architect of Holy Trinity. Just beyond Monroe Place, on Pierrepont Street stands another of the many churches due to Lefever, the *Church on the Heights, or Second Reformed Church*, organized in 1837. An earlier edifice, built in 1839, still stands on Henry Street, near Clark, and is occupied by the Zion German Lutheran Congregation. The present structure on Pierrepont Street dates from 1850, having been begun soon after the installation of the Rev. Dr. George W. Bethune, one of the most eloquent of the old-time clergymen of Brooklyn, during whose brief pastorate this church enjoyed a period of great prosperity.

The church is in the Roman-Corinthian order of architecture, with a portico supported by Corinthian columns; its depth is 100 ft. with a frontage of 70.

IV. From Borough Hall to Prospect Park

a. From Borough Hall to the Plaza

From Borough Hall eastward, along Fulton St., and Livingston St. running parallel to it on the S., is Brooklyn's chief shopping and theatre centre. In general character it compares not unfavorably with the lower 6th Ave. shopping district before the general exodus uptown began; and a good many New York women have learned that they can often make better bargains by taking the subway across to one or another of Brooklyn's big department stores. In the main, however, Fulton St. is a replica on reduced scale of a New York street; the shops are largely branches of New York houses; we come across the Beck, Hanover and Regal Shoe Shops, confectioners such as Huyler and Schrafft, Riker Drug Stores, Acker Merrall & Condit, grocers, etc.

At the N. E. cor. of Borough Hall Park, the meeting-point of Joralemon St. and Court Sq., Fulton St. bends to the L., continuing almost due E. Willoughby St. forks to the N. E., forming practically a continuation of Joralemon. In the distance on Willoughby St. rises the Martyrs' Monument (p. 437). On Fulton St., beyond Court Sq., are the *Kings County Trust Company* and the *National City Bank*. Here *Red Hook Lane* branches off to the R., ending at Livingston St. It is all that survives of the old lane which formerly led in a zigzag course to Red Hook, a district of South Brooklyn bordering on the Erie Basin.

Pearl St. here branches to the L. At the N. W. cor. of Pearl and Willoughby Sts. is *Loew's Royal Theatre*. Continuing on Fulton, we reach Jay St. (L.), N. on which is the *Star Theatre*, and a block beyond, the tall structure of the *Fire Headquarters*. To the R. on Fulton, Smith St. branches to the S., with the *Bijou Theatre* at the corner of Livingston.

Six blocks S., at No. 125 Dean st., stands the former home of *Estelle Anne Lewis* (1824-80), a poet of some distinction in her day, whom Edgar Allan Poe once called "the Rival of Sappho."

Mrs. Lewis for several years held a sort of salon in the parlors of this house. Favorite visitors included Washington Irving, Fenimore Cooper, Nathaniel P. Willis, and William Cullen Bryant, who here recited his "Thanatopsis." This is also one of the houses where it is claimed that Poe read "The Raven" for the first time. She was popularly known as "Stella," because of her genius and beauty. After her divorce, she went to Europe. Lamartine, whom she met in Paris, named her "the female Petrarch." She died in London.

The next four blocks of Fulton St. on the R. are occupied almost wholly by large department stores, excepting a few small shops. From Smith St. to Gallatin Pl. is *Matthews'* (recently closed). From Gallatin Pl. to Hoyt St. is *Abraham and Straus*, the largest of the stores (restaurant on 6th floor, with model kitchen, inspection of which is invited during morning hours).

It was in front of this store, between Duffield and Lawrence Sts. that the old First Church (p. 421) stood. The department store occupies in part the old graveyard. According to tradition, the church was built upon the ruined walls of an old fortress, built as a protection against Indians.

Duffield St., branching off to the N., takes its name from the estate of the Duffields, one of the oldest Brooklyn families. Just a few doors from Fulton St. is the *Duffield Theatre*, a high class photo-play house.

The last representative of her line, an elderly lady, stubbornly resisted the proposal to cut a street through her property. But at last advantage was taken of her brief absence from home, and the street was run through, cutting off part of the kitchen of the historic old homestead, not far from where the theatre now stands.

S. on Elm pl. is the *Grand Theater*. From Elm pl. to Bond st. is *Loeser's*, a high-class department store. Opposite, where De Kalb ave. branches off to the N. E., stands the two-story, Ionic structure of the *Dime Savings Bank*. Two blocks N., on Fleet st., we glimpse the white, triangular structure of the *Department of Health Building*. The next street E. (on R.) is Hanson pl. S., cor of Livingston st., is the *Montauk Theatre*, and on Livingston, facing the end of Hanson pl., is *Keeney's Theatre* (see mural lunette in lobby, allegorical design by *Arnold Brouner*).

At Nevins st. (R.), Flatbush ave., running S. E. from the Manhattan Bridge, intersects Fulton st. slantingly. At the S. W. cor. of Nevins st. stands the *Smith-Gray Building*, with a lofty campanile that may be seen for miles, and has often helped strangers to locate themselves. On the Fulton st. façade of the Smith-Gray Building is a memorial tablet:

"Line of Defense, Battle of Long Island, August 27, 1776, from the Wallabout to the Gowanus. Erected by the Sons of the Revolution in the State of New York."

Two blocks S. on Nevins st., S. W. cor of Schermerhorn st., is the recently erected *Harriet Judson Branch* of the Y. W. C. A., intended as an up-to-date lodging house for young working women (1912).

On the Nevins st. façade, cor. State st., is a memorial tablet: "1814-1914, on this block, midway between Nevins and Bond sts., stood Fort Masonic, erected September, 1814, by members of the

Masonic Fraternity, as part of the defenses of New York." This tablet was erected under the auspices of the Temple Club of the Fourth Masonic District of New York.

Continuing S. E. on Flatbush ave., we pass at the junction with Schermerhorn st., the *Administrative Building of the Young Women's Christian Association*. Around the corner, No. 298 Schermerhorn st. was once the home of Edward Eggleston; here he wrote "The Hoosier Schoolmaster."

Further on, to the L., on Ashland pl., is the *Brooklyn Academy of Music*, a notable example of polychromatic brick architecture, erected in 1906, from designs by *Herts & Tallant*. The dimensions are 184 ft. by 201 ft., and the cost was \$1,500,000. In addition to the main auditorium it contains a Music Hall with a seating capacity of 1372.

Diagonally opposite, 4th ave. branches off to the S. Here is a station of the new Fourth Avenue Subway between City Hall, Manhattan and Coney Island (p. 32). One block E., where Atlantic ave. intersects Flatbush ave. slantingly, is the *Atlantic Avenue Station of the Long Island Railroad*. To the N., on Hanson Pl., is the new *Central Branch of the Young Men's Christian Association*, a fourteen-story structure of white marble and dull red brick, containing five hundred bedrooms. It is said to be the largest and finest Y. M. C. A. building in the world, and anyone interested in the work of the Y. M. C. A. should give it an inspection. From this point E., Flatbush ave. offers little of interest until we reach the Plaza.

b. Prospect Park Plaza

One short block beyond Eighth Avenue, Flatbush Avenue crosses Plaza Street, which stretches right and left in an elliptical curve, forming the outer boundary of *Prospect Park Plaza*. At the next corner to the right on Plaza Street we see the ornate four-story *Montauk Club* (1890), a romanescque structure in two shades of pale brick. Surrounding the upper story is a bas-relief frieze in the Greek manner, representing the life and deeds of the Montauk Indians. On the left, the concave façade of the mammoth *Riding and Driving Club*, one of the largest of its kind in the country, occupies the entire block from Flatbush to Vanderbilt Ave.

The inner side of Plaza Street is bordered by a grassy, tree-grown embankment of irregular height, forming a huge horse-shoe strip of park extending around the greater part of the Plaza, an open, paved ellipse about 800 feet in length and temporarily disfigured by an ungainly enclosure where subway excavations are in progress. Within the embankment,

Flatbush and Vanderbilt Avenues meet at an angle; and the double set of trolley tracks that here intersect follow the inner curve of the Plaza and continue, the one on the eastern side of Prospect Park, to Flatbush, Flatlands and Bergen Beach, the other along Prospect Park West to Greenwood Cemetery. Union Street leads west to the water front and the Atlantic Basin; while the broad stretch of *Eastern Parkway* curves to the east and north to Cypress Hills nearly three miles away. At the focus of these diverging avenues, and facing the main entrance to Prospect Park stands the ***Soldiers' and Sailors' Memorial Arch*, a monumental structure of granite, eighty feet high by eighty in width and surmounted by a **Quadriga* in bronze, by *Frederick MacMonnies*, and two symbolic groups, on the park façade, representing The Army and The Navy, also by *MacMonnies*.

History. The Soldiers' and Sailors' Memorial Arch was the outgrowth of a suggestion made by Seth Low, when Mayor of Brooklyn, in a speech at Greenwood on Decoration Day. Mr. J. Q. A. Ward was later asked to prepare plans, but his design called for so large an expenditure that it was abandoned and an open competition invited, the winner being *John H. Duncan*. The cornerstone was laid in 1889 by General Sherman, and the arch finished and dedicated in 1892, the day chosen being that of the Columbian Celebration, October 21. \$250,000 were voted by the Legislature towards the cost, the balance being raised by private subscription.

The material of the arch is gray Maine granite, resting on a foundation of dark polished Quincy granite. The span of the arch is thirty-seven feet in width by forty-eight in height. On the keystone is carved the seal of the United States. In the spandrels on the northern side are the coats of arms of the State and City, and on the southern spandrels are the figures of Peace and Victory.

The bronze quadriga is of heroic size, with a female charioteer erect in her chariot, holding aloft a banner and an unsheathed sword. To right and left are winged figures symbolic of Victory. These figures can be studied to best advantage from the roof of the arch. 107 steps lead from the Plaza level to the top. Open to the public, week days, from 1 to 5 p. m.; Sundays and holidays, from 9.30 a. m. to 5 p. m. Set into the inner side of the piers supporting the arch are two equestrian figures of bronze, in high relief, representing respectively Lincoln and Grant, the joint work of *William Rudolf O'Donovan* and *Thomas Eakins*.

Facing the arch in a curving line, and marking the entrance to the Park, are four Doric fluted columns of granite, resting on rectangular granite bases and surmounted by bronze globes, each bearing an eagle, with wings spread and curved upwards until the tips nearly meet (also by *MacMonnies*).

Other memorial monuments in the Plaza are: 1. that to Alexander J. C. Skene, president, dean and gynecologist of Long Island City Hospital (1829-1900) by *Massey Rhind*, erected in 1905; at the north end of the Plaza; 2. the bronze statue of Major General Gouverneur Kemble Warren (1830-82), by *Henry Bacrer*, presented to Brooklyn in 1896 by the G. K. Warren Post of the Dept. of N. Y. G. A. R.; 3. a

memorial portrait plaque, bronze, in low relief, of Henry W. Maxwell (1850-1902), by *Augustus St. Gaudens*, the plaque being set in the face of a large granite boulder. The last two are situated respectively at the western and eastern ends of the horse-shoe strip of park.

c. Side Excursion to Prospect Park West

This district contains some of the most costly residences in Brooklyn; but it has neither the social traditions of the Heights, nor the spacious lawns, with fine trees and shrubbery, that form the chief attraction of the section adjacent to New York and St. Mark's Avenues. The more ornate and pretentious dwellings, suggesting adaptations of French chateaux and Italian villas, are to be found along *Prospect Park West* (9th Ave.) and also on 8th Ave., one block W.

From Flatbush ave. turn S. on 6th ave., reaching at Sterling pl. the R. C. Church of *St. Augustine*, occupying with the Parochial Residence and Catholic High School an entire city square. It has been claimed that this is the most costly ecclesiastic structure in Brooklyn.

The interior is rich and impressive. Note especially the handsome Sanctuary Lamp, made by *Tiffany*. The tabernacle, encrusted with costly jewels is guarded by a specially constructed safe.

Two blocks further S., we pass at the N. E. cor. of Lincoln pl. the *Sixth Avenue Baptist Church*, an unattractive red-brick structure; and three blocks further S., at the N. E. cor. of Carroll st., the R. C. Church of *St. Francis Xavier*, with Rectory and Parochial School. It is a granite structure, designed on the order of early French Gothic. The interior merits a visit. Turning E. on Carroll St., we reach at the N.W. cor. of 7th ave. (one block E.) the "*Old First*" *Dutch Reformed Church*, one of the handsomest churches in Brooklyn.

This church dates back to 1660, the congregation holding services in a barn; the first edifice, completed in 1666 and rebuilt in 1766, was situated in the middle of what is now Fulton St., near Lawrence St., according to tradition on the foundations of an old fort. It is described by early historians as "an ancient landmark, placidly obstructing the tide of travel on the Jamaica and Flatbush Road." The old church was removed in 1807; and a new one erected on Joralemon St. (then Lane), behind Borough Hall. The present edifice dates from 1891. Its architectural order is a simple English Gothic, with a single graceful spire over one side of the nave in front. The material is a fine-grained granite, as white and smooth of finish as marble. The interior color scheme is distinctly pleasing. Note especially the large mural painting (14 by 21 ft.) behind the pulpit, representing The Angels and Women at the Empty Tomb (*Vergelio Tojetti*, artist).

South on 7th ave., extending from 4th to 5th st., is the *Manual Training High School*; diagonally opposite, at 6th st., the squat, brown stone structure of the *Greenwood Baptist Church*; and facing it, from 6th to 7th st., the extensive

grounds and buildings of the *Methodist Episcopal Hospital* (incorp. 1881), including a Training School for Nurses. Capacity, 225 beds.

The visitor may prolong his ramble southward as far as he pleases but will find the constant recurrence of mediocre churches rather monotonous. On the return trip, he should walk E. to the park and N. to the Plaza.

On President st., one block S. of the Plaza, No. 916, betw. Prospect Park West and 8th ave., is the home of the once "popular" novelist, Laura Jean Libbey.

V. Prospect Park

**PROSPECT PARK (Pl. XII—B4), next to Central Park the most picturesque of all the parks of Greater New York, occupies 525 acres of rolling highland stretching southward towards Coney Island and commanding at many points fine views of Brooklyn and New York harbor on the one hand, and of Long Island and the Atlantic coast on the other. Park carriages make the circuit of the principal points of interest (25 c. each). A good pedestrian, however, may cover the same ground, and to even better advantage, on foot in about an hour and a half.

HISTORY: Just at the opening of the Civil War, on April 17, 1860, the Legislature passed an act authorizing the creation of Prospect Park. Mr. James S. T. Stranahan was chosen President of the Board of Commissioners, a position which he held until 1882. They at once retained Lieut. (later General) *Egbert L. Viele* as engineer, associated with *Olmsted and Vaux*, landscape architects, to do for Prospect Park what he had lately done for Central Park. Owing to the hard times resulting from the war, the work of laying out the Park, and the acquisition of a considerable part of the land, had to be deferred until the close of the war. Consequently, the Park was not opened until 1871. It is an interesting fact that the shape of the Park was determined by the relative cost of land in Brooklyn and in Flatbush. It was found to be more economical to narrow and elongate the northern end toward the city and spread out the southern portion over the cheaper land on the Flatbush side.

At the Plaza entrance there are a central driveway and a footpath on each side. Just within the entrance, to the left of the drive, is an interesting portrait statue, by *MacMonnies*, of James S. T. Stranahan, "Brooklyn's foremost citizen," who did more than anyone else towards establishing and beautifying this and other city parks. Keeping to the left for about five minutes, we reach a fork in the path, the left branch leading to steps descending to the *Rose Garden* (a narrow rectangle 500 feet long, laid out in formal beds, with three marble basins for aquatic plants), while the right, passing through a wisteria arbor, commands a good view, far below, of the *Vale of Cashmere*, with its artificial lagoon and

a profusion of tropical plants which in the springtime blossom in a riot of color. Following the path under the arbor we reach the eastern drive-way, which here follows the line of the old Flatbush turnpike. A boulder in a meadow on the east of the drive, a few hundred feet to the south bears a bronze tablet, marking the line of defence at Valley Pass, one of the critical points in the Battle of Long Island, August 27, 1776. To reach it, the visitor must follow the drive or cross the meadow, since there is no foot-path. Retracing our steps, we cross the drive and almost at once reach the *Long Meadow*, stretching along the whole south-western side of the park and forming the chief playground of the children of Brooklyn. It is a pretty sight in the spring-time when May parties are in progress and the whole expanse is filled with brightly beribboned May poles and happy groups of school children.

Continuing southward beside the Long Meadow and keeping to the left we again reach rising ground, and on a little knoll on the right we find the bronze *Bust of John Howard Payne*, "actor, journalist, dramatist, and author of *Home, Sweet Home*." It was erected by the Faust Club of Brooklyn (*Henry Baerer*, sculptor).

Our path, curving to the left, now leads to the *Menagerie*, a small and unimportant collection of animals and birds although new and modern cages are in process of construction (the bear pits are roomy and contain some good specimens). As the animal houses and pens are strung along a single path we cannot fail, continuing south, to come out presently at the Band-stand and Picnic Grounds, whence a rustic bridge and then a stone bridge, over northern branches of the *Lake*, bring us to the Boat House (Restaurant for light refreshments, ice cream, etc.).

Electric launches make the circuit of the lake (60 acres in extent); fare, adults, 10 c.; children under twelve, 5 c. Party boats for one of two, 25 c. per hour; 10 c. extra for each additional person.

The path curving to the left through a tunnel under the driveway leads to the Flower Garden, a long shaded terrace facing the main body of the Lake and adorned with bronze busts of famous musicians and others.

They include Beethoven, by *Henry Baerer*; Mozart, by *Augustus M. J. Mueller*; and Weber, by *Beach*; all three presented by the United Singers of Brooklyn; Grieg, by *Asbjørnsen*, presented by the Norwegian Societies; and the poet, Thomas Moore erected by the St. Patrick Society of Brooklyn (*John G. Draddy*, sculptor, 1833-1904). In place of honor at the S. end of the Terrace stands a *Bronze Statue of Lincoln, by *Henry Kirke Brown*. E. of the Flower Garden, facing the driveway, is a bronze bust of Washington Irving, by *Henry Baerer*. S

of the Flower Garden steps descend to the Lake. A few hundred feet on path curving to the left we reach a bronze group strikingly realistic: *A Lioness and her Cubs, by *Victor Peter*.

Steps ascending W. of Flower Garden lead to a wide plateau, "the Old-fashioned Flower Garden" whose brilliant display attracts many visitors. The drive-way here curves to the right, crossing an arm of the Lake at a height of fifty or sixty feet. Following the path beside it, we obtain, from the bridge, an impressive first view of the Monument to the Maryland heroes, who fell on Lookout Hill. The monument stands half-way up the slope of the hill. It is a shaft of polished granite, resting on a square granite base, and capped with a bronze Corinthian Capital, surmounted by a white marble globe (*Stanford White*, architect). It was erected in 1895 by the Maryland Society of Sons of the American Revolution, and is simply inscribed "In honor of Maryland's Five Hundred who on this field of battle August 27, 1776, saved the American Army." The bodies of these gallant Marylanders were interred, not on the battlefield, but on a small knoll two miles to the northwest. Third ave. crosses the spot midway between 8th and 9th sts., but its site is far below the present street level.

The Prospect Park Greenhouses lie on the west side near the 5th st. entrance. Open daily from 8 a. m. to 5 p. m.

At the 5th ave. entrance on Prospect Park West, the gateway is flanked by *Two Panthers*, heroic size, surmounting lofty pedestals. They stand alert, with heads raised and ears pointed forward (*Alexander Phimister Proctor*, sculptor).

At the Ocean ave. entrance, S. side of Park, stand **The Horse Tamers*, by *Frederick MacMonnies*. The details of these two spirited groups may be best studied in the reduced replicas, in the Metropolitan Museum (second floor, S. side of main staircase). The Horse Tamers are companion pieces: they portray in bronze, heroic size, a pair of rearing horses; a nude youth, brandishing a whip, bestrides one horse and is striving to control the plunging animals.

VI. The Brooklyn Museum

The ***Brooklyn Museum* (Pl. XIII—F2) faces upon Eastern Parkway just beyond the Brooklyn Reservoir. It is open to the public on week days from 9 a. m. to 6 p. m., on Sundays from 2 to 6 p. m., and on Thursday evenings from 7.30 to 9.45. Admission is free excepting on Monday and Tuesday, when an entrance fee of 25 cents is charged; children under twelve years of age, 10 cents.

The Brooklyn Institute of Arts and Sciences originated in the Apprentices' Library Association, founded by Augustus Graham in 1823, with the co-operation of other leading citizens of that time, the purpose being to found a free reading library for the apprentices of Brooklyn. The corner-stone of the society's first building was laid by General Lafayette (see p. 406) at the junction of Henry and Cranberry Sts. on July 4, 1825. The ceremony was accompanied by festivities in which the children of Brooklyn played a part. One of them was the poet Walt Whitman, then six years old, who has left a vivid description of his memories of the event. In 1835 the society had outgrown its quarters and removed to a new building on Washington Street. Its scope had been much extended, and its public hall was for many years the scene of many important social and historic gatherings, in which such eminent scientists and famous speakers as Agassiz, Dana and Morse, Sumner, Garrison, Emerson and Beecher took part. In 1843 its charter was amended and its name changed to the Brooklyn Institute. After some years of stagnation, it was reincorporated in 1890, at which time many other separate societies and clubs, such as the Brooklyn Microscopical Society, the American Astronomical Society, the Brooklyn Entomological Society and the Linden Camera Club voluntarily merged themselves in the Institute as new departments. The possessions of the Institute to-day include, in addition to the Central Museum, the Children's Museum in Bedford Park (see p. 436), the Brooklyn Botanic Garden (see p. 434), and the Art Building in Montague Street.

The design of the present museum building, as shown by the model in the Hall of Statuary, calls ultimately for an imposing rectangular structure, with a northern and southern portico, a lofty central dome and transverse corridors dividing the open inner space into four courts (*McKim, Mead and White*, architects. Up to the present time only three sections have been erected (1897, 1905 and 1907), comprising the whole of the northern façade. The northeast section, facing on Washington avenue, is now in process of construction.

