

QUAINT CITY BY THE SEA

CHARLESTON A STOREHOUSE OF HISTORIC INTEREST.

Located in Many Ways Similar to That of New York—Facts About Battery Park, St. Michael's Church Chimes and Churchyard, With Other Notes of Interest Concerning the Most Curious of Southern Cities.

Special Correspondence of The Tribune.

Charleston, S. C., March 17. CHARLESTON, the quaint old "city by the sea," was before the civil war, the typical city of the south, the chief seaport and commercial city of South Carolina, and belongs to the best type of the colonial cities of the United States.

Charleston is located geographically very much like New York, upon a low tongue of land, between the Ashley and Cooper rivers, very much as New York lies between the East and North rivers that form a confluence at so called Battery Park.

The battery of New York and Battery Park of Charleston are quite alike in size and similar imposition. A visitor standing on the Charleston battery, with a slight stretch of imagination, can feel he has dropped into Battery Park, New York, in Old Knickerbocker days, when from Castle Garden and surrounding it north-west were the fashionable residences of the city.

Northward from Battery park, like the Hudson and East rivers of New York, these rivers separate and between them for a score of miles a rich plain extends, occupied by fruit and floral gardens.

BATTERY PARK.

Charlestonians are as proud of their battery park as is New York, and well they may be, for it is one of the most delightful resorts for rest and recreation. At the entrance to the park is a drinking fountain of granite and bronze, erected by the Daughters of the Confederacy of Charleston, as a memorial of the sailors of the Confederate states.

The park embraces the splendid sea wall, in length some three hundred feet, six feet high and three feet wide on top extending in front of what is called East battery to South battery to White Point garden. A park containing seven acres of ground, intersected by walks and shaded by live oak trees some of them two hundred years old. No more beautiful drive and promenade can be found in the country than here, while the broad esplanade of East battery affords a magnificent view of the harbor looking straight out to the ocean with Fort Sumter in the middle distance, the shores of James Island to the right, the houses of Moultrieville and Mount Pleasant in sight on the left and nearer still, Castle Pinckney standing in sight out from its little marsh island in the Cooper river.

CHARLESTON'S SITE.

The city stands on a surface of made ground elevated some nine feet above high water mark. Some three miles in length and two in width and six miles from the Atlantic. Like many northern cities it is not laid out on a regular plan, but is an irregular town, and many points of interest belonging to the two centuries of the city's life are not confined to a few localities, but are to be found in every part of the peninsula.

The streets are broad, well shaded with ancient trees and adorned with many public and private buildings. The main streets begin at the South Battery and run due north. The center streets, starting from the center of the city, run east and west, the water fronts, King street is the retail thoroughfare, and is over three miles long; on it are some fine structures and some of the oldest and historic edifices in the city. Meeting street, next to King street, is the main wholesale quarter, as well as the principal hotels and numerous handsome residences, many of them a century old, with the colonial doorways, broad piazzas, two stories, overlooking a large flower garden enclosed by ornamental iron fence. Broad street is the center of the financial interests of the city, where are located handsome bank and insurance buildings. A peculiarity of nearly all of Charleston's houses are that they are built with their narrow gable ends to the streets, their broad sides, facing picturesque gardens replete with flowers and shrubs, and enclosed by high walls, over the tops of which climb straggling vines. In the typical Charleston houses the doorways open from the sidewalk, and do not admit anyone to the house itself, only to the lower piazzas, in the center of the house opens into a spacious hallway, with large rooms on either side, and a colonial stairway winding to the floors above, the galleries having a southern exposure.

A CITY OF GARDENS.

The gardens are enclosed by high walls, affording a degree of privacy to the dweller that is not known in the gardens of the north. The entrance to the garden is as personal a tribute as to the house, and the public are excluded as effectually, for in residences where the house is surrounded or fronted by a garden the gate is securely locked and a door-

bell is placed there so that the caller will be obliged to ring and wait to be admitted. It is said these high walls were built about the gardens to keep the negro slave at home in the early days when they were not allowed on the streets at night without a permit.