The ****Exterior Sculptures** deserve especial attention, because, although elaborate ornamentation is not rare on the outside of public buildings in American cities, a unity of design on such an elaborate scale as that of the Brooklyn Museum is almost unique. The plan calls for four symbolic groups in high relief, one for each of the four pediments of the completed building, and twenty monolithic sculptures for each of the four quadrants, or eighty altogether. The task of working out a harmonious scheme was intrusted to *Mr. Daniel C. French*, and he and the other sculptors associated with him have been busy with their task since 1907.

The statues on the two façades of the northeast quadrant represent Oriental ideas; those of the northwest quadrant are devoted to Greece and Rome; the southwest section will be devoted to the Middle Ages and the Renaissance, and the southeast to the ideals of modern Europe and America. Since the north, and part of the east façade, are the only portions of the Museum yet completed, the schemes for the statues for the northeast and northwest quadrants have naturally been worked out first. They include the following allotments: Egypt, 2; Assyria and Babylonia, 2; Persia, 2; India, 4; China, 4; Japan, 1; Old and New Testament, 4; Mohammedanism, 1; Greece, 10; Rome, 10.

At present (1916), one pediment group and thirty of the monolithic sculptures are in place. They form a noble gallery of sculpture, and it is a pity that there is no point from which they can be closely studied. The photogravure reproductions in the Institute *Bulletin* (accessible in the Museum library) afford an opportunity for the study of details; but the visitor will do well to provide himself with a good pair of opera glasses, so that he can examine these colossal statues at a convenient distance.

The Northern Pediment, by *Daniel C. French* and *Adolph A. Weinmann* contains two central figures—a man representing Science and a woman representing Art. Between them they hold a shield designed to bear the insignia of the Institute. To the right of Art is a group of three figures, symbolizing Painting, Sculpture and Architecture. To the left of Science is a similar group, symbolic of Astronomy, Geology and Biology. In the left-hand angle is a peacock, the Oriental symbol of art, and in the right angle a Sphinx, the Egyptian expression of Wisdom.

The statues now in position run in the following order: First, from the Pediment westward: (1) The Greek Epic (Homer), by *Daniel C. French*; (2) Greek Lyric Poetry (Pindar), by *Daniel C. French*; (3) The Greek Drama (Aeschylus), by *George T. Brewster*; (4) The Greek Statesman (Pericles), by *George F. Brewster*; (5) Greek Science (Archimedes), by *Kenyon Cox*; (6) Greek Religion (Minerva), by *Daniel C. French*; (7) Greek Philosophy (Plato), by *Herbert Adams*; (8) Greek Architecture (Phidias), by *Herbert Adams*; (9) Greek Sculpture (Praxiteles), by *Herbert Adams*; (10) Greek Letters (Demosthenes), by *Herbert Adams*; (11) Roman Law (Justinian), by *John Gelert*; (12) The Roman Statesman (Julius Caesar), by *John Gelert*; (13) The Roman Emperor (Augustus Caesar), by *John Gelert*; (14) The Roman Orator (Cicero), by *John Gelert*; (15) The Roman Epic (Virgil), by *Charles A. Heber*. Second, from the Pediment eastward: (1) Indian Religion (Buddha), by *Edward C. Potter*; (2) Indian Philosophy (Shankara), by *Edward C. Potter*; (3) Indian Literature (Kalidasa), by *Attilio Piccirilli*; (4) The Indian Law Giver (Manu), by *Attilio Piccirilli*; (5) The Persian Religion (Zoroaster), by *Edmund T. Quinn*; (6) The Genius of Islam (Mohammed), by *Charles Keck*; (7) The Hebrew Apostle (St. Paul), by *Augustus Lukeman*; (8) The Hebrew Prophet (Isaiah), by *Augustus Lukeman*; (9) The Hebrew Psalmist (David), by *Augustus Lukeman*; (10) The Hebrew Law Giver (Moses), by *Augustus Lukeman*; (11) Japanese Art (Many Artists), by *Miss Janet Scudder*; (12) Chinese Law (Many Statesmen), by *Karl Bitter*; (13) Chinese Art (Many Artists), by *Karl Bitter*; (14) Chinese Religion (Lao-Tse), by *Karl Bitter*; (15) Chinese Philosophy (Confucius), by *Karl Bitter*.

The total cost of these thirty sculptures was \$122,000.

On Sundays and holidays the main entrance is used, but on week days admission is by small door immediately to the right of the imposing stone stairway which forms the approach to the portico and main entrance hall on the floor above. A narrow hallway leads directly to the back of the building, where staircase and elevator are situated. The collections contained in the Museum are arranged as follows: Basement, Ethnology;

Ground Floor, First Floor, Ethnology and Sculpture and Decorative Arts; Second Floor, Natural History; Third Floor, Paintings and Sculpture. The basement exhibit may be conveniently disposed of first. It consists chiefly of domestic, household articles of the Japanese, the Ainus and Koreans, furniture, table ware, jewelry, articles showing their skill in the applied arts, notably Japanese wrought iron work inlaid with silver and gold; fans, pipes, and lastly a curious variety of games, votive offerings, toys, etc.

Ground Floor. The Eastern wing contains some richly embroidered Chinese ceremonial robes and other wearing apparel. A long gallery takes us through the print collection whose exhibits are changed frequently to the Museum library which contains 22,000 vols. on art, science and ethnology, (free to the public at all hours when the Museum is open). Returning to the entrance passage, we descend three steps to the western wing, the first room of which is the Japanese gallery, containing armor, weapons and more wearing apparel, war horns, stone beads, musical instruments, fans, etc.

In the narrow passage leading to the second room are the Burmese and Siamese collections, including porcelain and enameled copper ware, lacquer work, images of Buddha, of gilded wood and of brass, betel-nut boxes and weapons. The second room contains exhibits from the Pacific Islands, in the following order, beginning on the right: New Britain Archipelago, Gilbert Islands, Hawaiian Islands, Fiji Islands, Marquesas Islands, Samoa, Harvey Islands and New Zealand. A winding stairway leads to the **Second Floor**, containing the collections gathered from the Indians of the southwest United States, of Central and Northern California, and of the Northwest coast of North America. Beginning at the furthest room in the southwest corner, we find an extensive assemblage of totems and other carved wood, from the Kwakiutl and Nookta Indians of Vancouver Island, the Makah Indians in the State of Washington, the Ehatisaht, Oiaht and Salish Indians, also of Vancouver Island, and the Haida Indians of Queen Charlotte Island.

Passing into the adjoining room, we find the Pomo Indian collection, from Upper Lake, California, including feather dance dresses, bows, arrows, and baskets, the product of the Museum Expedition of 1907; the Museum Expedition of 1905, from the Yurok Indians of Klamath River, California (*Yurok baskets in central cases); the collection of the Museum Expedition of 1911 among the Yokuts Indians of

Tule River Reservation; and the Maidu Indians of California, Museum Expedition of 1908.

The third room contains pottery (1) from the Keres Indians of New Mexico; (2) relics of the prehistoric Indians of Arizona.

In the next room the cases on the south side are devoted to *Zuni*, an Indian pueblo or town in western New Mexico, made known through the researches of Mr. F. H. Cushing and inhabited by some 2000 Indians of Zunian stock who still retain many ancient beliefs and ceremonies. The cases on the north side illustrate some of the tribes adjacent to *Zuni*, comprising Navajo, Apache and Hopi, together with prehistoric cliff-dwelling peoples of Cañon de Chelly, Arizona (Museum Expeditions of 1903 and 1904).

Collection of Sculpture. The next three rooms to the east, consisting of the large central entrance hall to the museum, and a small ante-chamber on each side, are devoted to the museum's small but interesting collection of modern sculpture. In the first ante-chamber, beginning at right, *G. Rossi*, Judith; *W. O. Partridge*, A Madonna; Christ and St. John in the Cornfields (in memory of the Rev. Charles R. Baker, given by his wife); *Unknown Sculptor*, Washington Irving; *Randolph Rogers*, The Lost Pleiad; *Chauncey B. Ives*, Pandora; *Sarah M. Freeborne*, On the Heights; *Theodore Baur*, Intoxicated Silenus; *A. P. Proctor*, Recumbent Lion. In the centre of the room, *Salvatore Albano*, *The Fallen Angels (suggested by lines in *Paradise Lost*).

In the central room are the Samuel P. Avery collection of Chinese cloisonné; an important collection of bronzes by *Barye*; a group of bronze panels, the work of *Charles Meunier*, the Belgian sculptor; a bronze full length statue of Gen. John Blackburne Woodward, a former president of the Brooklyn Institute; and a model showing the completed museum.

The second ante-chamber contains from right to left: *W. W. Story*, Polyxena; *Salvatore Albano*, Poetry; *David C. Frend*, Memorial to Alice Freeman Palmer; *Vincenzo Lucardi*, Cleopatra before Caesar; *Hiram Powers*, Eve; *Solon Borglum*, Bronze Portrait Bust of the Hon. Charles A. Schieren; *Frederick W. MacMonnies*, *Venus and Adonis; in center, *Frederick W. MacMonnies*, *Bacchante.

Egyptian Antiquities, Glass, etc. In the next room to the east we find the Henry de Morgan collection of Egyptian Antiquities, and the fruits of excavations in the Esnah and Edfon districts in 1907-8; the De Potter collection of Egyptian neck-

laces, bead strings and other jewelry; antique gold jewelry from recent tomb excavations in Syria, of Roman and late Alexandrian periods; types of Tiffany Glass (presented by Charles W. Gould) Italian majolica of the 15th Century; English porcelains and Persian Faience, etc., and old English table glassware. The small adjoining room contains the Woodward Collection of Ancient Greco-Roman glass, some Roman mosaics from North Africa and a case of Greek pottery and another of Tanagra figurines.

The last room to the east contains a large collection of European porcelains, silverware, and stained leaded glass and has a number of portraits of former trustees of the Brooklyn Institute, including the portrait of Augustus Graham, the founder. In the alcove to the south are various textiles and embroideries, presented by the Rembrandt Club of Brooklyn; also a Lunette Relief in enameled terra cotta, by Giovanni della Robbia (about 1520).

Second Floor: Natural History Collections. The museum's natural history exhibitions, while less extensive than those of the American Museum of Natural History, are nevertheless distinctive, not duplicating exhibits that may be seen in the Manhattan institution.

The central section contains a number of animal groups. The mammal groups include walruses, sea lions and fur seals, black and polar bears, musk oxen, bison, moose, mountain goats, wild boars, beavers, and howling monkeys. More recently installed exhibits are the several groups of birds in their natural haunts.

These include a reproduction of the cave home of the South American Guacharo or Oil-bird, the Hoatzin group, characteristic sea birds of the Pribilof Islands, and an exhibit of South Atlantic petrels in flight over the ocean. All of the bird groups are the result of special expeditions from the Museum. Other cases in the central section illustrate typical animals of an Alleghany Cave, the Gila monster in its habitat, reversion among domestic fowls, and the kinds of flight as typified by various more or less aerial vertebrates from the flying fish to the albatross. In the small east corridor, beyond the mastodon skeleton, is a group of five Virginia deer in an Adirondack forest scene.

The western wing of the building comprises four halls devoted respectively to (1), exhibits illustrating the factors of evolution; (2), a systematic exhibit of vertebrate animals, from fishes to mammals; and (3, 4), Long Island fauna, one hall being given up exclusively to birds of the island.

The collection contains upwards of three hundred and fifty species of birds known to inhabit the circumscribed island area which is the Museum's chosen field for local scientific work. Many of the birds are shown in attractive groups. Physiographic and atmospheric color is obtained through the use of mural paintings, illustrating nine different types of Long Island scenery.

The eastern wing of the building contains successively the collections of minerals, marine invertebrates, and insects, with a terminal room given up to a large and elaborate group illustrating plant and animal life of the American desert.

The invertebrate hall and insect corridor have mural panels, similar to those in the Long Island bird room, depicting coastal scenery from Florida to Maine, as well as several views of the depths of the sea.

In addition to systematic exhibits of sponges, corals, shells, crustaceans, etc., there is a large group reproducing a portion of the base of a Bahaman coral reef, with its brilliantly-colored marine life.

The desert group, in the corner hall, shows a panorama taken from the Arizona desert, with many species of cacti, desert birds, reptiles, and the characteristic pronghorned antelope. In this room are also exhibits of the mushrooms and toadstools which grow in the vicinity of New York City.

Third Floor: Picture Gallery. The Museum's collection of pictures is specially strong in modern art and contains important works of the older schools. The Tissot Collection (p. 433), is a unique set of water colors, painted in extraordinary detail, illustrating the life of Christ.

CENTRAL HALL. This room is devoted to plaster casts of masterpieces of Italian Renaissance sculpture; also several cases containing exhibits of old lace. On the walls are a few interesting paintings, but the light is poor. West wall, left of door, *Edward Burne-Jones*, *Christ sitting in Judgment; right of door, *School of Murillo*, The Crucifixion; *La Farge*, *The Angel of the Sun. North of wall, *La Farge*, two paintings of female figures both symbolizing Adoration; east wall, *Verestschagin*, *A Crucifixion in Roman Times; *G. Belloni*, Meditation.

EASTERN HALL, EUROPEAN. First Room. This room is used for temporary exhibits of watercolors, original drawings, etc., and is subject to frequent changes.

Second Room. West Wall: *Verestschagin*, The Road of the Prisoners; *The Same*, A Resting Place for Prisoners.

South Wall: *Anton Braith*, Sheep; *Sorolla*, Landscape; *Adolphe Schreyer* (1828-99), Escaped; *F. Thaulow*, A Fair in Brittany; *Gustav Adolph Spangenberg* (1828-1891), Martin Luther, his Wife, her Children and Melanchton.

East Wall: *Martin Rico*, On the Grand Canal, Venice; *P. W. Steer*, Under the Trees; *Julius Olsson*, Iridescent Moonlight; *Eugene Boudin*, The Forts at Marseilles; *Claude Monet*, The Church at Vernon; *Boudin*, Trouville.

North Wall: *Bouguereau*, *The Lost Pleiad; *Henri Harpignies*, The Border of the Forest; *C. F. Daubigny*, The Apple Orchard; *Harpignies*, The Crest of the Hill; *P. A. Cott*, Springtime.

Third Room. West Wall: *A Vallon*, Still Life; *Gericault*, A Lion; *A. Vallon*, After the Storm; *J. F. Raffaelli*, Parisian Rag Pickers; *Nono*, Refuge from Sins.

South Wall: *Emma Ciardi*, On the Hillside; *Emma Ciardi*, Boboli Gardens, Florence; *Emma Ciardi*, La Villa Rotonda; *Giovanni Boldini*, *Whistler; *Ettore Tito* (b. 1859), Oxen Ploughing; *Antonio Mancini* Italian, modern; *A. Milesi*, A Market Scene in Venice.

East Wall: *B. Belloni*, Street scene in Milan; *Corot*, Picture of Girl; *A. G. Decamps*, School Time; *C. F. Daubigny*, Moonrise; *N. V. Diaz*, Flowers; *A. Vallon*, Study of Fish.

North Wall: *Gustave Courbet*, Head of a Wild Boar; *Michel*, Landscape; *Diaz*, The Storm; *Isabey*, Street Scene; *H. Daumier*, The Siesta; *Fromentin*, Camels; *Antoine Louis Barye*, Fontainebleau; *Henri Fantin-Latour*, *Portrait of Mme. Léon Maitre; *Prosper Marilhat* (1811-47), Landscape; *Barye* (1795-1875), Panther Chasing a Stork; *Jules Dupré* (1812-1889), Landscape; *Thomas Couture*, Figures; *Couture*, The Fugitive; *Gericault*, Portrait of the Artist's Mother; *Isabey*, Effect of an Earthquake.

Fourth Room: West Wall: *A. F. Grison*, The Bookworm; *H. Harpignies*, Cottage in the Woods; *L'hermitte*, The Harvester's Meal; *Eugene Boudin* (1824-98), Church Tower by a River; *Boudin*, The Harbor at Tréport; *H. W. Mesdag*, Start of the Fishing Fleet.

South Wall: *J. Akkeringa*, Mending the Nets; *J. Israëls*, Going Home; *Willem Roelofs*, Pasture Near the Dunes; *Jacob Maris*, Sand Bar on the River; *B. A. van Beck*, Canal in Holland; *Theophile de Bock*, Sunset, Cattle by the Pool.

East Wall: *Louis Gallait*, The Last Honors to Counts Egmont and Hoorn; *Joseph Van Luppen*, In the Environs of Modara; *Léon Perreault*, The Mirror of Nature; *Bouguereau*, A Young-Girl.

North Wall: *J. G. Vibert*, Embarrassment of Choice; *P. E. Berne-Bellecourt*, The Attack; *Felix Ziem*, Sunset, Stamboul; *J. J. Henner*, Head of a Child; *Harpignies*, Forest Scene; *Harpignies*, The Promenade; *Henner*, Head of Woman; *Ziem*, Stamboul; *J. J. Benjamin-Constant*, Grand Vizier's Order; *Boulevard*, Sea Scene.

Fifth Room: Mediæval Italian School. West Wall: Attributed to *Annibale Caracci*, Holy Family and St. John the Baptist (fresco from façade of house in Bergamo; 15th Century Florentine, style of *Filippo Lippi*, Madonna; *Giottesque School*, The Last Supper; *Lorenzo Lotto*, Virgin and Child and Worshipers; *Bernadino Luini* (1510-1575), Portion of decorative frieze fresco from church in Vercelli; *Mafeoli di Casano* (about 1516), The Nativity, St. Jerome, St. Francis of Assisi receiving stigmata (fresco from Casa Lanfranchi, Sovere, Bergamo).

South Wall: Mediæval Italian tombstone from a North Italian Church (about 1400).

East Wall: *Girolamo Romanino* (1845-1566), The Virgin and Child, St. Augustine and St. Nicholas; *North Italian School* (about 1400), Madonna; *Alessandro Bonvicino* ("Il Moretto," about 1500), Virgin and Child, St. Anthony and St. Roch; *Attributed to Leandro da Ponte (Bassano)*, Standard for a Religious Procession.

North Wall: *Sano di Pietro*, Altar Piece, The Madonna, St. James and St. John; *Taddeo Gaddi* (1300-66), Life of St. Lawrence: *The Same*, Life of St. Lawrence.

Sixth Room: West Wall: *Josef Ribera*, Aaron; *F. Guardi*, Venetian Festival; *Vittore Ghislandi* (1655-1743), Portrait of a Nobleman; *Clint*, Portrait of Harley; *G. Morland*, Pigsty; *Edward Penny*, The Wanderer.

South Wall: *Jacob Jordaens*, Adoration of the Shepherds; *William de Heusch*, Landscape in Italy; *Jan Steen*, The Wandering Musicians; *Joas Van Cleef the Elder*, The Holy Family; *Cornelis Schut*, Death and Assumption of the Virgin; *El Greco*, St. Francis of Assisi; *Jan Fyt*, Still Life; *John Wyck*, The Hawking Party; *French School, XVIIIth Century*, Finding of Moses.

East Wall: *Juan Garcia de Miranda*, Sampson and Delilah (copy of a Rubens in Munich); *Bernadino Luini*, **Madonna Enthroned; *Ribera*, Angel and Shepherds of Bethlehem.

North Wall: *Italian School, XVIIth Century*, Judgment of Solomon; *Italian School, XVIIIth Century*, Color Sketch for Ceiling Decoration; *Venetian School, Late XVIIth Century*, Portrait of a Man; *Sebastiano Florigerio*, Adoration of the Magi; *Italian School, XVIIIth Century*, Color Sketch for Ceiling Decoration; *Ottavio Viviani (1599-1674)*, Porch of a Roman Palace.

Western Hall, American. **First Room:** Fourteen Water Colors, by *Winslow Homer*, including Florida Jungles; Tampa, Two Flam-ingoos; Saguenay River, Shore at Nassau; Maine Cliffs; Bear breaking through a Canoe, and other scenes from Florida, the Bahamas, and the Adirondack and Maine woods.

Second Room, West Wall: *Guy C. Wiggins*, June, Berkshire Hills; *Ernest Lawson* (b. 1873), Winter; *Albert L. Groll* (b. 1866), Washoe Valley, Nevada; *Gardner Symons* (b. 1861), Winter Sunshine; *Robert Henri* (b. 1865), A Laughing Girl; *Robert Reid*, Sunset Glow.

South Wall: *Hayley Lever* (b. 1876), Winter, St. Ives; *Winslow Homer*, Children on the Beach; *John S. Sargent*, A Summer Idyl; *Charles D. Tracy*, The Gulf Stream; *Edward H. Potthast (1857)*, On the Beach; *Potthast*, The Bathers; *Edward Willis Redfield*, "February."

East Wall: *Childe Hassam*, *View of Central Park; *William J. Baer* (b. 1860), Daphne; *Emil Carlsen*, The Lazy Sea; *Benjamin Foster*, Misty Moonlight Night; *Joseph H. Boston*, The Devil's Glean.

North Wall: *Charles Warren Eaton*, Connecticut Pines; *Alexander T. van Laer*, Landscape; *Frederick J. Waugh*, *Under the Full Moon; *Leonard Ochtman*, Landscape; *J. Alden Weir*, Willemantic Thread Factory.

Third Room, West Wall: *George A. Traver*, Intervale; *R. Swain Gifford*, Near the Marsh; *Arthur B. Davies*, Four paintings: 1. The Children of Yesteryear; 2. Landscape; 3. "Every Saturday"; 4. The Place of the Mothers.

South Wall: The Water Wheel; *Lillian Matilde Genth*, Pastoral; *George H. Bogert*, Moonlight.

East Wall: *Frank Mura*, An English Estuary; *Mura*, Farm Scene in England; *Henry W. Ranger*, Spring Woods; *Mura*, An English Farm; *Mura*, An English Shipyard; *J. Francis Murphy*, The Afterglow; *Murphy*, After the Rain; *Charles Melville Dewey*, Amagansett, from the Fields; *Murphy*, Pool in Winter Twilight; *Murphy*, Sunset.

North Wall: *Frederick W. Kost*, Southfield Marshes, Staten Island; *Robert L. Newman*, Madonna and Child; *G. R. Ruger Donoho*, La Marcellerie; *William J. Baer*, Portrait of a Lady; *E. Irving Couse* (b. 1866), Indian Love Song.

Fourth Room, West Wall: *Léon Dabo* (b. 1868), Silver Light; *Joseph H. Boston*, Franklin W. Hooper, Director of the Brooklyn Institute of Arts and Sciences (1889-1914); *William M. Chase*, *Japanese Study; *John S. Sargent*, Dolce Far Niente; *Theodore Robinson* (1852-1896), Landscape.

South Wall: *Augustus Koopman* (b. 1869), Pushing Off the Boat; *William M. Chase*, The Antiquary's Shop; *Chase*, Still Life: *Chase*, In the Studio; *George H. Bogert*, Dordrecht.

East Wall: *John La Farge*, *Woman Centaur; *Chase*, *Lydia Field Emmet; *Whistler*, *Miss Florence Leyland; *J. Alden Weir*, The Flower Seller.

North Wall: *George Inness*, Four Paintings: 1. The Roman Campagna; 2. The Old Farm; 3. On the Delaware River; 4. Beech Tree in Lyndhurst Forest; *A. H. Wyant*, Keene Valley.

Fifth Room, West Wall: *Paul Cornoyer*, *After the Rain; *Thomas W. Dewing* (b. 1851), Lady in Gold; *Frank Myers Boggs*, On the Thames; *W. T. Richards*, On the Coast of New England; *Ernest Lawson* (1873), Woodland Scene; *J. H. Twachtman* (1853-1902), Meadow Flowers.

South Wall: *F. Ballard Williams*, Chant d'Amour; *Williams*, Spring; *Homer D. Martin*, Landscape; *W. Babcock*, The Open Book; *J. Francis Murphy*, Landscape in Twilight; *George Inness*, Montclair, N. J.; *Martin*, Normandy Coast; *Robert C. Minor* (1840-1904), On the Upper Thames, Connecticut; *Benjamin D. Kopman*, Interior; *Cullen Yates*, Landscape; *Martin*, Landscape Near Mahopac.

East Wall: *C. Y. Turner* (1850-1907), Chrysanthemums; *Frederick W. Kost*, Long Island; *Bruce Crane*, March; *Edwin Lord Weeks* (1849-1903), The Old Blue-tiled Mosque, outside of Delhi, India; *William V. Birney* (1858-1909), The Encore; *Winslow Homer*, The Unruly Calf.

North Wall: *Ralph A. Blakelock* (b. 1847). Landscape with Indians; *Blakelock*, The Captive; *Albert P. Ryder* (b. 1847): Eight Paintings: 1. Autumn's Golden Pathway; 2. The Grazing Horse; 3. Summer's Fruitful Pasture; 4. The Waste of Waters Is Their Field; 5. Moonrise; 6. Sheepfold; 7. The Shepherdess; 8. Evening Glow; *Blakelock*, Springtime; *Blakelock*, T. B. Guest's Farm House, 1865 (N. W. cor. Seventh ave. and 53d st.).

Sixth Room, West Wall: *S. F. B. Morse*, Lafayette; *D. Huntington*, The Sketcher; *Thomas Doughty*, Coast Scene; *Early American School*, ca. 1750, Anna Maria Marshall-Panet; *The Same*, Johannes Panet; *Henry Inman*, Mrs. Robert Lowden; *A. B. Durand*, The First Harvest; *Rembrandt Peale*, *George Taylor, of Philadelphia.

South Wall: *Inman*, Picnic in the Catskill Forest; *Thomas Birch*, Marine; *George H. Boughton*, Winter Scene; *Edwin Lord Weeks*, *The Hour of Prayer at the Peal Mosque, Agra; *Inman*, Fanny Kemble Butler; *Inman*, Rydal Water.

East Wall: *George H. Hall* (1825-1913), Portrait of the Artist at the age of Nineteen; *Thomas Cole*, The Old Mill at Sunset; *John Singleton Copley*, *Jonathan Montfort of Boston; *Copley*, Elizabeth Goldthwaite (Mrs. John Boem); *W. S. Mount*, The Old Cider Mill; *Copley*, *Anstice Greenleaf (Mrs. Ben. Davis).

North Wall: *Trumbull*, *Alexander Hamilton; *Wyatt Eaton*, William Cullen Bryant; *Herbert Denman*, The Trio; *Charles L. Elliott*, Gen. John C. Fremont; *John Wesley Jarvis*, Portrait of Col. James Burn.

Seventh Room: *Water Colors by *John S. Sargent*. These water colors, eighty-three in number, show a rich variety of subject, including scenes from Spain, Portugal, Majorca, Venice, Florence, Bologna, Pompeii, Girgenti, Galee, Syria and Egypt.

Eighth Room: *James J. Tissot*, **Birth and Life of Christ, a collection of 350 scenes, presented to the Museum in 1900 by "Citizens of Brooklyn."

Ninth Room: *Robert W. Woodward Bequest* (1915); West Wall: *George Poggenbeck* (d. 1903), Brook and Willows; *F. J. Du Chattel*, Canal in Holland.

South Wall: *Margareta V. Roosenbloom* ((1843-1896), White Roses; *H. Harpignes*, Willows on the Bank of the Loire; *N. Bastert* (b. 1854), The White Sail; *Fedor Encke*, Portrait of Robert B. Woodward, Trustee and Vice-President of the Brooklyn Institute of Arts

and Sciences, 1887-1915 (b. 1840, d. 1915); *John R. Tilton* (b. 1833), Paestum; *Edouard Frère* (1819-1886), La Petite Cuisinière; *J. H. Mastenbrock* (b. 1875), Dordrecht.

East Wall: *Jacob Maris* (1838-1899), Fisherwomen on the Beach, Scheveningen; *Hughes Merle* (1823-1881), Thoughts of the Future; *Anton Mauve* (1838-1888), Cow in Pasture.

North Wall: *E. Boudin* (1824-1898), Inner Harbor, St. Valery; *Willem Roelofs* (1822-1907), Landscape in Holland; *Eugene Boudin*, Trouville Beach; *J. Bosboom* (1817-1897), Wouvrichem; *Georges Michel* (1763-1843), Evening over the Great Moors; *William Hart* (1829-1894), Near Hurley, Ulster County, N. Y.

The room also contains, in five large cases, the late Col. Robert B. Woodward's extensive collection of Chinese Jade, ranging through a wide variety of shades, and much of it elaborately carved. The attendant will lend a catalogue upon request.

VII. From the Plaza to Bedford Park

The Botanical Gardens and the Children's Museum

To the left of the Park entrance, at the S. E. corner of Flatbush Avenue and Eastern Parkway is the site chosen for the projected Central Library Building of the Brooklyn Public Library. Turning into Eastern Parkway, we pass next *Mt. Prospect Reservoir*, the octagonal brown stone tower of which is a convenient landmark to the stranger in this district of Brooklyn. Entrance to the reservoir grounds is by the front gate only (Flatbush Avenue, opposite the Park; open daily from 9 A. M. to sunset; 5 P. M. in winter.) A fine view may be had from the tower; a permit must be obtained from the Deputy Commissioner of Water Supply, No. 50 Court Street.

It is in the Norman Gothic order, of rough-dressed dark red granite, laid in ashlar courses; its dimensions are 160 ft. high, 50 ft. in diameter at base and 25 at the top, which is 340 ft. above tide-water. It cost \$85,000. The iron standing pipe within holds 115,000 gallons.

Adjoining the reservoir on Eastern Parkway are the grounds of Institute Park, fifty-eight acres in extent, twelve of which have been granted for the erection of the spacious and imposing *Brooklyn Museum* (p. 24).

THE BROOKLYN BOTANIC GARDEN (Pl. XIII—F3) lies behind the Institute Museum and opposite the Flatbush ave. side of Prospect Park. Entrance, however, may be had only from the Washington ave. side; so, upon leaving the Museum, the visitor will find it most convenient to proceed eastward to the next corner, turning to the south (quarter of a mile). Hours, week-days from 8 a. m. to sunset; Sundays and holidays from 10 a. m. Public conservatory, daily from 10 a. m.

to 4:30 p. m. The grounds contain a quaint *Japanese Garden*, with a little lake, rustic bridges, kiosks, shrines, etc.

The Children's Museum, a branch of the Institute, may be reached directly from the Manhattan end of the Brooklyn Bridge, either by Bergen St. trolley to Brooklyn Ave., then two blocks S. to Prospect Pl., or by Fulton St. Elevated R. R. to Brooklyn Ave. station, then seven blocks S. to Prospect Pl. The following excursion, however, will be found more interesting.

Go E. on Eastern Parkway five blocks to Bedford Ave., here on S. E. cor. stands the *Armory of Squadron C* (1895). In the middle of the Parkway facing W. is the Equestrian Statue of Henry Warner Slocum, a General in the U. S. Army (*Frederick MacMonnies*, sculptor).

This statue, of heroic size in bronze, stands on a granite pedestal, in front of which is a bronze eagle with wings spread.

Turn N. on Bedford Ave. seven blocks, to Dean St. Here the intersection of Bedford and Rogers Aves., forms a triangular space called Grant Square, in the middle of which stands the Equestrian Statue of General Grant, by *William Ordway Partridge*, the gift of the Union League Club of Brooklyn. Facing the statue at the S. E. cor. of Dean St., is the ornate structure of the *Union League Club*, incorporated in 1888. One block N., N. W. cor. of Pacific St., stands the spacious building of the *Twenty-third Regiment Armory*, used extensively for fairs and other social functions.

This Regiment has at present a numerical strength of 48 officers and 670 men. It is the headquarters of the Second Brigade (Brooklyn) of the N. G. S. N. Y.

E. on Pacific St. stands the (P. E.) *Church of St. Bartholomew*, which with the Rectory and Close forms a most attractive example of English Gothic. Go one block E. to New York Ave., then S., passing at Dean St. two imposing modern churches: at S. E. cor. the *First Church of Christ, Scientist* (1909); and opposite, N. E. cor. the *New York Avenue Episcopal Church*, an ornate Romanesque structure of red brick with brown stone trimming.

New York Ave. and adjacent Sts. contain some of the most costly and picturesque residences in Brooklyn, many of them surrounded by spacious grounds, a few of them occupying entire city blocks. A fairly good idea of their character may be obtained by continuing S. on New York Ave. to St. Marks Ave. then E. to Brooklyn Ave., and S. to Prospect Pl. and Bedford Park.

Bedford Park is bounded by Kingston and Brooklyn Aves., Park and Prospect Pls. It contains a well preserved Colonial Mansion, now occupied by the *Children's Museum*. The collections, illustrative of various departments of science, are selected with special reference to the needs of children;

and the good judgment exercised is attested by the throngs of small visitors who frequent it. Open, free, Week days, 9 A. M. to 5.30 P. M.; Sundays, 2 to 5 P. M.

Among the many interesting and instructive exhibits contained in this collection may be mentioned: In the entrance hallway, a Botanical Exhibit, consisting of series of models on a highly enlarged scale, showing the successive steps in the germination and growth of a number of common plants, such as wheat, the bean, etc.; in the rooms on the W. side, a Bird Exhibit, comprising the birds that are to be seen in Prospect Park, and grouped according to seasons, the regular spring, summer, autumn and winter visitors, the occasional and rare visitors, and the permanent residents: the Zoology Type Room, on the S. side, comprising a series of selected specimens, designed to show the ascending scale of animal life from the lowest orders up to man. On the second floor: A Mineral Exhibit; A Collection of sea-shells grouped, not according to genus and species, but according to color, and arranged in the order of the solar spectrum; and a Historical Room, the special feature of which is a series of small models, the size of doll-houses, showing interiors of colonial homes, with the entire family assembled, entertaining visitors. Each model shows a separate type of early settlers: the Cavalier, the Puritan, the Quaker, etc. All the little details of dress, furniture, mantel ornaments, etc., are painstakingly accurate. The room at the S. E. corner contains a Library (free), comprising about 4000 volumes, largely of natural history.

VIII. From Fort Greene Park to Pratt Institute

The long and narrow triangle stretching eastward between Myrtle Ave. and Fulton St. contains some attractive residential streets and many prominent churches, educational institutions, hospitals and other charitable and benevolent organizations. On the northern side, however, it is largely given over to manufactories.

*FORT GREENE PARK (Pl. XIII—C2) situated half a mile due east of Borough Hall, is an attractive, undulating expanse of 29 acres, bounded by De Kalb ave., Washington Park, Myrtle ave. and St. Edwards st.

It takes its name from an important fortress here situated in the line of defences stretching from the Wallabout to the Gowanus, and originally known as Fort Putnam, but renamed Fort Greene during the war of 1812. It was once favored as a site for the City Hall in preference to the present Borough Hall. In 1848 it was laid out and opened to the public, largely through the efforts of Walt Whitman while editor of the *Brooklyn Eagle*. Its official name was originally Washington Park, a name surviving in the street on its east; but popular usage has preserved the older title.

The main entrance to the park is at the southeast corner and is most readily reached by a Myrtle Ave. car to St. Edward's Place. An imposing flight of granite steps, 100 in number and 100 feet in width, leads to the highest eminence in the park, and is broken by two terraces. On the first terrace, built into the middle of the steps is the **Martyrs' Tomb*, con-

taining the remains of the seamen, soldiers and civilians who died on the British prison ships, and notably the notorious *Jersey*, anchored in the Wallabout during the Revolution. These remains were originally gathered from their shallow graves along the sandy beach and placed in ground now included within the Navy Yard, in a vault erected by the Tammany Society of New York. The original corner-stone of that vault is now to be seen set into the front of the present tomb.

Above, in the center of a square-paved plateau stands the *PRISON SHIPS' MARTYRS' Monument, designed by McKim, Meade & White, and dedicated Nov 14, 1908. It is a slender white shaft, surmounted by a bronze lantern, the total height being 145 feet.

The monument is open daily from 11 A. M. to 5 P. M. Permits to ascend the monument are issued without charge at the office of the Department of Parks, Litchfield Mansion, Prospect Park. A fee of 10c. is charged for admission tickets to persons not having permits. The elevator attendant is in the Shelter House.

On the grassy slope to the east of the monument stands the statue of Brigadier-General Edward Fowler, by *Henry Baerer*, a bronze figure with military cloak. From the western side, one looks down on the sombre Gothic walls of the City Prison, and adjoining it on the left and fronting on De Kalb Ave. the extensive buildings of the *Brooklyn Hospital* (Pl. XIII—C2), incorporated in 1845, largely through a \$25,000 donation by Augustus Graham, founder of the Brooklyn Institute (see p.). The oldest building dates from 1852, but important additions are now in progress and will soon shut the original structure from view. Capacity, 172 beds.

Following De Kalb Ave. eastward beside the park, we reach S. Oxford St. (left), which brings us (one block) to Lafayette Ave. The roomy, red brick structure at the north-west corner is the *University Club*, which has recently absorbed the older Oxford Club. Diagonally across, at the southeast corner, stands the *Lafayette Avenue Presbyterian Church*, founded in 1862. It is a handsome structure in the Romanesque order, 86 feet wide by 146 deep, with a graceful spire 195 feet high. The total cost was \$60,000. This church is best known through the long pastorate of the *Rev. Theodore L. Cuyler*, one of Brooklyn's half-dozen most famous preachers. Dr. Cuyler lived at No. 176 S. Oxford St., and an equally distinguished divine, Dr. Talmage, of the Brooklyn Tabernacle lived at No. 1. Turning east on Lafayette Ave., past Cumberland St., Carlton Ave., and Adelphi St., we reach

(right) an open, wire-fenced block, extending from Clermont to Vanderbilt ave., containing the unfinished and crumbling foundations of what was once designed to be a vast Roman Catholic Cathedral in the French Gothic style of the 13th century, with a total length of 354 feet and a transept of 180. The plans were drawn by *Patrick Keeley*, architect of St. John's College, Brooklyn.

The corner-stone was laid in 1868, Archbishop (later Cardinal) McClosky officiating. In an eloquent address he reminded his hearers of the wonderful strides made by the church since the days when he, as a Brooklyn boy, was obliged to cross the primitive little ferry to New York on Sundays, in order to attend mass. The bright hopes he expressed for the future of the new cathedral were frustrated by the gradual shifting of the centre of population, so that when the day comes to revive the interrupted scheme it will probably be in quite a different section of Brooklyn.

Opposite, on the northeast corner of Lafayette and Clinton Aves., is the recently finished *Masonic Temple*, a massive structure of brick and white marble, relieved with ornamental tiling of blue and red. On each of the street façades four large Corinthian columns ascend from the second story to the cornice

East of the Masonic Temple, facing the abandoned cathedral, and extending to the northwest corner of Lafayette and Vanderbilt Aves., is the recently finished **Queen of All Saints' Chapel* (Pl. XIII—D2) a partial realization, on a modest scale, of the abandoned plans. This edifice, a beautiful conception in the early French ornamental style of Gothic, combines a chapel, a parochial school and a parochial hall. The school is on the Lafayette Ave. side, but since the school entrances for boys and girls are by staircases opening respectively on the west and east sides, the center of the façade is available for the main entrance to the chapel and the hall beneath it, reached through a vaulted vestibule rising through two stories of the central portion of the school.

From the main vestibule a broad stairway leads up to the chapel, while the hall below is reached by two short stair-cases to right and left. The ceiling of the hall is tile-vaulted, and the spaces between the limestone piers are entirely filled by windows containing a simple design in beaded glass yellow in tone. The chapel measures 62 feet from the floor to the apex of the vaulting and consists of seven bays containing windows which reach from pier to pier. On the exterior of the building are a series of niches extending around three sides, designed for the reception of monolithic sculptures of various saints, twenty-four of which are already in place, the gifts of parishioners. The most marked of all French characteristics is the upper *fèche* or *spire*, much admired for its precision and the attenuation of its members. In general design the chapel is reminiscent of *Sainte-Chapelle* in Paris. The outside dimensions are 100 feet in front by 220 in depth. The architects are *Reiley and Steinbach*.

Continuing on Lafayette Ave., we pass, at Clinton Ave., the *Clinton Avenue Congregational Church*. Two blocks beyond, to the south on Washington Ave., rises the bay-windowed front of the *Mohawk Hotel*, the only tall building in this residential section. On the left, in the following order, come the *Lafayette Avenue Friends' Church*, the solid, square-towered *Emmanuel Baptist Church*, and facing St. James' Place, the Protestant Episcopal *Church of St. James*. Opposite, extending along St. James Place to Clifton Place, are the extensive grounds and buildings of *Adelphi College* (Pl. XIII—D1).

Adelphi College, formerly Adelphi Academy, owes its name to having originated in a private school opened in 1863 at 336 Adelphi Street. This school was sold to a certain Mr. J. Lockwood, and by 1867 its membership had increased to 300. That year the corner-stone of the building on Lafayette Avenue was laid. In 1886 Charles Pratt gave \$100,000 for a new building. The Academy was incorporated as Adelphi College in 1896 and until 1912 was coeducational. It is now a college for women, giving the degrees of A. B. and M. A., and includes a Normal Department for training kindergarten teachers; an Extension Department, and an Art Department. The library contains 15,000 volumes. The students in all departments number over 1200.

Ryerson St. is the next east of St. James Place. Turning north one block past DeKalb Ave., we come first to the *Heffley School of Commerce* (No. 243-45), a recent offshoot of *Pratt Institute*, while at No. 215 is the Institute itself.

Pratt Institute, regarded as one of the best equipped technical institutions in the country was founded and endowed in 1884-87 by Charles Pratt, a wealthy and philanthropic citizen of Brooklyn, whose name was widely associated with "Pratt's Astral Oil," later merged in the Standard Oil Company. The declared purpose of the Institute was "to promote manual and industrial education and to inculcate habits of industry and thrift." It now includes Schools of Fine Arts, Applied Arts, Technology, Domestic Sciences and Arts, Library Training, etc. There are nearly 4000 students. Visitors are admitted Mondays, Wednesdays and Fridays, 10-12, 2-4, and 7.30-9, on written application. The schools are closed from June 1 to August 1.

Opposite, on the west side of Ryerson St., in the middle of a small park, is the *Pratt Library*, an attractive, roomy building, well equipped and artistically furnished. It is free to the public. It contains 90,000 volumes and a large collection of prints and photographs.

IX. Northern Brooklyn

a. The Brooklyn Navy Yard

The *UNITED STATES NAVY YARD (Pl. XIII—B1), on Wallabout Bay, is the chief naval station in the country. It is bounded by Clinton and Flushing aves. and Navy st., and is most conveniently reached from Park Row by the Graham Ave. surface car. (Open to the public on week-days, 9 to

12 and 2 to 5; Sundays and holidays, by pass obtained from Captain of the Yard. The entrance is on Navy St. opposite Sands.

The Navy Yard was first established in 1801. A certain John Johnson had acquired at the close of the Revolutionary War an extensive tract formerly belonging to the Remsen family. The officials entrusted by the United States Government with the task of selecting a site for the proposed Navy Yard favored the vicinity of Newtown Creek, but failing to obtain satisfactory terms, ended by obtaining some two hundred acres from Johnson at the cost of \$40,000. This land was leased for some years for private purposes, and it was not until 1824 that the Secretary of the Navy, in a report to the President, recommended that a first-class navy yard should be constructed. It was not until 1851 that the first drydock was completed, and although its measurements were only 286 feet long by 35 wide at the bottom, and 307 by 98 at the top, it was considered at the time to be a remarkable achievement. The yard now contains four drydocks, measuring respectively 326 feet, 442 feet, 595 feet, and 700 feet.

Visitors are allowed to wander at will unaccompanied, the only restriction being that they must not enter any of the buildings. (No cameras allowed.) The Yard conveys the impression of being a little independent city by itself. It is laid out in streets and avenues, the former running nearly east and west and beginning on the left with Mai St., then First, Second, Third, etc., in regular order, while the avenues, crossing at right angles, are named from famous admirals, Decatur, Perry, Chauncey, Morris, McDonough and Warrington. Immediately in front of the main entrance, on the visitor's right hand is an open square or park in which are a number of cannon and other trophies. At the corner nearest the entrance stands a simple white shaft inscribed "To those who fell at the capture of the Barrier Forts in Canton River, China, Nov. 16, 20, 21 and 22, 1856."

The Chinese having wantonly fired upon the *American*, at Canton, a large force of sailors and marines was landed under Commander Andrew Hull Foote, and after a four day's fight the Chinese were defeated, with a loss of 400 killed or wounded, while the American loss was 12 dead and 28 wounded.

Skirting the park towards the right we come to a curious forerunner of the modern submarine, an ungainly, whale-shaped structure of boiler-iron, christened by its inventors the "Intelligent Whale." It measures 28.8 ft. in length by 9 in height, has space for a crew of thirteen and could be driven at a speed of four knots by hand power. It was built in 1864 and condemned eight years later.

The dry-docks lie at the foot of Fourth and Fifth Sts., and usually some of them are occupied by battle-ships, cruisers or smaller craft undergoing repairs. On the way to them, we pass block after block of machine shops, and through the open windows catch glimpses of glowing furnaces and

hear the ceaseless clang of giant hammers. The Paymaster's office and the Receiving Stores are at the opposite end of the Yard, between First and Main Streets. On the way in that direction from the Dry docks we pass the ship yards where giant cranes move ceaselessly back and forth, hastening the construction of some new dreadnought. It is interesting to recall that the first first-class battleship built in an American navy yard was the *Maine*, launched November 18, 1890. Benjamin F. Tracy, a Brooklyn lawyer, was then Secretary of the Navy in President Harrison's cabinet; and it was his granddaughter, Alice Tracy Wilmerding, who christened the new battleship. Less than eight years later, February 15, 1898, the *Maine* was blown up in Havana harbor. Some interesting souvenirs of the Spanish war are to be seen on Main Street, below the grassy terrace of the Commandant's grounds and garden (visitors often make the mistake of intruding upon these grounds, which are private property). The trophies include a Spanish contact mine, taken from near Guantanamo Bay, and a number of cannon from the Spanish war-ships *Reina Cristina*, *Vizcaya* and *Almirante Oquendo*.

The deep bay of "the basin" or Wallabout, into which the dry docks open, separates the main land of the Navy Yard from the island portion. The latter, known as Cob Dock, forms an extensive park or drill ground, and here the musters and drills of the sailors, marines and recruits may be witnessed. The old frigate *Vermont*, now the "receiving ship" or recruiting station, is moored on the outer margin of Cob Dock.

Of the battle ships built in the Brooklyn Navy Yard since the *Maine*, the most important are the *Connecticut* (1904), the *Florida* (1910), the *New York* (1912), and the *Arizona*, christened June 19th, 1915.

b. Side Excursion: From Wallabout Market to Williamsburg Plaza

From the Navy Yard the visitor may prefer to go S. on Navy st., then E. on Myrtle ave., reaching Fort Greene Park, and continue the route given on p. 436. If, however, that section is reserved for another visit, an interesting trip may be made northward through Williamsburg and across the Williamsburg Bridge.

Upon leaving the Navy Yard turn E. on Flushing ave., passing on R. *City Park* and on L. the residences of the various higher officers stationed at the Navy Yard; also, beyond, the *Marine Barracks*. N. E. of the Navy Yard lies *Wallabout Market* (Pl. XIII—C1), the only public market in Brooklyn and well worth visiting, especially in the early morning, when it is the scene of much activity.

The ground occupied by this market is, in the main, a part of the original tract acquired by the United States for a Navy Yard. In 1884 the then city of Brooklyn obtained from the United States a lease of 422,525 sq. ft. of land E. of the present Navy Yard and adjoining the Wallabout Canal. This land now occupied by the market is city property, Congress having authorized the sale of it to Brooklyn in July, 1890. The buildings occupied by the various stalls cover several city blocks, and present a quaint and picturesque spectacle, being uniform in design, and suggesting a village transferred direct from Holland or Flanders.

Turning N. on Washington st., skirting the W. side of the market, the visitor presently crosses the old Wallabout Canal, still in active use by barges and canalboats (an open drawbridge is quite likely to cause delay). From the sordid and unsavory surroundings of the waterfront, we reach, almost at once, the middle-class respectability of the Williamsburg residential section.

The village of Williamsburg dates back to almost the close of the Revolution, and takes its name from a certain Col. Williams of the United States Army, who surveyed the land afterwards occupied. The first impetus was given to this new village by the establishment of a horse-ferry from Grand st to this section, the village naturally clustering around the ferry terminus. By 1829 it had a population of more than a thousand; in 1852 this had increased to 40,000. Two years later, Williamsburg was annexed to Brooklyn. The rapid extension and development of this whole district, following the completion of the Williamsburg Bridge, has swept away practically all of the old landmarks, and even the historic sites are difficult to locate.

Washington st. connects at a slight angle with Clymer st. Two blocks N., at the cor. of Bedford ave., is the *First Reformed Church of Williamsburg*, organized in 1829. The present structure, of red brick with gray limestone trim and a square, massive tower, dates from 1869. Two blocks E., cor. of Wilson st., is *St. John's Methodist Episcopal Church*, a brownstone structure in ornamental Gothic, with two square towers, the one on the corner having an octagonal spire (1869). Continuing E. on Bedford ave. three blocks, then one block N. on Keap st., at the cor. of Lee ave., we reach the *First Baptist Church of Williamsburg*, a Gothic structure of rough-hewn granite and red brick. One block N., on the square formed by Marcy ave., Keap and Rodney sts., is the *Eastern District High School*, a handsome modern building, in which there have recently been installed three fine mural panels that have attracted much attention in artistic circles.

These panels (8 x 12 ft.) adorn the walls of the main entrance staircase. They were executed by *Frederick Lincoln Stoddard*, and represent *The Birth and Development of Education*. Left panel: *The Gift of Fire*, showing Prometheus bound to the rock, while a man reaches towards the fire symbolic of enlightenment. Central panel: *The Dawn of Civilization*, showing Truth holding a torch, while in the foreground the first crude potter is at work, and a woman and child subdue

brute force, symbolized as a tame lion. Right panel: The Birth of the Alphabet, showing the earliest student scratching letters on a rock with a broken spear, while warriors watch him sneeringly.

Continue N. W. on Marcy ave. to Broadway, then W. on Broadway to the Williamsburg Plaza.

This is the most active trolley terminus in the Borough of Brooklyn. It is here that the swarming trolley cars, which form at the close of the working day one of the curious sights of New York life, conspicuously on the southbound Fourth ave. line and eastbound 14th st. cars, disgorge their thousands of workers from the Manhattan shirtwaist, cloak and garment factories. All the Manhattan trolley lines which cross the Williamsburg Bridge (p. 35) stop in the Plaza, a large part of which is occupied by the wide loops of their tracks. The only important street radiating from the Plaza is Broadway, running almost due east, the shortest road to *Evergreen* and *Cypress Cemeteries*, and incidentally intersecting at its terminus with Fulton st., the main artery of Brooklyn.

In the center of Williamsburg Bridge Plaza stands an equestrian statue of George Washington. The artist was *Henry Merwin Shrady* (1871-).

This statue, in bronze, of heroic size, stands on a high granite pedestal. The General's colonial uniform is partly concealed by an ample cloak. The monument was presented to the city by James R. Howe, member of Congress and ex-Register of King's County.

A short excursion may conveniently be made eastward to the site of the old historic settlement of Bushwick. It can be reached in a few minutes from the Plaza by taking the Metropolitan ave. car to Bushwick ave. Old Bushwick Square is three blocks to the N.

The original Dutch village of Bushwick dates back to Jan de Swede, who arrived in this neighborhood 1645-50. The village was officially recognized by Gov. Stuyvesant in 1661, but it was not until several years later that it received the name of "Boswijck" (meaning "Town in the woods"). The first sermon ever preached here was in the year 1665; and because the English, after occupancy, placed more stress than the Dutch had done upon religion, for more than forty years clergymen were sent from Flatbush to administer to the spiritual needs of Bushwick. The village was absorbed by Brooklyn in 1854.

The visitor of to-day will find the old landmarks practically obliterated. The chief surviving landmarks may be reached by going E. from Bushwick ave., two blocks on Orient ave to *Cooper Park*.

This park occupies land given to Brooklyn in 1895 by the Cooper family in memory of Peter Cooper, founder of Cooper Institute (p. 154).

Within the Park, behind the comfort house, is a brick shed where the Cooner Brothers experimented in the manufacture of varnish. East of the Park, on Morgan ave., are two old wooden houses built by Peter Cooper's brother William, the northern one for himself, the other for a niece. Nearby, facing the north side of the Park, stands a row of curious old-fashioned wooden houses, with tall pillars in the middle of the row, known as Peter Cooper's Tenements. The general architectural design suggests an attempted imitation of the Colonial order.

Peter Cooper (1791-1863) was born of revolutionary stock. In boyhood he mastered several trades; subsequently he became engaged in the manufacture of iron and various forms of machinery. He constructed the first American-built locomotive, and bore an important part in the laying of the first Atlantic Cable.

Returning to the Plaza, the visitor should be sure to cross to Manhattan by the Williamsburg Bridge, the *view from which is regarded by many as the finest to be had from any of the bridges.

Lying in quite another part of Brooklyn, but of great interest to any traveler interested in the commercial life of New York, is the Bush Terminal.

The Bush Terminal Company, whose docks and yards extend from 40th to 46th street, South Brooklyn, controls by far the largest docking and storage enterprise in the vicinity of Greater New York. It has ten industrial service buildings, all of reinforced concrete, 130 warehouses, 25 miles of private railway track, a completely equipped railroad yard, seven 1400-foot covered piers, and a flotilla of barges, car-floats, lighters and tugs.

Seventeen steamship lines are berthed at these piers, including among others such important lines as the American Hawaiian, the Austro-American, the Prince, the American & African, the Hansa, the Hamburg-South American, the Norton and the American & Australian lines. The magnitude of the piers may be realized from the following dimensions of the new one, slightly larger than the others: It is 1400 ft. long, 50 ft. high and 270 ft. wide. Its two stories comprise about 15 acres. Its foundation piles extend 30 ft. below low water, are grouped in lots from 10 to 30 and are capped with concrete heads 11 feet in diameter. The total cost was about \$1,000,000. Prior to the war, the company which rented this pier arranged a schedule so that three ships should always be at the pier; each vessel had a capacity of a 10,000 ton cargo, so that this one line alone could handle 1,500,000 tons of freight per year.

X. Greenwood Cemetery

*GREENWOOD CEMETERY, second in importance to Woodlawn alone among the cemeteries of Greater New York, occupies approximately a square mile of highlands in South Brooklyn, overlooking New York Harbor. It is about 2½ miles from Brooklyn Bridge, and can be best reached by the 5th Ave. Elevated line to 25th St. station (main entrance), or by 7th Ave. trolley to N. E. entrance at 20th St.

HISTORY. In 1832, Henry E. Pierrepont, returning from a visit to the newly opened Mt. Auburn Cemetery (1831), took steps to have a similar one established in Brooklyn, and suggested the wooded heights of Gowanus, the historic ground where Stirling and his Pennsylvania, Delaware and Maryland regiments made their brave stand. In 1837 the Greenwood Cemetery Corporation was incorporated, with a capital of \$300,000 and the privilege of purchasing 200 acres. The work of surveying was begun in 1838, and the cemetery opened in 1840, at a total cost of \$281,684. The first interment was that of *John Hanna*, Sept. 5th, 1840.

Opposite the main entrance is a lofty ornamental gateway, erected in 1860, from designs by *Upjohn & Co.* It is in the middle pointed English Gothic style, of Belleville brown stone. It holds the offices of the administrators and a visitors' room.

Over the gateway are a series of bas-relief sculptures representing: 1. The Entombment of the Saviour; 2. His Resurrection; 3. The Resurrection of Lazarus; 4. The Restoration of the Widow's Son. These are executed in olive tinted sandstone. The designs, as well as the four allegorical figures on the shields of each symbol are by *John Moffat*.

Opposite the gateway, on the L., is the *Theatre Fire Monument*, beneath which lie the unidentified bodies of those who perished in the Brooklyn Theatre fire in December, 1876, in which nearly 300 persons lost their lives. The Soldiers' Monument, erected to the memory of 148,000 soldiers who died in the Civil War, stands on the plateau of Battle Hill (so called from the part it played in the Battle of Long Island). On Locust Hill, near Oak Ave., is a bust of Horace Greeley, founder of the *Tribune*, erected by the printers of America. A short distance S. of the entrance in Baywood Dell, stands a colossal bronze statue of Governor DeWitt Clinton. Nearby is the Mortuary Chapel, built of Indiana limestone, in the French Gothic style (*Warren & Wetmore*, architects.)

The grave of Professor Samuel F. B. Morse, inventor of the electric telegraph, is on Highwood Hill, a simple triangular block marking the spot. One of the most notable monuments is that commemorating John Matthews (1809-70). It is situated at the S. end of Valley Water, and

consists of a sculptured sarcophagus, on the top of which is a full-length figure of the deceased. It rests beneath an elaborately carved canopy. Cost, \$30,000 (*Carl Miller*, artist).

Two other monuments should be noted: The Pilot's Monument, erected by the pilots of New York to a heroic comrade; and the Sea Captain's Monument, surmounted by a statue of Captain John Correka (the sextant which he holds in his hand is the identical one which he used in life.)

Among the graves of famous persons interred in Greenwood are those of Henry Ward Beecher (see p. 407); Brown Brothers, the bankers; and James Gordon Bennett, founder of the *New York Herald*. The number of interments in Greenwood has risen to more than 325,000 persons.

XI. Coney Island, Brighton Beach and Sheepshead Bay

Coney Island may be reached: 1. By water (Iron Steamboat Co., 17 Battery pl.; fares, Round trip: adults 50c., children 30c.); 2. By new Fourth ave. (Brooklyn) Subway, from Centre st., Manhattan, in 40 min.; fare, 10 c. 3. By Brooklyn Elevated R. R. from Manhattan end of Brooklyn Bridge: Culver Line, Brighton Beach Line; fare, 10 c. 4. By surface trolley-car: from Manhattan end of Brooklyn Bridge; Smith and Ninth St. Line, Union St. Line, Vanderbilt Ave. Line; average time, 1 hour; fare, 10 c.; also by ferry to 39th St. (Brooklyn), then by trolley. There are surface lines running to Coney Island from the Williamsburg Bridge Plaza, but the ride is tedious and uninteresting.

Coney Island, the most westerly of the series of popular seaside playgrounds on the S. coast of Long Island, is, including West Brighton, the oldest, most densely crowded and most democratic of them all. It consists in the main of one broad street, *Surf Avenue*, almost a mile in length, extending from Sea Gate at the W. end to Brighton Beach at the E. The space between this avenue and the beach is mainly occupied by hotels, bathing establishments, amusement parks, etc., but at the midway point is a network of narrow intersecting alleys and arcades, the chief of which is the *Bowery*, densely packed with every imaginable catch-penny device: shooting galleries, merry-go-rounds, refreshment booths, etc.

The time to see Coney Island at its height is at night, when the glitter of its myriad lights, the contagious merriment of its thronging crowds cast a veil over the tawdry cheapness and vulgarity that are painfully evident in the daytime. On the other hand, one misses at night the interesting contrast offered by the successive sections of the different beaches, from Sea Gate to Rockaway, the types of summer colonies, etc., all of which can be studied to advantage by day.

The Brooklyn Rapid Transit Depot opens on Surf ave., near the E. end. Just beyond (R.) is the "Rocky Road to Dublin"; diagonally opposite is the site of what was formerly "Dreamland," now occupied by a number of minor shows. Near 9th st. (L.) is the *Cadillac Hotel*, an economical restaurant, offering a shore dinner for 75 c. Further on (L.) is *Feltman's*, an enormous restaurant, with an open-air motion-picture garden, having a seating capacity of 2000 persons (admission, 10 c.; Sat., Sun. and hol., 15 c.); In Feldner's *Deutscher Garten* a "Shore Dinner de Luxe" is served, \$1.50. On the opposite side of Surf Ave. is *Luna Park*, an enclosed amusement park containing scores of separate devices designed to give a variety of breathless thrills. The 10-cent fees exacted for each soon mount up to a costly total; but combination tickets may be bought at the entrance gate, effecting a substantial saving.

Further on, extending through to the Bowery, is *Henderson's Music Hall, Restaurant and Hotel*; opposite, on the Bowery, is *Stauch's*, a large dance hall and restaurant. Beyond, at the end of the Bowery, is *Steeplechase Park*, another enclosed amusement park, containing among other attractions, a swimming pool which, so the proprietors claim, is the largest in the world; also 5000 bath houses.

Admission to Music Hall: matinee, 10 and 25c.; evening, 25, 50c.

Beyond Steeplechase Park are (L.) *Hotel Ravenhall* and the *Kaiserhof*, both containing better class restaurants. W. of this point come a series of better class bathing establishments: the Majestic Baths, Washington Baths (2000 rooms), Eureka Baths, etc. The average charge for the season is \$5 for a locker; \$20 for a room accommodating four persons.

In this vicinity on Surf ave. are situated: the Hospital of the Brooklyn Children's Aid Society, and the same society's Sea-side Home; also the Health Home of the N. Y. Children's Aid Society. Still further on W. is the *St. John's Summer Home*, a branch of the Brooklyn R. C. Orphan Asylum Society.

Beyond this point is Sea Gate, a summer home colony, containing several hundred dwellings, many of them costly. There are no shops or places of amusement. To economize time, it is well to take the Surf ave. trolley back to starting point.

At the E. end of Surf ave. is a large municipal free bath house, a conspicuous structure of concrete. Opposite is a small park, bounded on the E. by *Ocean Parkway*, a broad carriage

road, flanked by bicycle and footpaths, and extending from S. E. corner of Prospect Park, a distance of over five miles.

A few years ago, when the bicycling craze was at its height, on Sundays and holidays an almost unbroken stream of wheels passed hour after hour along these paths. Now an almost unbroken stream of automobiles throng the Boulevard going and coming on Sundays and holidays. On Ocean Parkway, adjoining the park, is the *Shelbourne Hotel* (open all the year). Facing the hotel is the *Brighton Beach Casino* (Shore Dinner, \$1.50); and adjoining it is the *New Brighton Theatre* (vaudeville).

Admission: matinee, box seats, 50 c.; other seats, 50 and 25 c.: evening, 25, 50, 75 c., \$1.

Brighton Beach. This beach, quieter and less crowded than the Coney Island section, has long been a favorite resort of Brooklynites. It contains one large hotel, the *Brighton Beach Hotel* (European and American plan), and an extensive colony of small bungalows; also a few restaurants and places of amusement, including the "Giant Safety Coaster," an aerial railway, 110 ft. high and $1\frac{1}{4}$ m. in length, affording a breathless "chase through the clouds."

Manhattan Beach, still further E., has recently been cut up into building lots and is now a summer colony. Until 1910, it was the fashionable part of Coney Island.

Sheepshead Bay. Situated across the bay that sets in behind the Manhattan end of Coney Island. It contains numerous old-fashioned private residences and a few shore-dinner restaurants; notably *Tappan's*. It is a favorite starting point for fishing parties; and there are a number of boats that make daily trips during the season to points where deep-water fishing is good. Average fare per passenger, \$1.

Here also is located the *Sheepshead Bay Motordrome*.

Sheepshead Bay is reached either by the Brighton Beach Electric Line from Brooklyn Bridge, or by Ocean ave. trolley from Williamsburg Plaza (or Flatbush ave. trolley from Brooklyn Bridge and change at Rogers ave.). Also by Long Island R. R., Manhattan Beach division, from E. 34th st.

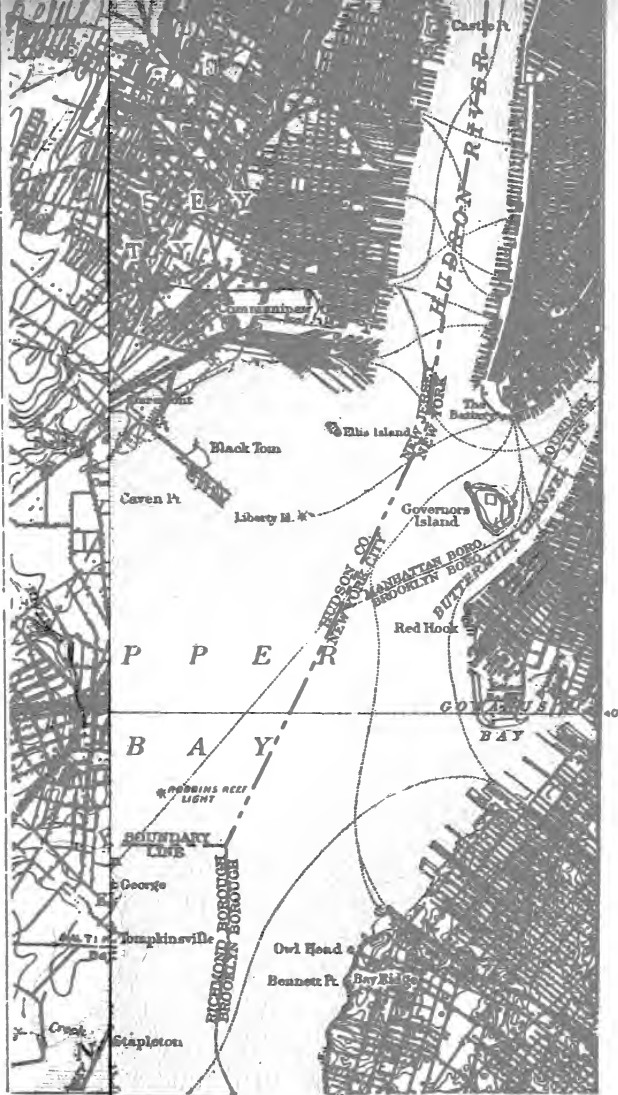
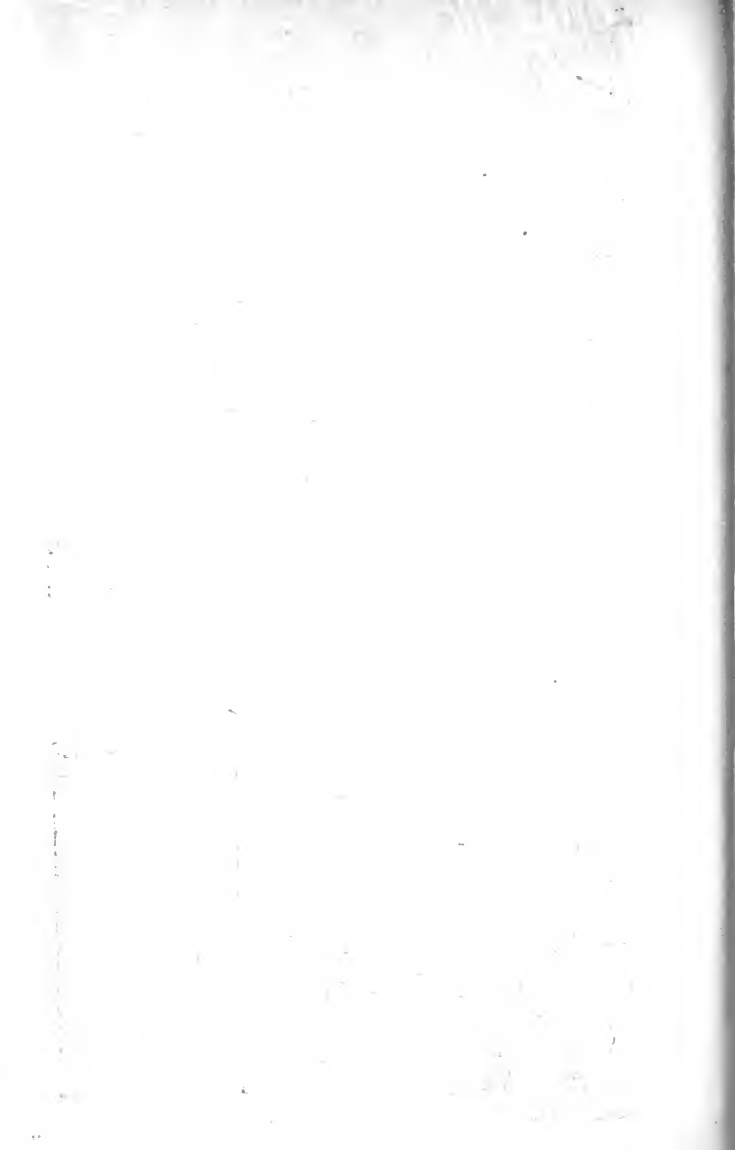


Plate XVI, NEWARK, ETC.



STATEN ISLAND

(The Borough of Richmond)

Staten Island (Pl. A—B5-6) is distant twenty minutes from the Battery by St. George ferry. (Fare 5 cents.) For waters surrounding the island, see p. 104; for size, etc., p. xvi. The highest point on the island is Todt Hill, 412 feet. Richmond Terrace, to the west of the ferry landing, and Bay st. to the east, are the principal streets from which other streets run into the center of the island. Staten Island was at one time the fashionable suburb of New York, and one finds everywhere beautiful old pillared houses, built when land, lumber, domestic service and fuel all were cheap. Most of them are now abandoned and falling to ruin. The old taverns have been taken over by the breweries and are run as common saloons. One finds scattered about French table d'hôte places popular with many classes of New Yorkers during the summer. Land companies have attempted, with indifferent success, to boom the island, but, despite its accessibility and the quiet beauty of many of its sections, except among the villages near the ferry and portions of the center of the island, a depressing atmosphere of past prosperity envelops the island. A few of the old country places are kept up.

Trolleys to all the northern parts of the island start from St. George Ferry. The *Staten Island Rapid Transit R. R.* (steam cars) also starts from St. George Ferry. It has three branches, along the N. shore W. to New Jersey; along the E. shore S. to South Beach; and along the E. shore to Tottenville.

History: Staten Island was originally occupied by the Raritan Indians, a branch of the Delawares, who called it *Aquhonga Man-ack-nang*, "The place of High Sandy Bank." It is claimed that Verrazzano discovered the Island in 1524. It was first seen by Henry Hudson on Sept. 2d, 1609, and was named *Statten Eylandt* in honor of the States General of the Netherlands, in whose employ he was. The earliest Dutch settlement is said to have been at Oude Dorp (Old Town, now Arrochar), but this has been disputed. In 1639 some settlers were introduced by David Peterson de Vries, who had obtained a grant from Gov. Van Twiller; and a third attempt was made at Oude Dorp in 1641, but the village was destroyed by Indians. In 1664 the Island passed, with other Dutch possessions, under the British rule of Gov. Nicolls. In 1668 the Duke of York, to whom the King had given New York, decided that all islands in the harbor, small enough to be circumnavigated in twenty-four hours, should belong to New York, the larger ones remaining part of New Jersey. A certain Captain Christopher Billopp sailed around

Staten Island in his own vessel within the prescribed time, thus securing the Island for New York. During the Revolution Gen. Sir William Howe landed his forces on the Island, July 3d, 1776, placing the Island under martial law, and making his headquarters at New Dorp. The British vacated the Island, Nov. 25th, 1783. In 1898 the various towns and villages on the Island were brought together to form the Borough of Richmond.

As the ferry approaches St. George (Pl. A—B5), the large gray building on the height is the *Curtis High School*, named after George William Curtis; it has about 1100 pupils. The large white, modern building nearby is an apartment hotel. The large building facing the ferry is *Borough Hall*.

Directly behind, at 154 Stuyvesant Place, is the PUBLIC MUSEUM OF ARTS AND SCIENCES (open weekdays), containing on the first floor a collection of ancient iron articles—locks, buttons, etc.—dug up in the vicinity, a collection of Staten Island birds and other objects of interest. On the second floor is a collection of Indian relics of bone and stone, found on the island. Near the Ferry is *Hugot's* restaurant; luncheon, 60c.; dinner, \$1.

Returning to Richmond Terrace, the street skirting the northern shore from the ferry, and proceeding west on foot or by a Port Richmond trolley, one passes many of the fascinating old houses, built usually of wood with wooden Greek pillars, now in a sad state of decay. The huge barracks just beyond Church street, uninhabited and windowless, was the *Pavilion Hotel*, built in 1828. The old stone house at the corner of Tysen street, with the gaudy gilt brewer's sign and the unpardonable name Knickerbocker Hotel, was *Neville House*, built in 1770.

The house owes its former name to the fact that it was at one time the residence of Captain John Neville, U. S. N. The interior has been cruelly maltreated with steel ceilings, but the doors and stairway have not been lost, and the arrangement of the barroom on one side and the parlor-dining-room on the other has a slight flavor of English inns. (Hot roast beef sandwich 15c. is generous in size and excellent in quality.)

SAILORS' SNUG HARBOR is just beyond. (Inmates act as guides; a small gratuity or a cigar may be given in return for their courteous attention.) Near the entrance is a monument over the grave of the founder, Capt. Richard Randall, and to the west, near the governor's house, a statue of him by *St. Gaudens*.

The institution was projected by Captain Thomas Randall and founded in 1801 by his son Robert Richard Randall,

who bequeathed for the purpose his extensive property lying S. of Union Sq. and known as the Minto farm. The trustees, however, foreseeing the value of this location, decided to rent the land and applied the income to acquiring and maintaining the present Institution on Staten Island. Under careful management the property in Manhattan now approaches \$18,000,000 in value, and the whole income yielded supports about 1000 sailors. Men who have served five years under the American flag are eligible for admission.

Continuing W. along the Terrace, we pass, at Davis ave., the *De Groot-Pelton House*, the stone or western end of which dates from about 1730. Major André was once billeted here. Further to the W., is Bard ave., on which, two blocks S., is an unpretentious two-story wooden house, formerly the home of *George William Curtis*.

If one takes the *Staten Island Rapid Transit* instead of the trolley, from the ferry, the stations are *New Brighton* (1 m.), *Sailors' Snug Harbor* (1¾ m.), *Livingston* (2½ m.), *Port Richmond* (4 m.), *Tower Hill*, *Elm Park*, *Mariner's Harbor*. On the E. coast, trolleys go as far as *Richmond*. The steam cars follow the same track as far as *Clifton*. The line to *South Beach* starts at St. George Ferry. The first is *Tompkinsville* (1 m.), where was once situated the *Harbor Quarantine*, burned by the neighbors in 1858 on account of the infection of the district from the hospital. Quarantine is now on Swinburne Island (p. 104). On *Pavilion Hill* (up Clinton and Church streets) are the remains of two old fortifications. Back from the shore the *S. R. Smith Infirmary*, Castleton ave., *Tompkinsville*, a general hospital; *Grimes Hill*, a residence district, reached by the *Serpentine Road*, and *Silver Lake Cemetery*.

Stapleton (1¾ m.) (Pl. A—B5). The early home of Commodore Cornelius Vanderbilt (1794-1877) is at the N. W. corner of Union and Bay sts. Somewhat farther along on Bay st. is the *United States Marine Hospital*, a huge stone building with two wings. The *Garibaldi House* is at the corner of Chestnut and Tompkins aves. The house formerly stood across the street. It was purchased by Bachman of Bachman's Brewery, moved to its present position and presented to the Italian Government. The government has protected it by a huge and astonishing cement superstructure. Garibaldi lived in the house from 1851 to 1855, with Antonio Meucci, the inventor of a telephone system, who died here in 1889. *Lazzari's* restaurant is on Chestnut ave., nearby (good dinner \$1). *Fort Wadsworth* (3½ m.) govern-

ment reservation (p. xviii). *Cliff Cottage Hotel* at the foot of Cliff street. *Arrochar* ($4\frac{1}{2}$ m.) the site of *Oude Dorp*, the settlement made by the Dutch in 1641. *South Beach* ($5\frac{1}{2}$ m.) connected by trolley with Midland Beach. These two amusement resorts contain bathing pavilions, carousels, amusement devices, and restaurants of varying excellence.

Returning to *Clifton*, and following the main line south, we pass *Grassmerc*, *Dongan Hills* (*Garretson*), *Grant City* (6 m.), with the Moravian cemetery in which are many ancient graves and the mausoleum of the Vanderbilt family.

Newe Dorp (Richmond) contains many old houses, a group of which stands about the intersection of Richmond Road and New Dorp Lane. *St. Andrew's Church*, cor. Mill Road and Fresh Kills Road, was established in 1708 by Queen Anne and still possesses a part of the silver communion set which she gave. The queen also gave 153 acres in what is now Stapleton, for the support of the church. Three memorial tablets were erected in 1908, one for Queen Anne, the others for former rectors of the church.

Revolutionary lore pertains to all this neighborhood. *Oakwood Heights* (*Court House*), *Bay Terrace*, *Great Kills* (*Giffords*, $9\frac{1}{2}$ m.), *Eltingville*, *Annadale* (*Green Ridge*), *Huguenot Park* (*Rossville*), *Terra Marine Inn*, on the shore a half-mile distant is a summer roadhouse. *Princess Bay* (13 m.) is a fishing place. On the shore road about a half mile from the station is *Purdey's Hotel*, now called the Old Homestead and adorned with a huge gilt brewer's sign. The buildings are nearly 200 years old, well preserved and little altered. *Pleasant Plains* (*Mt. Loretto*), *Richmond Valley* (*Kreischerville*), *Atlantic*, *Tottenville* (16 m.) Ferry to *Perth Amboy*, N. J. To reach the *Billopp House*, from Tottenville, follow the Perth Amboy Road S. around the turn to Belmont ave. It was built in 1688 by Christopher Billopp, who had received a grant of 1163 A., for circumnavigating the island (p. 449). This house was the scene of an interview between the English General Howe, and an American committee, composed of Adams, Franklin and Rutledge, after the battle of Long Island, but they failed to reach any satisfactory agreement.

NEW JERSEY RIVER-SHORE

The New Jersey side of the Hudson (Red Book Guide to Jersey City, Bayonne, West Hoboken, Union Hill, Weehawken and vicinity; maps; st. car schedules; 15c.) contains many towns in which are the homes of New York business men. They are reached by ferries (p. 36) and tubes (p. 15).

I. Jersey City

Jersey City (The Grand Hotel, 68 Montgomery st. Small and shabby. Near Penn. Station. 30 R. Single R., \$1; with B., \$2. Double R., \$1.50; with B., \$2.50) has a population of 267,779. It is a manufacturing city with immense sugar refineries, glass works, machine shops, foundries. The residence streets are on higher land back from the shore. The Pennsylvania Railway terminated here before the building of its tunnel under the Hudson. The city is still the terminus of the Central Railroad of New Jersey, the Reading, the Baltimore and Ohio, the Lehigh Valley, the New York and Southwestern and the Erie railroads. The *surface cars* to the various neighboring towns, start from the Pennsylvania station at the foot of Montgomery street.

HISTORY. On July 12, 1630, Michael Pauw, Burgomaster of Amsterdam, obtained through the directors and counselors of New Amsterdam a deed from the Indians to the land now occupied by Hoboken. On November 22, of the same year, he obtained from the Indians Paulus Hook. To these two tracts he gave the name of Pavonia, from the latinized form of his own name, the Dutch *pauw* and the Latin *pavo* both signifying a peacock. For nearly a century and a half the region stagnated. In 1776 fortifications were thrown up by Americans, but were soon captured by the British. On August 19, 1778, Lieut.-Col. Henry Lee, "Light Horse Harry," with 200 men surprised the garrison, secured 159 prisoners and retreated in safety. The British subsequently retook the fortress.

In 1802 the entire population of what is now Jersey City consisted of 13 persons, residing in one house on Paulus Hook. In 1809 a town was laid out and incorporated as the City of Jersey. It was reincorporated in 1820 as Jersey City, but remained part of the township of Bergen until 1838. The really old portion of Jersey City is that district on the Heights where Bergen took its origin, its inhabitants receiving a grant of the land in 1661, from Governor Stuyvesant. The first organized church and the first school in the State of New Jersey were established in Bergen (p. 457). This pioneer town was annexed by Jersey City in 1869; Hudson the same year.

Jersey City is the first large city in the East to institute a commission form of government. The change was made in 1913. It consists of five Commissioners, one of whom is chosen Mayor. The Mayor's salary is \$5500, the other four Commissioners receiving \$5000. These four commissioners are respectively known as the Commissioners of: 1. Public Safety; 2. Streets and Public Improvement; 3. Revenue and Finance; 4. Parks and Property.

The Hudson Tubes (to Penn. R. R. Station) land the visitor on *Exchange Place*, a broad and busy block which, with its continuation as *Montgomery St.*, forms the city's financial and business centre. *Newark Ave.* (so named because it follows one of the principal old highways to Newark) branches off to the N. W. two blocks further; it is the shopping and theatre center of Jersey City, and in its mile-and-a-half course to the Court House on the Heights passes in close proximity the majority of points of interest to strangers.

To N. and S. of Exchange Pl., along the river front, there extends a four-block strip of huge manufacturing plants, each several city squares in extent, which form the chief source of Jersey City's prosperity. This section is sordid and dirty, the pavements dilapidated and neglected, and the streets cumbered with long lines of freight cars, criss-crossing on private tracks connecting with the big railway yards. Nevertheless, it is worth while to explore the neighborhood briefly, in order to get an impression of the magnitude of the industries contained in the long succession of huge six and eight-story structures, many of them connected block after block by bridges that span the streets.

Two blocks from the Penn. R. R. Station, at the intersection of Montgomery and Washington Streets are (N. W. cor.) the *Lincoln Trust Company*, (S. W. cor.) the *Union Trust Company*, and (S. E. cor.) the *Post Office*, a two-story, white granite structure, in modified Roman-Corinthian style, extending throughout the block to York St. Continuing south on Washington St. to Grand St. we reach, in the middle of a small park, a modest brown stone obelisk, the *Paulus Hook Monument*. It is inscribed as follows:

"Erected Nov. 21, 1903, by the Paulus Hook Chapter, National Society of the Daughters of the American Revolution, to commemorate the Battle and Capture of Paulus Hook by Major Henry Lee Aug. 19, 1779."

This neighborhood, once the starting point of Jersey City, is now the centre of the Russian and Slavonic colonies, and many of the shop signs are in Russian, Bohemian or Polish. S. E. at the cor. of Greene and Sussex Sts. is the interesting *Little Russian Greek Catholic Church of St. Peter and Paul*, a quaint Byzantine structure built in 1901; and W. from the monument on Grand St. is the larger but less attractive *Orthodox Greek Church of St. Peter and Paul*.

S. on Washington St. stand the huge brick refineries of the *American Sugar Refining Company*; and to the E. between Greene and Hudson Sts. rises the eight-story, concrete factory of the *Colgate Soap Company*, surmounted by a huge electric sign and clock dial, 200 ft. long by 40 ft. high, which makes a landmark that can be seen for many miles.

Hitherto the Westminster dial in London held the record, with a diameter of $22\frac{1}{2}$ feet, and an area of 398 square feet. Then came the City Hall clock in Philadelphia, 25 feet across, with an area of 490; then that of the Metropolitan Life Building in New York (p. 206), $26\frac{1}{2}$ feet in diameter. The Colgate clock dwarfs them all, with a diameter of 38 feet and a total area of 1132 square feet.

Within the offices of the factory are preserved the card on which William Colgate advertised, more than a century ago, "Soap, Mould and Dipt Candles for Sale," and one of his first tax receipts, for the year 1806, to the amount of \$6.64. The growth of the modern business is indicated by the following figures: the firm now produces over 160 kinds of toilet soap alone, 600 perfumes, and with the various other toilet preparations, a total of over 2000 different articles.

If we retrace our steps N. on Washington St. to Bay St. we reach the *P. Lorillard Snuff and Tobacco Company's* factories and warehouses, covering at present more than ten acres (founded in 1760 but not removed to Jersey City until many years later); and adjoining them on the W. the extensive organization of the *Atlantic and Pacific Tea Company*. But for the visitor pressed for time, it will be wiser to omit this and turn W. from the Paulus Hook Monument, passing on Grand St. the stolid red brick façade of *St. Peter's (R. C.) Church*, founded in 1831 (present structure, 1866), and the adjoining *St. Peter's College and St. Peter's Club*. Go N. one block on Van Vorst St. to Gregory St., reaching the *Academy of Music* (burlesque). One block to N.-W. Gregory St. crosses Montgomery St. Follow the latter one block to the *City Hall*, a four-story structure in adapted Corinthian style, erected at a cost of \$900,000. The materials are gray granite and pale limestone. At the main entrance are four lofty monolithic columns of polished rose granite. Note the bronze bas-relief groups in the pediments on the four sides, symbolizing the history and prosperity of the city. In the small open plaza in front is the *Soldiers' and Sailors' Monument*, representing a seated female figure in bronze, heroic size. She is helmeted; in her right hand she extends a laurel branch; in her left is a sword.

The pedestal is inscribed: "Erected by the People of Hudson County to commemorate the Valor of the Soldiers, Sailors and Marines of the Civil War."

Opposite the City Hall, at the N.-W. cor. of Montgomery and Grove Sts. is the *Majestic Theatre*, one of the most attractive modern theatres in the city, erected in 1907, (*John B. McElfrick and Son*, Architects). It is temporarily used for motion pictures.

Continuing W. on Montgomery St. to Jersey Ave. (N. E. cor.), we reach, opposite a small park, the *Public Library*, erected in 1899 at a cost of \$360,000. It is a memorial to

Dr. Leonard J. Gordon, M.D., a portrait bust of whom stands on the lower landing of the main staircase.

If the visitor now goes N. to Wayne St., then E. to Varick, he will almost any day become aware of a penetrating odor of cedar wood. This is because he is passing through the neighborhood of the extensive *Dixon Pencil Manufacturing Company*. Including their graphite lubricating plant, they occupy approximately four city blocks.

Railroad Ave., the next street N. of Wayne, contains the four-track elevated structure of the Pennsylvania Railroad. To the E., three blocks, is the *Grove St. Station* of the Hudson Tunnels. Turn N. on Grove St. to Newark Ave. The shopping centre is disappointing; there are no large department stores in the modern sense; and, unlike Brooklyn, the branch stores of well known New York firms are comparatively few. On the R. we pass *Keith's Theatre* (vaudeville) and the *Bijou Dream* (photoplays). The avenue continues to become drearier and more shabby, until it passes under the raised tracks of the Erie Railroad, through a wide stretch of freight yards, past the old *City Cemetery* (of little interest), and begins to ascend the long hill to *Jersey City Heights*.

To the R., commanding a most advantageous situation on a high terraced bluff is the modern *Jersey City High School*, built at a cost of \$400,000. The school accommodates about 4000 pupils.

On the first landing of the steps forming the southern approach to the school is a pedestal supporting a Bronze Bust of Robert Schumann, modeled by *F. O. Schweitzer*.

Continuing on Newark Ave. we next reach the **Hudson County Court House*, at Newark and Baldwin avenues, in modern renaissance style, of Maine granite, erected in 1905 at a cost of \$900,000. (*Hugh Roberts*, arch.). Within is a lofty central rotunda with three galleries, all richly finished in white green-veined marble. The walls of the galleries above the mezzanine floor are tinted in orange-red and buff, the general color scheme being supervised by *Francis D. Millet*.

Decorations: Four winged figures of Fame, by *E. H. Blashfield*, each holding a shield with a medallion portrait, form pendentives to the central dome. The ornamental decoration of the dome was carried out under Blashfield's supervision, by *A. F. Foringer* and *Vincent Aderente*.

The four semi-circular spaces on the walls of the upper gallery contain the following mural paintings (38 by 18 ft.): North wall, *The Repulse of the Dutch*, Sept. 13, 1600, by *F. D. Millet*, south wall, *Paying for the Land*, Jan. 30, 1658, by *Millet*; east wall (left), *General Washington at Fort Lee*, Nov. 16, 1776 (right), *Watching the Assault*

upon Fort Washington, by *C. Y. Turner*; west wall (left), First Passage of the Steamer Clermont (right), To Albany on the Morning of Aug. 17, 1807, by *Turner*.

Around the walls of the gallery on the third floor are twelve small oblong panels, by *F. D. Millet*, depicting scenes in the history of Jersey City. In the vaulting of the corridor corners are eight small lunettes, by *Kenyon Cox*.

In the Freeholders' room, on the second floor, directly over the main entrance, are three large mural paintings by *Howard Pyle*, covering the greater part of three walls: (1) east wall, The Coming of the Dutch. It shows the *Half Moon* floating peacefully in the North River, while Indian canoes are approaching, and the ship's crew gather together on deck to watch their coming. (2) South wall, A View of the Early Settlement of New Amsterdam. (3) West wall, The Coming of the English, showing old Peter Stuyvesant on a parapet of his fort, watching with lowering brow the English vessels rounding to in the harbor. North wall, on either side of the presiding officer's chair: two figures, a Dutch and an English soldier standing guard.

The principal points of interest in Jersey City Heights, next to the Court House, are *Bergen Square*, site of the oldest permanent settlement in the state; and the residential section along the *Hudson Boulevard*. The *Summit Ave. Station* of the Hudson Tunnels is a convenient starting point and can be reached from the Court House in about ten minutes walk.

First, however, visit *St. Joseph's R. C. Church*, S. E. cor. Baldwin and Pavonia Aves., organized 1857. The present structure, erected in 1783, is of blue traprock and Belleville brownstone. The effective richness of the interior is due to some fine memorial windows. The twelve in the nave show scenes from the life of the Saviour, while the large one above the altar represents the Crucifixion.

To reach the Summit Ave. station most directly, follow Pavonia Ave. W. to Hudson Boulevard, and turn S. across the bridge. To the W. of the station Bergen Ave. (three blocks S.) brings us to *Bergen Square*. On the E. side stands *Public School No. 11*, the lineal successor of the earliest school in New Jersey.

To the right of the entrance is a bronze memorial tablet, showing in bas-relief the early *Columbian Academy*, and containing also the following inscription:

"Bergen was founded in 1660. The first church, also used as a school building, in New Jersey, was erected at Tuers Avenue and Bergen Street, now known as Vroom Street. This site was dedicated to the cause of education in 1668; on it was erected the Second School House in 1708; the *Columbian Academy* in 1790, the *Columbian District School No. 1* in the town of Bergen in 1858, afterwards known as No. 11, Jersey City." The present building was erected in 1903.

In front of the school, facing to the S. W. is the fine Bronze Figure of Peter Stuyvesant, heroic size, by *J. Massey Rhind*. It surmounts a massive exedra, on whose curving ends are Dutch frigates in bas-relief. On the façade above the bench are three inscriptions recording the history of the founding of Bergen.

Continuing S. on Bergen Ave. we pass two quaint old cemeteries, and reach, on R., the *Bergen Reformed Church*, dating from 1662.

In 1771 this church received a charter from George III. The earliest structure was built of logs, and stood on Vroom St., E. of Bergen Ave. In 1773 it was replaced by a new building at the corner of Bergen Ave. and Vroom St. The present edifice dates from 1842. The portal stones (see inscriptions) and many other stones of the earlier building are incorporated in the present one.

At the S. E. cor. of Bergen Ave. and Church St. is the *Fourth Regiment Armory*, often used for fairs, balls, and social gatherings. Opposite is a quaint stone structure with an ancient shingled roof. A sign-board proclaims it to be "the site of the *Stuyvesant Inn*, a noted hostelry in Colonial and Revolutionary times." A detour should now be made S. to the *Hudson Boulevard*, a broad and winding avenue that extends nineteen miles, from Bergen Point to the Bergen County line, thus covering the entire length of Hudson County. It contains, within the city limits, some of the best and newest apartment houses and private residences in Jersey City.

Following the Boulevard S. to Gifford Ave., we find a broad parkway running W. to *West Side Park*, one of a series of county parks (208 acres; not yet completed; plans by *Lowrie & Layton*.)

The one conspicuous feature is a bronze fountain with aquatic emblems, in the center of a circular basin over 150 feet in diameter.

To the right of entrance is the R. C. *St. Aloysius Church*, whose square open belfry is a conspicuous landmark. The church contains numerous memorial windows.

II. Hoboken

HOBOKEN, situated immediately N. of Jersey City, (*Meyer's* and *Naegeli's*, opposite cors. of 3rd and Hudson sts., same management. Small, quaint, shabby, with German atmosphere. Tables on the sidewalk) contains little to interest the stranger, beyond what he can see from the ferry-boat: namely, the huge docks of numerous transatlantic steamship companies and the picturesque old *Castle Point*, home of the famous Stevens family, situated to the N., high up on a commanding bluff.

History: The land occupied by the present city formed part of a patronship granted to Michael Pauw (see p. 453) in 1630. It was called by the Indians "Hobocan Hackingh" (Land of the Clay Pipe). The first house was erected in 1648; but the present city really dates from 1804, when John Stevens, "founder of Hoboken," acquired the

land and laid out a town. During the first quarter of the nineteenth century, before the Coney Island summer resorts were even dreamed of, a large portion of Hoboken, now thickly populated, was occupied by the *Elysian Fields*, a favorite resort of New Yorkers in the early Greenwich Village days, and was especially noted as a meeting-place for Federal politicians.

The few points of interest may be seen in about half an hour; from the Hudson Terminal the visitor turns north on Hudson St., passing numerous German hotels and beer gardens and on the left the *German Club* (which is unusual in opening its doors not only to members but to their families). Four blocks N. brings us to *Hudson Park*, containing a small monument to the soldiers of the Civil War. Overlooking the park on higher ground on the N. side, is the extensive group of buildings constituting the *Stevens Institute of Technology*.

This widely known institution was founded by *Edwin A. Stevens*, (1795-1868), son of John Stevens, the noted inventor. He bequeathed to it a block of land and \$650,000. More recently, substantial endowments have been received, notably from Henry Morton, the Institute's first president, and from Andrew Carnegie. The curriculum embraces a thorough training in applied mathematics, in the theory of machine construction, mechanical drawing, experimental mechanics, physics, chemistry, and applied electricity.

"*Stevens Castle*," the once fine home of the founder, approached by quaint gateways, is on the riverbank, back of the college buildings.

Going W. on 5th St., we come to Church Square Park, containing an unpretentious *Firemen's Monument*. Facing the park on the E., is the recently erected High School; on the N., is the Public Library; on the W., the (R. C.) *Church of Our Lady of Grace*, at the time of its erection (1880) the largest church in New Jersey. One block N. from N. W. cor. of park on Willow St., we reach the picturesque (Anglican) *Holy Innocents' Church*, built and endowed by Mrs. Edwin M. Stevens as a memorial to her daughter, Julia Augusta, who died in Rome in 1870. The church is absolutely free; the music is exclusively Gregorian.

Returning E. to Washington St., we reach, N. E. cor. of Seventh St., *Trinity Church* (P. E.) erected in 1855. It contains a tablet begun by the sculptor *Crawford*, and finished, after his death, by *Rudolph Rogers*. The ship which was bringing this tablet from Italy was sunk off the coast of Corsica and the tablet lay submerged for six months before it was recovered.

To reach the *duelling ground* of Alexander Hamilton and Aaron Burr at *Weehawken* (11,228 inhab., railroad terminus of West Shore and of New York, Ontario and Western railroads), take a Bergen surface car at the Tubes station or on Washington st., get off at Highwood

Terrace and walk to the right as far as the Boulevard. View of Manhattan. The shore boulder on which Hamilton fell has been elaborately set on masonry by the side of the roadway, with a statue of Hamilton.

Back from the shore the sections are called: *West Hoboken, Bergen, Town of Union, West New York, North Bergen.*

The shortest route to the *Palisades* from Manhattan is by Fort Lee ferry (Pl. XI—A7) to Edgewater taking the steep footpath up the hill, or a car marked *Fort Lee* or *Coytesville*. One can get off anywhere after reaching the height and reach the cliff edge by walking to the right, down the side streets. Many plots are privately owned, and it is sometimes necessary to retreat to the road when walking along the *Palisades*. The *Palisades* can be reached from Hoboken by a *Union Hill* car (ask for transfer), transferring to a *Palisades* car. The first half of the ride is tedious. They can be reached in the same way from the duelling ground in Weehawken. Another route from Manhattan is by the 42d st. ferry (p. 36), taking the *Palisade* car, which passes through the scattered, modest suburban settlements of *Woodcliff, Hudson Heights* and *Grantwood*. Change cars at *Palisades Junction* for *Leonia, Englewood, Tenafly, Teaneck, Bogota, Hackensack, Maywood*, and *Paterson*. At *Palisades Junction* is *Palisades Park* (admission, 10 c.), with roller coasters, and other "stunts," started by a minister to provide harmless summer amusement for young people in rivalry to the saloons and vicious dance halls.

NEWARK

Although not one of the immediate environs of New York, Newark is now so readily and quickly reached, and so well repays the trouble of a brief trip out from the greater city, that it has seemed appropriate to include it within the scope of the present guide.

It may be reached by rail over the following lines; Pennsylvania R. R., Central R. R. of New Jersey, Delaware and Lackawanna R. R., Erie R. R., Lehigh Valley R. R. Fare: single, 17 cents; return, 30 cents. Also by Manhattan and Hudson Tunnels to Park pl., Newark. The trip may also be made by trolley from Jersey City: time, 50 minutes; fare, 10 cents. Cars start from terminus of Cortlandt and Desbrosses st. ferries.

HOTELS. ***Robert Treat Hotel**, Park pl., facing Military Park.

RESTAURANTS. *Nankin Garden*, Keeny Theatre Building, Branford pl. *Cabaret*. Lunch, 35c.; dinner, \$1.00. *Kaiserhof Garden*, 233 Washington st. *Achtel-Stetter*, 842 Broad st. *Anheuser Busch Café and Restaurant*, cor. Market st. and Beaver. *Washington Restaurant*, cor. Broad st. and Washington pl. *Iffland's Café and Restaurant*, 187 Market st. *Reinbrau Brewery*, Commercial Wharf, near Penn. R. R. Music and Dancing. Also *Child's Restaurants*, 194 Market st. and 673 Broad st.

Newark, the largest city in the State of New Jersey and fourteenth largest in the United States, is situated on the western bank of the Passaic River, 8 m. W. of New York. Latitude 40° 41', longitude 74° 10' W. of Greenwich. Area, 23½ sq. m.; estimated population (1916), 405,000. Greater Newark (within an area of 30 sq. m.) 700,000.

STATISTICS. *Finances:* The assessed valuation of property in Newark is \$420,311,342; the annual tax rate is 2.28%. The city's bonded debt is \$39,556,200. *Manufactures:* The total capital invested in manufacturing, according to the United States Census of 1910, is \$154,233,000, distributed in 252 distinct lines of industry. The number of operatives employed is 59,995, and the annual wages paid are upward of \$44,000,000. *Churches and Institutions:* Newark has altogether 173 churches, 5 orphan asylums, 12 hospitals and 59 charitable organizations. *Parks:* There are 20 city parks and 5 county parks, with a combined area of 665 acres.

History. Newark was settled in 1666 by a party of thirty pioneers, who came from Milford, Conn., under the leadership of Robert Treat, the latter having previously negotiated with Gov. Carteret for permission to settle. The following years the new colony was increased by a second company, which came from Guilford and Branford, as a result of religious dissensions, ensuing on the then recent consolidation of the New Haven and Connecticut colonies. The leader of this second company was Jasper Crane, one of the original settlers of New Haven. With the Bran-

fordites also came the Rev. Abraham Pierson, who became the spiritual and civic head of the settlement, although Treat remained the active leader. Just before Minister Pierson died, in 1668, the settlement was named Newark after his birthplace, Newark-upon-Trent, England. His son, the Rev. Abraham Pierson, Jr., was later one of the most noted pastors of the historic old First Presbyterian Church.

When the settlers first landed Indians appeared and angrily demanded payment for the land. Treat negotiated with them and finally purchased all the land from the Passaic River to the Orange Mountains, in exchange for four barrels of liquor, axes, swords, kettles and other commodities worth altogether about \$750.00. The government of the settlement was a strictly religious one.

In 1668 the first church, called "Meeting House" by the settlers, was built (p. 477). The same year Commissioners of Newark and Elizabethtown met at "Divident Hill," (near the S. end of Weequahic Park), to fix the boundaries between the two settlements. In 1673, when New York surrendered to the Dutch, a transfer of allegiance to Holland was demanded of Newark; but the following year New Jersey was restored to England. In 1748 the College of New Jersey, now Princeton College, founded the previous year in Elizabethtown, was transferred to Newark, where it remained for eight years, with the Rev. Aaron Burr as President. In 1776 Washington was stationed in Newark with an army of 5000 men for five days. Subsequently Newark was occupied by the British, who destroyed much property. In 1792 what was probably the first free school in America was opened in Newark. In 1836 Newark was incorporated as a city. In 1911 the Manhattan and Hudson Terminal line to New York was opened. In the summer of 1916 the most extensive and elaborate pageant in the city's history took place in honor of Newark's 250th birthday.

Principal places of interest. These may easily be seen in a single day: City Hall, Essex County Court House, Public Library, New Jersey Historical Society, First Presbyterian Church and Graveyard, Prudential Building, and the various memorial statues in Washington and Military Parks.

I. Northern Section: From Military Park to Branch Brook Park.

The most convenient way to reach Newark from New York is by the Hudson Tubes (see p. 461). The Park Place Station lands the visitor at the northern end of Military Park, a long narrow triangle extending southward about three city blocks, and bounded on the W. by Broad st., one of the longest and finest of Newark's streets, and on the N. and E. by the L-shaped Park Place. This park was the original COMMON AND TRAINING GROUND, dating from the first foundation of the colony. The park contains the following statues and other memorials: 1. a bronze statue, heroic size of Frederick T. Frelinghuysen (1817-1885), Attorney General of New Jersey, U. S. Senator, and Secretary of State (erected, 1904, by the citizens of Newark; *Karl Gerhardt*, sculptor); 2. a life-size bronze statue of Philip Kearny, Brigadier-General in the Civil War and commander of the First New Jersey Brigade, who died in the battle of Chantilly, Sept. 1, 1862 (erected 1880; *Henry Kirke Brown*, sculptor); 3. a bronze trophy howitzer, from Morro Castle, at entrance to Santiago Harbor, captured 1898; 4. a boulder with a tablet in commemoration of Colonel Peter Schuyler, a New Jersey hero of the French and Indian wars, and of "The Jersey Blues," first uniformed as such by Captain Hart, later a signer of the Declaration of Independence (erected 1916, by the New Jersey group, Society of Founders and Patriots); 5. a stone seat with bronze inscription recording the setting aside of the present park as the town's Training Place; in 1669 (erected, 1916, by the Daughters of the Revolution of New Jersey).

In the N. W. corner of the park stands the venerable old *Trinity Church*, being in part the original structure erected in 1743-44.

This, the first Episcopal church in Newark, was established mainly through a prominent townsman, Col. Josiah Ogden (1679-1763), who was angered at having been disciplined by the Presbyterian church for having taken in his wheat on Sunday, when a storm threatened.

The corner-stone of the present (second) edifice was laid in 1809. Of the earlier building the base is still standing, with walls five feet thick. Also the old front, with Grecian portico supported on missive stone pillars, remains today as first constructed.

Note inscription erected in 1914 by the New Jersey Society of the Sons of the Revolution: "Commemorating the fact that Washington and his army passed beneath the shadow of this tower in masterly retreat, November, 1776, across New Jersey to the hills beyond the Delaware, where they gathered strength for the blow struck at Trenton and Camden."

The church contains a bronze medallion portrait of Phillips Brooks, presented by the sculptor, *William Clark Noble*, in 1906.

Facing the park, at the cor. of Park st. and Park Place, is the *American Insurance Building*, containing at the entrance a pair of bronze doors, modeled by *Andrew O'Connor, Jr.*

The male figure on the right door represents Fire Under Control, here used as a torch to guide the footsteps of men; the female figure on the left upholding flowers and scattering others, symbolizes the upspringing of new life after the devastation by fire.

In the next block N. in Park Place, is the new *Robert Treat Hotel* (opened May, 1916), Newark's first thoroughly modern hotel (*Guilbert and Bettelle*, of Newark, architects).

It is a fourteen-story structure containing nearly 300 rooms, almost all with baths, large dining-rooms, a grill room and café, and on the second floor one of the finest ballrooms in the state.

Before continuing N. on Broad st. the tourist will economize time by visiting a few points of interest in the immediate neighborhood. Directly across the park, opposite the American Insurance Building, is West Park st.; half way down the first block on the N. side, at number 18, is the *New Jersey Historical Society* (marked above entrance, "Free Public Library"). Open daily, 9 a. m. to 5 p. m.

The *New Jersey Historical Society* was organized at Trenton in the City Hall, Feb. 27th, 1845. The roll of charter members was closed on May 7th following, with a membership of 88, of whom 26 were residents of Newark. Many of the present members are sons and grandsons of the founders.

The scope of the society includes History, Biography, Genealogy and related branches. Students of local and national history, genealogists and antiquarians will find a rich mine of documentary and published material. Naturally the history of Newark has received special attention.

The society's collection contains a great variety of curios dating from revolutionary and colonial days: Among others, the old colonial grants from Charles II to James and from James to Carteret and Lord Berkeley; a collection of portraits, extending all the way around the gallery railing, and including portraits of Aaron Burr and of Captain James Lawrence; also Lawrence's hat and coat; a marble bust of Pauline Bonaparte, by *Canova*; a case of rare autograph letters; household articles, china, glass, silverware, etc. A bright day should be chosen, as the light is poor.

Upstairs, in the gallery, is the Howard W. Hayes collection, presented by Mrs. Hayes in 1905 as a memorial to her husband. Judge Hayes spent many years in collecting rare objects of art both in Europe and America; and while the collection is small, it repays a visit. It includes 69 specimens of pottery and porcelain, many of them Chinese antiques, pink peach-blow, green peach-blow, etc.; 28 bronzes, Chinese, French and miscellaneous, among them six by *Antoine Louis Barye*; a special collection of books illustrated by Thomas Bewick, and works relating to him; eight antique rugs; and a score of paintings. The latter include, No. 8, Figure Bathing, by *Henner*; (10) Landscape by *Isabey*; (16) Landscape, by *L'hermitte*; (21) Landscape, by *A. H. Wyant*.

No. 4 West Park st. was once the residence of Marion Harland (Mrs. Terhune), and here she wrote several of her novels (see p. 480).

East of the Park Pl. Station, two blocks down Centre St., at No. 26 Mulberry St., we reach the R. C. *Church of St. John*, (1838), the oldest church of that denomination in Newark.

It is a brown stone Gothic structure, with heavy buttresses and a square tower. In the stained glass windows various saints are represented. The high altar in the sanctuary is surmounted by a large crucifix and contains figures of the Madonna and St. John.

A short walk down Saybrook Place, N. of the Park Place Terminal, brings the visitor to the new *Saybrook Place Park*, containing the *Landing Place Monument*, erected May, 1916, and marking very closely the Landing Place of the Founders.

It is a monolith, showing on the southern face two founders, in low relief, gazing down at a spring of water. The opposite face will later bear an inscription, with the names of the 64 signers of the Fundamental Agreements. At the top of the monolith, surrounding all four sides, will be the scene of the landing carved in relief.

Returning to Military Park, and continuing N. on Broad st., we pass, just above Trinity church in a small irregular triangle called *Rector Park*, a bronze statue, heroic size, of Monsignor George Hobart Doane, erected in 1908, by the citizens of Newark (*William Clark Noble*, sculptor).

George Hobart Doane (1830-1908) was for nearly fifty years rector of St. Patrick's Cathedral, and constantly devoted himself to the civic betterment of the city.

Continuing N. on Broad st., past Rector and Central sts., we reach at the S. E. cor. of Broad and Fulton sts. the handsome modern *First Baptist Peddie Memorial Church*, a massive brown stone structure, in the romanesque order, with a dome-life roof.

This is by lineal descent the successor of the First Baptist Church of Newark, organized 1801. The present edifice was erected through the generosity of Mr. T. B. Peddie, a Newark merchant and one time Mayor of the city, the cornerstone being laid in 1888.

One block further north is *Washington Park*, the second of Newark's original public commons. Like Military Park, it is a long, narrow triangle, but lies on the opposite, or west side of Broad st. It is bounded on the S. by Washington Place, and on the W. by Washington st.

At the S. E. cor. of the park, on a sloping mound of turf, stands a bronze statue of Washington, heroic size, a bequest of the late Amos H. Van Horn (*J. Massey Rhind*, sculptor).

Washington is represented standing by his horse, and making his farewell address to his army at Rocky Hill, N. J., near Princeton, in 1783. The statue was unveiled in 1912.

To the E. of the Washington statue, and facing Halsey st., is a boulder with bronze tablet, commemorating the site of Newark's first *Academy* (erected May, 1916).

The inscription is as follows: "The first Academy in Newark was erected near this spot in 1774, by the gifts of generous citizens. Dedicated to learning, it found in time of war a new mission in the cause of liberty, giving useful service as a barracks and hospital for American troops. On the night of Jan. 25th, 1780, it was burned to the ground by a raiding party of British, who crossed from N. Y. on the ice and surprised the town. This school was the forerunner of the present *Newark Academy*, which erected its first building in 1792, at the cor. of Broad and Academy sts. Placed by the trustees, teachers, graduates and students of Newark Academy, June, 1916."

Near the middle of the park is a bronze statue, heroic size, of the inventor Seth Boyden (1789-1879). Erected 1890, by the citizens of Newark (*Karl Gerhardt*, sculptor).

The statue represents Boyden as a mechanic, with a leather apron and with shirt sleeves rolled up. He stands beside an anvil, holding in his hand the model of the first locomotive built in New Jersey.

Among Mr. Boyden's notable achievements were (1810) a machine for cutting wrought iron nails; (1813) a machine for cutting and heading tacks; (1816) a machine for splitting leather, which is still used in splitting bookbinder's stock; (1819) the first patent leather ever manufactured in the United States; (1826) a process for making malleable cast iron; (1837) the first locomotive ever built in New Jersey.

North of the Boyden statue is a bronze bust of Dr. Abraham Coles, presented to the city in 1897, by his son, Dr. J. Ackerman Coles (*J. Q. A. Ward*, sculptor).

Dr. Coles was born in 1813, at Scotch Plains, N. J. He came to Newark in 1836, devoted himself to the practice of medicine, and was for several years President of the Medical Society of New Jersey. He was also author and translator of numerous books, and is most widely known for his translations of *Stabat Mater* and *Dies Irae* (p. 474).

Facing the park on Washington Pl., at the S. W. cor. of Broad st., is the recently erected *Washington Restaurant*. The "Zone Room," in the basement, contains an interesting frieze.

To the W., at the S. W. cor. of Halsey st., is the *New Jersey Automobile and Motor Club*. Just opposite, on Washington st., almost at the angle, is the modern and well equipped *Young Women's Christian Association*.

One block S. of the park on Washington st., at the S. W. cor. of Central ave. stands *St. Patrick's Cathedral* (R. C.), established in 1850.

St. Patrick's is an unpretentious Gothic structure of painted brick, and externally quite uninteresting. The interior, formerly adorned

with a number of inferior mural paintings, has been recently re-decorated in a somewhat ornate, but not unpleasing, color scheme of conventional traceries.

To the left of the main entrance is a *Memorial Tablet* (erected 1912) to *John D. Gilmary Shea*, "an eminent historian of the Roman Catholic Church in America" (d. 1892).

The new cathedral, which is to be called, not St. Patrick's, but the Cathedral of the Sacred Heart, in course of erection on the heights E. of the southern end of Branch Brook Park, has been at a standstill for some fifteen years, and although work has been recently resumed, it will probably not be completed for several years longer. (See p. 471.)

Returning N. on Washington st., we reach, at the northern apex of the park the *Newark Public Library*, a spacious and attractive structure in the Italian Renaissance order, erected at a cost of \$350,000.

Note above the main portal a bronze sculptured group, acquired mainly through the efforts of Monsignor Doane. It represents a Wise Man of Old Expounding to Youth (*John Flanagan*, sculptor).

The Free Public Library of Newark maintains, in addition to this main building, eight branches. It contains at present (1916) about 240,000 volumes.

The Library building is also the temporary home of the *Newark Museum Association* (incorporated 1909) whose exhibits, so far as space permits, are shown in the corridors and upper floors of the Library.

The collections at present include: 1. A few well-chosen casts of the world's best sculpture, Assyrian, Egyptian, Greek and Italian. A number of bronze and pottery figures representing good contemporary sculpture. 2. A collection of minerals, the gift of Dr. Disbrow. 3. A collection of objects of Japanese art, purchased, by the advice of Sir Casper Purdon Clark, former director of the Metropolitan Museum. 4. A collection from Tibet, gathered by Dr. Alfred C. Shelton. 5. Sixty paintings, constituting the nucleus of a picture collection. 6. Six models illustrating the habitations of man, and many objects illustrating the industries of man. 7. Cases showing the homes, the food and proper treatment of New Jersey birds. 8. Cases treating the study of insects from the standpoint of their relations to man. 9. Several cases of objects forming a study of the Indians who once inhabited the site of Newark. 10. The nucleus of a collection, showing materials and processes of the pottery industry. 11. A similar display of fibers and textiles. 12. The beginnings of an exhibit of fish similar to those of birds and insects. 13. A collection of objects suitable for use in schools to aid in the teaching of geography, science and history.

The Museum Rooms are open daily from 12 to 6.30 p. m., and from 7.30 to 9.30 p. m.; Sundays and holidays from 2 to 6 p. m. and from 7.30 to 9 p. m. (excepting during July, August and September, when they are closed in the evening).

The visitor enters directly the spacious square inner court, open to the roof, and surrounded by two arched galleries borne on twenty-four marble columns. In the lower corridor are a number of bronze busts, reproduced for the most part from marble antiques, the Apollo Belvedere, etc. Also a bust of Edison (1904), and a bronze memorial

tablet to the Rev. Hannibal Goodwin (1822-1900), inventor of the photograph film (erected by the Essex Camera Club).

On the landing of the central staircase and at the top are a number of small bronze figures (30 to 36 in.), being reduced copies of well known works of American sculptors. (1) Peter Stuyvesant, reduced copy of figure on monument in Jersey City, by *J. Massey Rhind*; (2) The Youthful Franklin, by *R. Tait McKenzie* (original on campus of the University of Pennsylvania); (3) The McKinley Group, by *Charles Albert Lopez* (original plaster cast, metallized, made for group on McKinley monument, Philadelphia); (4) Robert Burns, by *J. Massey Rhind* (original in Pittsburgh); (5) Abraham Lincoln, by *Daniel C. French* (original in Lincoln, Nebr.).

The main Reading Room is on the second floor at the rear or W. side. Readers interested in local New Jersey history, biography, etc., will find especially valuable the extensive collection of newspaper clippings which the library has diligently maintained for many years.

The Museum's collection of pictures is exhibited around the four walls of the arcade, on the third floor. They represent, however, only a portion of the collection, and are subject to frequent changes. The fourth floor contains the main part of the art and science exhibits enumerated above.

In the open space confronting the Library, and known as *Library Plaza*, is the newly erected *Founders' Monument*, dedicated May, 1916. It is placed in an isle of safety, with large electric lights in globes of unique shape.

Two inscriptions, yet to be added, will commemorate, respectively: (East face) "The bridging of the rivers eastward, and the rude road built across the marsh . . . an enterprise of patriotic citizens, an epoch-making event"; (West face) the setting aside of the park as the town's market place: "Never has it been put to any use other than for the common good."

Opposite the Library, on the E. side of Broad st., on the façade of the *Cadillac Company's* building, is a bronze tablet marking the site of the home of Joseph Hedden (1728-1780) called by Gov. Livingston "the best magistrate in New Jersey."

The inscription records the fact that on January 25, 1780, a British force crossed the Hudson River on the ice, invaded Newark, and in the dead of night seized Hedden, dragged him, scantily clad, into the street and thence to prison in New York. He died shortly afterwards from exposure. Erected, 1916, by the History Classes of the Barringer High School.

A little to the S., at the N. E. cor. of Broad and Lombardy sts., is the *Aldine Apartment House*, the former home of Noah Brooks. 'It was here that he wrote his *Life of Lincoln*, *Boy Settlers* and *History of the United States*.

One block N. of the Library, on Broad st. brings us to Orange st., where in the rear of No. 30 Seth Boyden once

had his malleable iron factories. His memory is preserved in *Boyden st.* (7th street west), and in the adjacent *Boyden Place*.

Two blocks N., at the juncture of Broad and State sts., is the Lackawanna R. R. passenger station. At the N. W. cor. of State st. is the venerable *House of Prayer* and adjacent parsonage.

West on State st., at No. 57, lived Dr. Thomas Dunn English (d. 1902), remembered chiefly for his song, "Ben Bolt," re-popularized through Du Maurier's "Trilby."

Two blocks N. of State st. *Belleville avenue* branches off to the left. Here, at the junction, formerly stood the old *Ogden Mansion*. Continue N. on Belleville ave. past Clark st., to Gouverneur st., then E. two blocks, in order to pay a visit to the historic old *Gouverneur House*, at the corner of Gouverneur st. and Mt. Pleasant ave.

This house is the *Cockloft Hall* of Irving's "Salmagundi." It belonged to the Gouverneur family and descended to Gouverneur Kemble. The latter, with Peter Kemble, Henry Brevoort, Henry Ogden, James K. Paulding, Irving and a few others, made up the Nine Worthies, called by Irving "The Lads of Kilkenny." Shortly before his death, Irving recalled his pleasant memories of the place, and in allusion to their bygone frolics, asked Kemble, "Who would have thought we should have lived to be such respectable old gentlemen?"

Directly opposite Cockloft Hall, on Mt. Pleasant ave., was the home where Ray Palmer (1808-87) lived and died, remembered chiefly as author of the familiar hymn, "My Faith Looks Up To Thee."

Returning to Belleville ave., and continuing N., we reach, on the E. side, facing Crittenden st., the *Belleville Avenue Congregational church*, a simple cruciform structure of brown stone, in the English Gothic order, but without tower or spire.

It is a curious fact that, whereas the so-called Old First Presbyterian Church was for the first fifty years of its existence a Congregational church, the Lafayette ave. church, also known as the First Congregational Church, was originally Presbyterian. In 1834 a company of forty-nine persons left the First Presbyterian Church and formed the *Free Presbyterian Church*. Later it became an independent body, and in 1851, under the ministry of the Rev. Edward Beecher, a brother of Henry Ward Beecher, it adopted the Congregational polity.

In May, 1916, a tablet was unveiled in this church commemorating the fact that the Founders of Newark were all members of the Congregational faith.

Diagonally opposite, to the N., is a group of red brick buildings comprising the *Convent and Church of St. Michael* (R. C.). Continuing on Belleville ave., we pass at the N. W.

cor. of Kearny st., the *Park Presbyterian church*, a Gothic structure of brown stone with limestone trim. Opposite, on the E. side of the avenue, is the extensive three-story structure of the *Newark Normal Training School*, dating from 1911. Continuing N. past 3d ave., Oriental and Harvey sts., we reach on the R., *Mt. Pleasant Cemetery*, a somewhat irregular rectangle, extending four blocks E. to a high bluff overlooking the Passaic River, and bounded on the N. by the curving line of *Herbert Place*, which preserves the memory of the brilliant and unhappy author, *Henry William Herbert* (1807-58). His home was at the N. E. cor. of the cemetery, a location chosen as he himself explained, "Because the living were more distant and the dead would not molest him."

Here, in a quaint, gabled cottage, which he himself erected, he wrote twenty-three of his more than one hundred books, some of which were published under the name of Frank Forrester. It was here that he brought home the bride who deserted him within three months, and whose final refusal to return resulted in his suicide. His grave is in the adjacent cemetery, and is overgrown with ivy brought from the seat of the noble English family from which he was descended. The stone slab sums up his life with the single expressive word, "Infelicitissimus."

The cemetery itself well repays a visit, both on account of the graves of many of Newark's most distinguished citizens, and also because of its picturesqueness, and its groves of splendid old trees. The main entrance is on Belleville ave. On the L., just within the entrance, stands a triangular brown stone pillar, in ornate Gothic, erected to commemorate the incorporation of the cemetery, Jan. 24th 1844. The cemetery contains few mausoleums. The largest and most conspicuous is the *Dryden Mausoleum*, a large square temple-like structure of white granite, with Ionic columns. It stands upon a high knoll directly facing the main entrance. Behind this mausoleum, a little to the N. E. is the grave of *Seth Boyden* (1788-1870). It is marked by a modest shaft of dark gray stone, surmounted by an urn. His wife and children lie beside him. On the N. side of the cemetery, near the N. W. cor. is the grave of *Frederick T. Frelinghuysen* (p. 463). The monument is a lofty shaft of granite, resting upon a massive and ornate base. On the extreme eastern side, overlooking the bluff, is the grave of *Thomas B. Peddic*, (1808-1889) merchant, one-time Mayor of Newark and member of the 45th U. S. Congress. The monument is a sarcophagus of dark granite. On the S. side, almost opposite the end of Broad st., is the grave of *Theodore Runyon*, at the time of his death in Berlin the first American Ambassador to Germany.

Proceeding W. from Belleville ave. along 2d ave., past Wakeman and Summer aves., we turn N. up Mt. Prospect Place, which one block N. leads into Mt. Prospect ave. One block N. we pass on left Abington Ave., W. on which, at No. 58, was for over a quarter of a century the home of the Ward family, including the late Dr William Hayes Ward, the veteran editor of the *Independent*, his gifted sister, Susan Hayes Ward, and also Herbert D. Ward, up to the time of his marriage to Elizabeth Stuart Phelps.

Continue four blocks N. to Elwood ave., then two blocks E. to Summer ave., reaching *Phillips Park*.

This park is a portion of an old camping ground twice used by the American forces during the Revolution—first in 1776, when Washington and his staff spent three or four days in Newark during the retreat to Trenton, and while part of his army went on to Springfield to camp, one detachment encamped here; and, secondly, in 1779, Gen. Anthony Wayne encamped on this ground for some time, and held many conferences with his officers in the old Phillips farmhouse. The triangular plot forming the present park was presented to Newark by John Morris Phillips, a descendant of this family.

In May, 1916, a large boulder, bearing a bronze tablet as a memorial to Gen. Washington, Gen. Wayne and the soldiers who fought under them, was placed here by the Nova Cæsarea Chapter of the Daughters of the Revolution.

From this point, the northern end of Branch Brook Park lies about 2-5 of a mile to the W. If the visitor has the requisite time and energy, a walk down the length of this park, with its numerous picturesque lakes and bridges, is well worth while. It involves, however, a walk of about two miles.

Branch Brook Park is part of the extensive park system of Essex county, which already has a total acreage of 3233 acres. The system is under control of a Park Commission, with authority to locate parks throughout the entire county, unlimited by the confines of single municipalities. In point of fact, four of the Essex county parks comprise portions of several municipalities. Branch Brook Park comprises a tract of 280 acres, lying in what was formerly a low and swampy valley, between two high ridges, where the surface water collected in stagnant pools. The whole locality was a breeding ground of frogs and mosquitoes, and was locally known as Old Blue Jay Swamp. Branch Brook Park has completely changed all this. In place of stagnant pools, is a brook of pure running water, widening into occasional pools and ending in two large lakes, with a combined area of 23 acres.

Near the S. E. cor. of the park, and dominating the landscape from the highest ground in the neighborhood, stands the imposing, but as yet unfinished structure of the new Roman Catholic *Cathedral of the Sacred Heart* (see p. 467). Nearby, bounded by 6th ave., Parker and Bridge sts., is the *Barringer High School*.

II. Central Section: From Military Park to the "Four Corners"; Market Street.

Broad street, south of Military Park, is Newark's business centre, containing the finest of her modern office buildings. Note especially the new *Public Service Building* near Park st., the *United States Government Building*, cor. of Academy st., containing the Post Office and United States Custom offices and just S. of it the *Prudential Insurance Company*, housed in a group of buildings, occupying a large part of three city blocks, two of them lying between Broad and Halsey sts. on the N. and S. side of Bank st., and the third in the rear at the N. W. cor. of Bank and Halsey sts. The four buildings comprising the group, and erected successively (the latest in 1911) were all designed by *George B. Post*, and consequently show a general uniformity of construction. The style is in the main classic, with Romanesque detail, and a blending of flamboyant French Gothic, all skillfully harmonized.

The two lions supporting shields, over the Broad st. entrance to the main building, are carved in brown Indiana limestone, from designs by *Karl Bitter*. The other external stone carvings, including the gargoyles and the drinking fountain at the Bank st. corner, are also of limestone, and were executed by *George Brown & Co.*, of Newark, from drawings by *George P. Post & Sons*.

The buildings contain some admirable mural paintings and other features of artistic interest. For permission to visit them, apply at the superintendent's office on third floor of main building.

The Prudential Insurance Company was founded in 1875 by the Hon. John F. Dryden (later U. S. Senator), who was the pioneer in America in the field of popular insurance at easy rates of payment, thus placing insurance within reach of the masses. The company estimates that at the present time more than thirty million persons are protected by its policies. There are no branch offices, the vast army of agents reporting directly to the headquarters in Newark. The office staff comprises more than 3500 employees.

On the lower floor of the main building is a small library for the use of the employees. It is affiliated with the Newark Public Library to the extent that any book contained in the latter may be borrowed through the Prudential, as though it were a branch library. Its rooms situated in the S. W. cor., are worth a visit, for they contain models not only of the present buildings, but also of all their predecessors, from the original humble beginning in the basement of a one-story shop. Adjacent to the library, in the rotunda, is a full-length bronze statue, heroic size, of John Fairfax Dryden, mounted on a pedestal of pink New Jersey granite, presented in 1913 as a "tribute of esteem and affection from the Field and Home Office Force." (*Karl Bitter*, sculptor.)

The chief point of interest is the Board Room, on the tenth floor. From floor to ceiling, the walls are lined with Caen stone, the entire surface of which is covered with delicate hand carving, no two panels being alike. The designs are outlined with traceries in gold. On the ceiling is a large central panel by *Edwin H. Blashfield*, showing how

Increase, Foresight and Constancy, Thrift, Order and Temperance lead the People to Security. Security, the central figure, holds in one hand a shield, emblem of protection, and in the other an hour-glass, a reminder that our days are numbered.

Around the walls are eight lunettes. At the south or window end Prudence, with her shield, shelters the Family, while to left and right respectively Commerce and the Growth of Cities are symbolized by men loading a ship and by architects in Romanesque costume. (Artist, *Siddons Mowbray*). At north end are represented Intellectual and Physical Force, the former pictured with the features of Erasmus (a typical scholar), the latter as a young Roman. To right and left are figures representing the Arts and Industries. On the East or main doorway side are three lunettes: Youth and Age, by *Mowbray*; Prudence binding Fortune, by *Blashfield*; and between them a panel with an inscription from one of Senator Dryden's speeches: "A wonderful Business; a Business with a Noble History; a Business with a Lofty Aim; a Business with a Magnificent Purpose; a Business with Splendid Results."

On the opposite side: Industry (a mother showing her child a bee-hive), by *Mowbray*; Thrift driving the Wolf from the Door, by *Blashfield*; and between them The Rock of Gibraltar, by *Mowbray*. In the vaulting and pendentives are sixteen medallions and rectangles, painted in cameo, white on blue (*Blashfield* and *Mowbray*). The general color scheme, the dominant tones of which are gold and red, was supervised by *Elmer E. Garnsey*.

The visitor should not fail to note the four lofty bronze canelabra, on either side of the mantel and the entrance door. They are of Italian workmanship, the originals from which they were copied being in the Church of San Giorgio, Venice.

The room contains four portraits: Hon. John F. Dryden, (1839-1911), by *Madrazo*; Dr. Leslie Ward, Medical Director (1844-1910), by *Madrazo*; Edgar B. Ward, Second Vice President, by *Madrazo*; Noah F. Blanchard, Vice President, by *Carroll Beckwith*.

Adjoining the Board Room are two Committee Rooms, in French Renaissance style, with high wainscoting, elaborately carved in panels and pilasters, the wood being imported from the Black Forest.

Before leaving the main buildings, note the front staircase of pale yellow marble, richly wrought in delicate lace-like traceries. On the first landing are three stained-glass windows representing Prudence, Protection and Strength.

Across Bank street, in the new building, is the Assembly Room, the chief purpose of which was to afford a gathering place in which the hundreds of traveling agents could receive systematic instruction regarding their work. Its chief features are a ceiling of richly carved and gilded work; an ornamental screen in the rear of the presiding officer's platform suggestive of the reredos of a cathedral, and two large lunettes, by *Edward Simmons*.

1. (North end) Insurance, symbolized by a husbandman planting a fruit tree; beside him are Ceres with her sickle, and Hope with a branch of blossoms; 2. (south end) Benefits, typified by Abundance, a female figure bearing a Horn-of-Plenty, ministering to a Widow and her Children.

Broad st. now crosses Market st. at right angles, forming the historic "Four Corners," dating back to the earliest days of the settlement. Here to-day is the heart of the shop-

ping district, and here also are clustered a majority of the theatres and photoplay houses.

These four corners have numerous historic and literary associations. At the N. E. cor. stands the new sixteen-story *Firemen's Insurance Building*. Note above the entrance "Fireman No. 2," a life-size statue of a fire chief in uniform, trumpet in hand (erected 1910; *Paul Wichle*, sculptor). "Fireman No. 1" was a wooden figure which for 32 years stood on the roof of the old building. On the S., or Market st. façade of the same building is a bronze tablet erected by the New Jersey Branch of the Sons of the Revolution, marking the route taken by Washington on his way from Philadelphia to Cambridge.

Opposite on the S. E. cor. of Broad and Market sts., is the Kinney Building, occupying the site of the *Newark Daily Advertiser* (now the *Newark Evening Star*), long owned and edited by William Burnet Kinney, who on his death in 1881 was succeeded by his son, the late Thomas T. Kinney. The *Daily Advertiser* was edited for a time by Noah Brooks, and its staff included at various times, the Gilders and Stephen Crane, the novelist. On the opposite corner was the office of the *Morning Register*, edited by Richard Watson Gilder, and later by Dr. English.

The *Kinney Building* has on its Broad st. façade a bronze memorial tablet, marking the site of the home of Robert Treat, "the dominant spirit in the settlement of Newark, 1666."

Robert Treat, as already stated (p. 461), was the founder of Newark. In 1661 he headed a committee from Milford that went to New Amsterdam to negotiate for a settlement under Dutch rule. In 1665 he selected the site of Newark. In 1666 he brought the Milford settlers up the Passaic River and arranged terms of purchase with the Indians. It was Treat who planned the new town and laid out Broad and Market sts. He remained the active leader of the colony until 1672, when he returned to Connecticut. He died July 12, 1710, at the age of 84 years.

East on Market st. are no. 193, the *Newark Theatre* and No. 211, the *Lyric Theatre*. At No. 222 formerly lived Dr. Abraham Coles (p. 466).

One block to the W. of Broad st., occupying the greater part of the square bounded by Market, Halsey, Bank and Washington sts., is *Bamberger's*, Newark's largest department store. Opposite, on the S. side of Market st., are, at No. 136 *Fox's Carlton Theatre*, and No. 120 *The Strand Theatre*, both motion picture houses, and at No. 116 is *Proctor's Theatre*, a vaudeville house at popular prices.

This latter theatre occupies the site of the *Old Park House*, which for years was the home of the poet Elizabeth Clemantine Kinney, one of the most gifted women of Newark. She was the sister of William E. Dodge, the philanthropist; and by her first marriage was the mother of the late Edmund Clarence Stedman, the banker-poet. Her second husband was William Burnet Kinney, for many years editor and proprietor of the *Newark Daily Advertiser* (now the *Newark Evening Star*). When, in 1851, Mr. Kinney was appointed United States Minister to Sardinia, she accompanied him to the court of Victor Emanuel, and later lived for a time in Florence, frequenting the literary circle that included the Brownings, the Tennysons and the sculptor Powers. Her best efforts in prose and verse being to that period.

Continuing west, we reach (two blocks), at the juncture of Market st. with Springfield ave—

**The *Essex County Court House*, a modern renaissance structure, erected in 1906-8, from plans by *Cass Gilbert*. It stands on rising ground, facing east towards the apex of a long narrow triangle. A series of broad, low steps, in huge semi-circles, lends dignity and height to the approach. To the right, at the foot of these steps, is a memorial statue in bronze of Lincoln, seated, by *Gutzon Borglum*.

Two seated figures in bronze, heroic size, by *Andrew O'Connor*, flank the main entrance: North, Power; south, Truth. On sides of granite bases are four reliefs in bronze, "When Law Ends Tyranny Begins."

The exterior of the Court House is of South Devon marble, on a base of Vermont granite. The main façade is adorned with nine sculptures, heroic size, by *Piccirilli Brothers*, from models by *O'Connor*. (1) At the apex, The Power of the Law. Along the entablature, from left to right: (2) (Light) Reason of the Law; (3) (Maternity) Shelter of the Law; (4) (Thais) Protection of the Law; (5) (Cain) Assault upon the Law; (6) (Adam) Disobedience of the Law; (7) (Eve) Victim of the Law; (8) (Wisdom) Statutory Law; (9) (Learning) Authority of the Law. Cost of sculptures and bronzes, \$56,500.

The interior (open daily) deserves a detailed visit, being not only architecturally interesting but literally a museum of American mural paintings. The central rotunda, open from the ground floor to the roof, receives its light through the stained glass of the spacious dome, which is flanked by smaller domes to north and south. Encircling the central glass sky-light is a narrow band formed of the Twelve Signs of the Zodiac. Below these are four pendentives containing symbolic female figures, by *E. Blashfield*: (1) Wisdom Which Informs the Law (symbol, the unraveling of a skein); (2) Knowledge Which Bases the Law (symbol, searching the records for precedents); (3) Power Which Supports the Law (symbol, a sword and rods); (4) Mercy Which Tempers the Law (symbol, casting the vote of Mercy into the urn).

South dome: Four small pendentives, (1) Zeus, (2) Odin, (3) Minerva, (4) Moses. North dome, four small pendentives, (1) Druid, (2) Isis, (3) Siva, (4) Buddha.

In the court rooms on the 3d floor: (1) Supreme Court (east front); The Beneficence of the Law, by *Kenyon Cox*. "Under the Rule of Law, Inspired by Justice, Peace and Prosperity Abide." (2) Circuit Court room A (south): The Landing of the New Englanders (on the banks of the Passaic River, May 17, 1666), by *C. Y. Turner*; (3) Motions Court

room (west): Diogenes in Quest of an Honest Man, by *Will H. Low*; (4) Circuit Court room B (north): The State Supported by Liberty and Justice, by *George W. Maynard*.

Second floor: (1) Freeholders' room, The Landing of Carteret, by *Howard Pyle*; (2) Grand Jury room, The Foreman of the Grand Jury Rebuking the Chief Justice of New Jersey, in 1774, by *Frank D. Millet*; (3) Criminal Court room, The Power and Beneficence of the Law, by *H. O. Walker*. Combined cost of mural paintings, \$41,000.

Opposite the Court House, N. E. corner of Market and High sts., is the attractive *P. E. Church of St. Paul*.

Two blocks south of the Court House, on High St., is the interesting old *St. Mary's Church* (German R. C.), built in 1854. The interior is highly decorated with mural paintings and memorial windows.

Over the altar are figures of the Virgin Mary, St. Boniface and St. Benedict; below are the four evangelists. The nave is supported upon rows of arches, resting on massive pillars. Above these arches are paintings of the principal scenes in the life of the Saviour. Above the arch of the sanctuary is The Coronation of the Virgin. Above a side altar at the N. E. corner, is preserved under glass the mutilated gilded figure of the Blessed Virgin, which together with the earlier St. Mary's Church, on this same site, was destroyed by a band of rioting Orangemen from New York, Sept. 5th, 1854.

Side Trip. If we turn W. on 13th ave., starting from behind the courthouse, we reach, about a mile distant, at the N. W. cor. of 9th st. the *Monastery of St. Dominic*, a massive three-story structure built of Newark brownstone.

It was the first cloistered monastery of the nuns of this order built in the United States, and was established in 1880 by Archbishop Corrigan. It was planned by *Jeremiah O'Rourke*, after the old convents of Europe. It occupies a quadrangle 150 ft. square, and encloses a central court 66 ft. square, surrounded by a cloister 9 ft. wide. In the centre of the court, as in all Dominican monasteries, there is a well, 60 ft. deep. This is the strictest order in the United States.

III. Southern Section: From "The Four Corners" to Weequahic Park

Continuing south on Broad st., we reach (one block) on the left or E. side, the famous **Old First Church*, commonly known as the First Presbyterian Church, dating from 1668.

The founders of this, the oldest church in Newark, were all strict New England Congregationalists, and the church itself was Congregational for at least the first fifty years of its existence.

The plot of ground occupied by the church and surrounding graveyard is literally the spot where Newark began. For many years the members of its congregation constituted the entire population, and its pastor was the most important official. Indeed, the church so completely dominated the government of the new settlement that no

man who was not a church member had any voice in the colony's government. The first church building, called "Meeting House" by the settlers, was built in 1668. It was 27 feet wide, 36 feet long, and fronted on Broad st. a little north of Branford Place. In 1708 a second church was erected, which stood a little further south. The present building on the other side of Broad st., was begun in 1787, and opened for public worship in 1791. On its completion, the old second church was converted into a court house, for which purpose it was used until 1807. The present edifice is the third church (enlarged). The early ministers were many of them men of note. Among them were Abraham Pierson, later the first President of Yale College; the Rev. Aaron Burr, father of the statesman of that name, and later the founder of Princeton College; Dr. Edward Dorr Griffin, afterwards president of Williams College; and Dr. James Richards, President of Auburn Theological Seminary.

Almost opposite the present First Church, just N. of Branford Pl., is the site of the earliest First Church and burial ground, which originally comprised three acres. Two blocks W., on Branford Pl., an isle of safety has been established, which is to contain a monument, soon to be put in place, commemorating in the inscriptions on its four sides certain memorable events in Newark's early history.

The inscription on the east face will commemorate the fact that "The first church and training place were located just below this spot, beginning at Broad street. The founders one by one were laid to rest behind the church, from whence their bones were removed to Fairmount Cemetery in 1887-89." The south face commemorates the Second Church, erected just S. of Branford Pl., and later used as a courthouse: "long a rallying place for the people in times of danger;" the north face will record the fact that this Second Church Building was the scene of the first commencement of Princeton College, held in 1748; and the west face inscription commemorates the westward spread of the colony, which made Newark the "Mother of Towns."

S. at No. 840 is the Passenger Station of the *New Jersey Central Railway*. Further S., No. 870, is the *Kremlin Building*, marking the site of the historic *Alling Homestead*.

A century ago or more, this old homestead was a favorite gathering place for distinguished foreigners, living in exile during the turbulent years of the French revolution and Napoleonic period. Among others were Talleyrand, the Bishop of Autun and Chateaubriand.

A little further S. on the right hand side of Broad st., three doors below William st., is a business building marking the site of the old *First Presbyterian Parsonage*, the birthplace of Aaron Burr, the statesman. Diagonally opposite stands the new *City Hall*, a massive structure of gray granite, erected in 1903-4, at a cost of \$1,250,000 (*John H. and Wilson C. Ely*, architects).

At the N. E. cor. of Broad and Walnut sts. stands *Grace Episcopal Church*, a brown stone edifice, in thirteenth cen-

tury English Gothic, built in 1847 at a cost of \$34,758. *Richard Upjohn*, architect.

The church is cruciform in plan; the tower is square, surmounted by an octagonal spire. Part of the ground occupied was the site of Newark's first Hotel.

Turn E. on Walnut st. to Mulberry, then S. to Mulberry Pl., No. 14, the birthplace of *Stephen Crane*, author of "The Red Badge of Courage," and son of Rev. J. Townley Crane.

At 799 Broad st., cor. of Marshall, is the *M. E. Church of St. Paul*, organized 1853. The present edifice was erected the following year, at a cost of \$78,000. It is a notable structure of brown stone, in the perpendicular Gothic type of architecture, having two minaret-towers upon its front.

The side door is usually open; if closed, the sexton may be found in the adjoining house to the west.

Back of the pulpit, in the space between the organs, is a mural painting of the Nativity, by *Will H. Low*. He also designed the ten side windows, consisting of three angels each, varying in attitude and attributes, and carrying out a general uniformity of conception (executed by *Heinigke and Bowen*). In the Broad st. façade is a spacious window (20 by 30 ft.), representing "St. Paul Preaching at Athens." The window was designed by *Walter Crane* and executed by *J. and R. Lamb*.

Two blocks further S., *Clinton avenue*, one of Newark's finest residential streets, branches off diagonally to the S. W., forming with Broad st. the apex of a triangle occupied by *Lincoln Park*. At the northern angle of this park is an *Indian Group* in bronze (*C. B. Ives*, sculptor).

This group, presented to the city in 1895, by Dr. J. Ackerman Coles, is composed of three figures, a kneeling woman, an Indian chief and a white girl in Indian dress. It illustrates an episode of Nov. 1764, following a truce made with the Indians, when a large number of the settlers, who had been captured as children, came back to their native towns. In this group a mother succeeds by a song, in awakening memories of childhood in the daughter who still clings to her Indian husband.

On the E. side of Broad st., facing the Indian Monument, is the site lately acquired for Newark's projected *Memorial Building*.

At the N. cor. of Broad st. and Clinton ave., is the *South Park Presbyterian Church*, a brown stone structure with a classic portico supported by four Ionic columns. Note also the two towers, in three stories, the first and second octagonal, the upper circular.

Continuing on Clinton ave., we pass at W. cor. of Halsey st., the *Clinton Avenue Reformed Church*, completed in 1872 at a cost of \$200,000. Just beyond, on the R., facing Lincoln Park, is another smaller triangle, called *Clinton Park*. In

the middle stands the recently erected *Bronze Replica* of the famous Equestrian Statue of General Bartolomeo Colleoni, the original of which, by *Andrea Verrocchio*, is in Venice (erected 1493).

Verrocchio died after completing the model of the statue, which was cast by a Venetian, *Alessandro Leopardi*, recalled for the purpose from exile because of forgery. Leopardi designed the lofty and dignified pedestal on which the statue rests, and characteristically attempted to claim the whole credit by inscribing his name on the horse's saddle. Ruskin wrote of the Colleoni: "I do not believe there is a more glorious work of sculpture existing in the world than the equestrian statue of Bartolomeo Colleoni."

The task of making the replica was entrusted to *Mr. J. Massey Rhind*. It is the gift of Mr. Christian W. Feigenspan, a citizen of Newark. The only other existing copy in bronze of this statue is in Paris.

From the S. W. cor. of Lincoln Park, go S. one block on Pennsylvania ave. to South st. Here Brunswick st. branching off to the R. forms a triangle occupied by the interesting (R. C.) *Church of St. Columba*.

This edifice is an adaptation of the Roman basilica order of church architecture (erected 1897). At the main entrance is a semi-circular portico, supported by six Corinthian columns; and in the interior a similar arrangement divides the main body of the church from the high altar.

Notice especially the series of ceiling decorations (all of them gifts of members of the church): 1. St. Columba; 2. The Resurrection; 3. The Ascension; 4. The Descent of the Holy Ghost; 5. The Assumption; 6. The Coronation. The church also contains some rather good memorial windows, notably that of St. Columba, behind the altar.

South on Brunswick st. at No. 77 is a modest wooden structure, with a mansard roof, the former home of Richard Watson Gilder, late editor of the *Century Magazine*.

Just S. of the Gilder house turn W. on Murray st. to Clinton ave. At the S. E. cor. is *St. Luke's Methodist Episcopal Church*, an ornate Gothic structure, with a massive square tower, having on each side three lancet-like openings.

Continuing S. on Clinton ave., on the S. W. cor. of Monmouth st. is the unpretentious *Clinton Avenue Baptist Church* (organized 1871; present structure, 1895). Diagonally opposite, at the cor. of Wright st., is the *First Congregational Church*. Just S. of Wright st., Elizabeth ave. branches off to the left; and in the angle thus formed stands the simple, yet pleasing *R. C. St. Stephen's Church*, a stucco structure, covered with ivy.

Continuing on Clinton ave., we come next on the R. to Stratford Pl., one block N. on which, at the cor. of Avon

ave. formerly stood the home of Edmund Clarence Stedman, the poet and banker. The house has been removed from its original site and now faces on Avon ave. Here Stedman wrote many of his poems and part of his volume on *The Victorian Poets*.

Diagonally across from Stratford Pl., at the N. E. cor. of Clinton and Johnson aves., stands the *First Reformed Church*, a beautiful white granite structure, erected in 1893. The church was organized in 1833. Among the church's former pastors were the Rev. James Scott (1843-58), who wrote a "Life of Pollok" (a Scotch poet, author of "The Course of Time"), and the Rev. E. P. Terhune (1859-76) the husband of Marion Harland.

Two blocks further S. where Clinton ave. crosses Belmont ave., in a small triangular park on the W. side of the avenue, there is a bronze statue, heroic size, commemorating the Spanish-American War. It is entitled *The Hiker*, and represents the type of American soldier in that war. (*Allen G. Newman*, sculptor).

This statue, originally designed to be shown in the rotunda of the New York State Building at the Jamestown Exposition, was unveiled on Memorial Day, 1914, by the United Spanish War Veterans, in memory of the soldiers, sailors and marines who lost their lives in the Spanish war.

Facing the monument on the South side is the *Central Presbyterian Church*.

To the southeast, distant about one mile, lies *Weequahic Park*, one of Newark's largest parks, and, like Branch Brook Park, forming part of Essex County's extensive park system. Near the S. W. corner is the site of the historic "Divident Hill," recently commemorated by a monument (p. 462).

INDEX

ERRATA.

- Page 9, line 28, for "La Marquise" read "Le Marquis."
Page 20, line 52, for "26th St." read "36th St."
Page 64, line 22, for "Cloisters" read "Museum."
Page 86, line 25, for "Geographical" read "Genealogical."
Page 120, line 27, for "Ximens" read "Ximenes."
Page 122, line 24, for "Gellert" read "Gelert."
Page 135, line 42, for "Title Guarantee Trust" read "Title
Guarantee & Trust."
Page 163, line 14, for "Houdin" read "Houdon."
Page 210, line 1, for "Brotzell" read "Broztell."
" " line 2, for "W" read "E."
Page 336, line 13, for "Robert I. Collier" read "Robert J.
Collier."
Page 344, lines 1-2, for "J. Hood Wright Memorial" read
"Knickerbocker."

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For explanation of abbreviations used see p. viii; most of them are self-explanatory. The names of architects, sculptors and artists (of mural works) are entered here in italics, but no attempt has been made to index the works of sculptors and artists in the various art collections proper.

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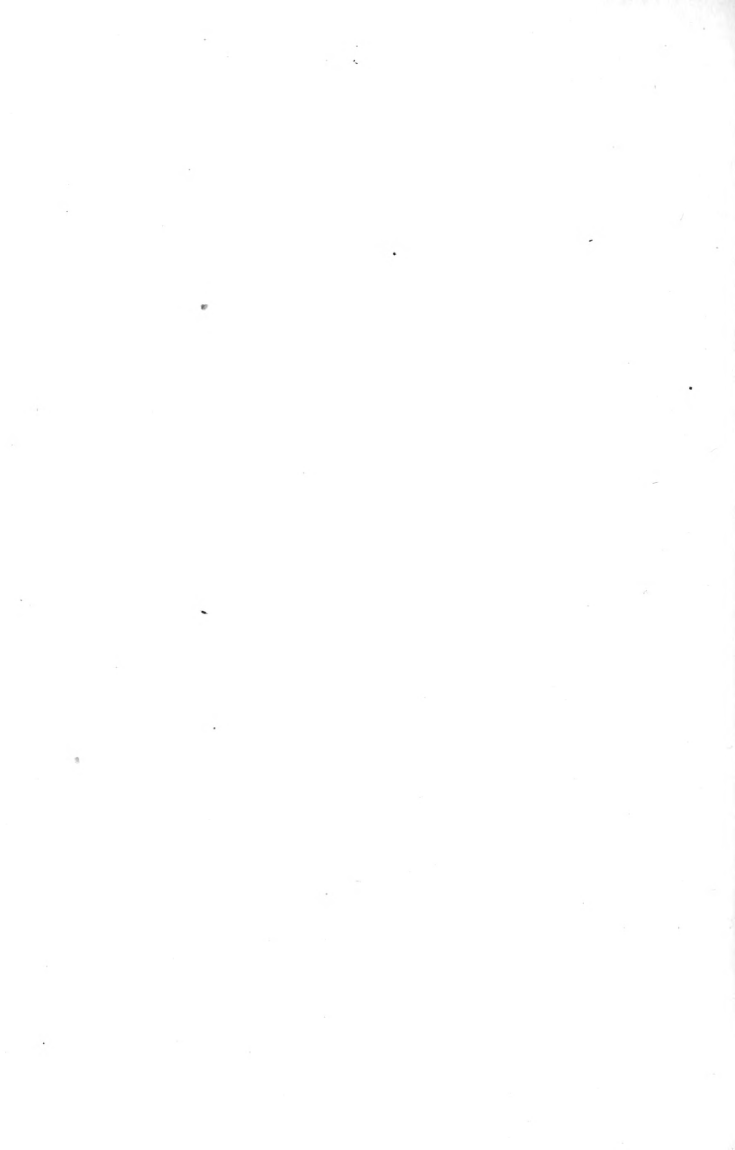
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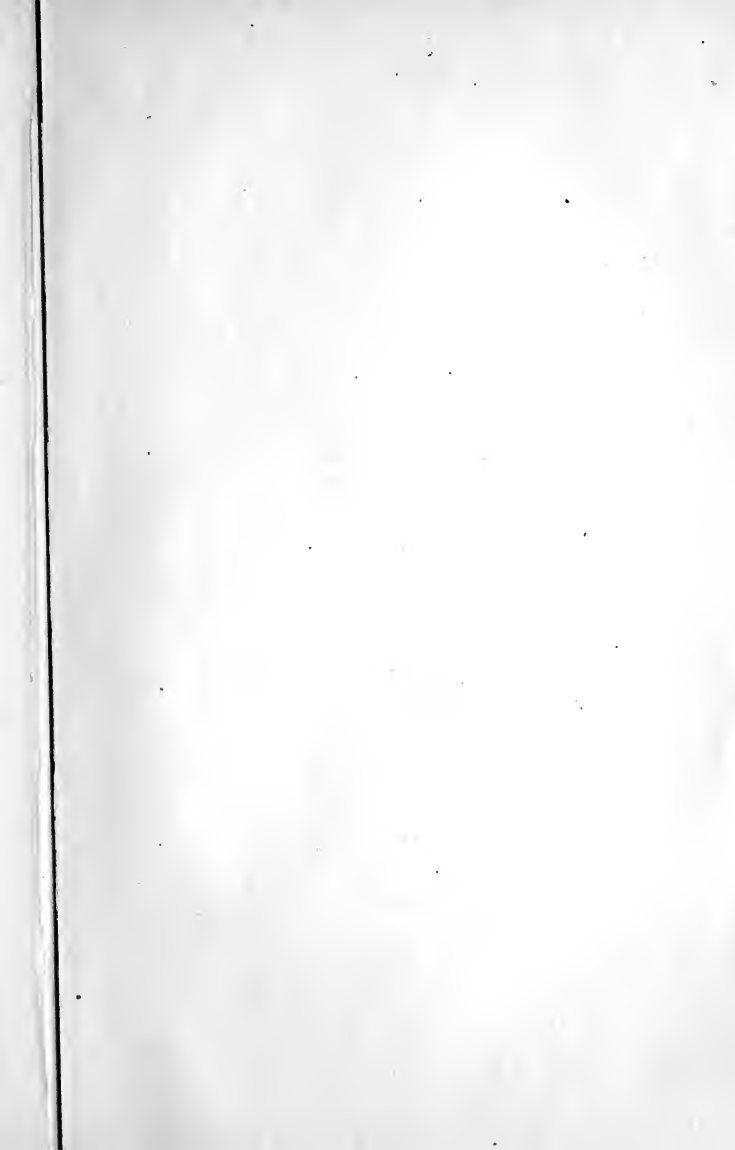
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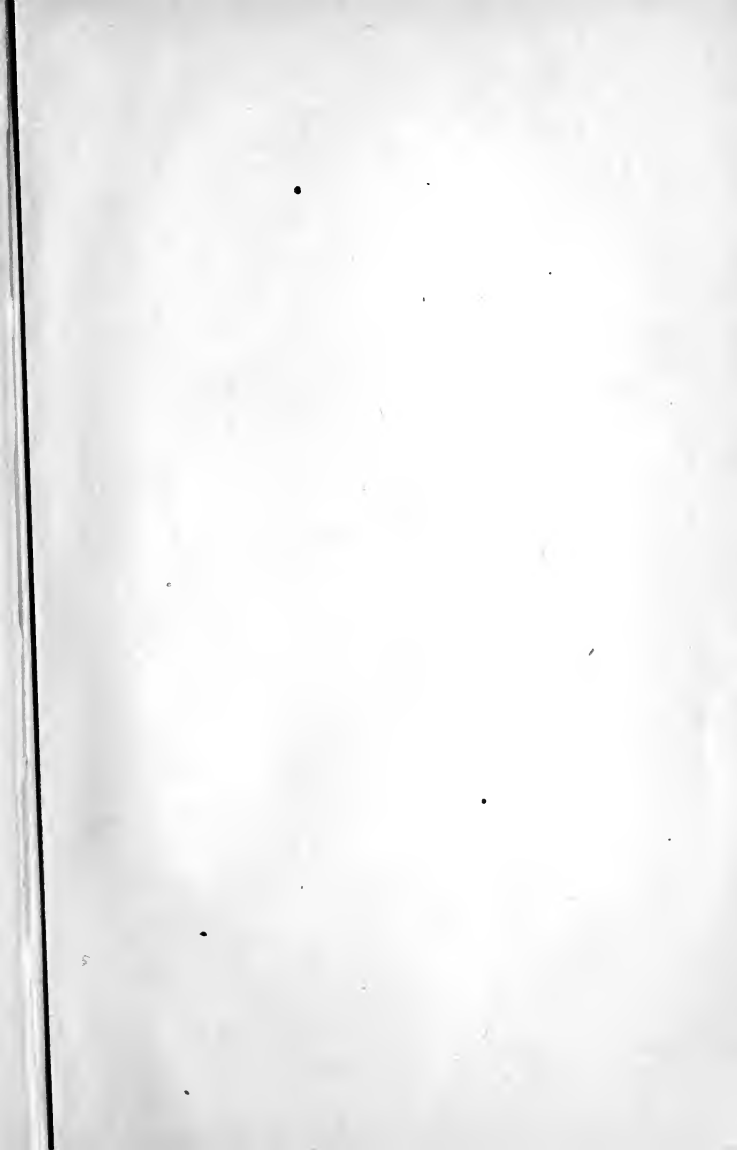
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