The "gateways" of early days were of artistic merit, each home striving to excel its neighbors. In no city of the country do they form such a permanent feature. They are made of wrought iron, with pretentious posts of stuccoed brick, iron and even granite, of great merit, giving an inviting entrance to a fine residence and surrounded by grounds literally filled with luxuriant growth. The gardens are features of the home rather than for the public, more a part of the house than of the street. These old baronial estates once belonged to the wealthy slave-owners, rice and cotton planters, who once constituted the aristocratic class of South Carolina. Many of the fertile old plantations have been abandoned because of new conditions, but many of the old homes are still occupied by the families that have owned them for two centuries, and within these homes one can gain admission to a world of such wonderful antique furniture, old portraits and miniatures and other relics of colonial days, that would surprise the present generation and would delight the collector of them.

Charleston is called a city of sunshine and roses, being famous for its bright and genial winter climate and for its rose gardens and semi-tropical flowers, which will form another paragraph.

OBJECTS OF INTEREST.

Charleston is full of objects of interest to every American, north or south, and in ancient architectural beauty exceeds any city of the south—from its fifty or more churches and seminaries, some date back for two centuries, now standing in a perfect state of preservation. I will briefly mention now or three only of these ecclesiastical edifices of the pre-revolutionary era. St. Michael's church was erected in 1752, built of brick, rough cast, and is now colored white. It is 135 feet long by 60 feet wide and 85 feet in height, and is scarcely surpassed in architectural beauty by any in America. There is a peculiar repose and stability about the entire structure which never fails to impress the beholder, and it is without doubt the most interesting building in Charleston today. During the earthquake in 1886 its massive pillar and porch was wrenched from the body of the church and the foundation settled eight inches, making it necessary to put a step between the floor of the vestibule and the body of the church, the building being also cracked in four other places, but the steeple was uninjured. The gilt ball, however, surmounting the spire, was blown down in 1885, and subsequently replaced. It was a very prominent landmark, and can be seen at sea for several miles. During the civil war the shells from the Union batteries on Morris Island (the "Swamp Angel") were aimed directly at it, but strange to say it was not once struck. The body of the church, however, was struck seven times only out of 325 shells fired within twenty-four hours, but without very serious injury. A feature to us on entering the gallery was the old pipe organ, made in London in 1767. It has three banks of keys, thirty stops, with five octaves and two octaves of sub-bass. Though 134 years old, its tones are deep and clear and of good quality.

ST. MICHAEL'S CHIMES.

The chime of bells in the steeple has a history worthy of relating. The subscription for a ring of bells was started in 1762, and in 1764 a chime of eight bells, together with the clock, were hung upon the tower walls, which rise through the roof of the church, constructed upon independent foundations. In 1782 they were captured by the British as a trophy of war and carried back to England. They were purchased by a Charleston merchant and reshipped to the city in November 29, 1783, when the overjoyed citizens took possession of them, and again placed them in position in the steeple or belfry. Later two bells were found to be cracked, which, after vain attempts to mend them, in 1838, they were again shipped to England to be recast, and were returned to the steeple in 1840. The next year, here they remained undisturbed until 1862, when they were sent to Columbia for safe keeping. This proved a false move, for they were burned in February, 1865, by Sherman's army, and so being injured as to be entirely useless, while two bells were stolen and never recovered. They were again sent to England and recast by the successors of the firm that had made them over a hundred years before, from the same patterns, and the eight bells, as nearly identical as possible with the original ones, were landed in Charleston in 1867. February, 1867, they were held for a month, however, until the custom of \$2,200 imposed was raised, and again, on March 21, 1867, the familiar chimes once more rang out upon the ears of the people, the sweet music of "Home, Sweet Home" and "Home Again from a Foreign Land" were again rung so touchingly to the heart of a Charlestonian as these old bells, and their return was a source of deep emotion, and since that day they have hung undisturbed in their belfry, where still the chimes for sixty years strikes with his aged hands the well-worn handles, which by the ropes overhead call forth resounding peals of the sweetest music of the day.

IN THE CHURCHYARD.

In St. Michael's churchyard, in the rear of the church, are interred the remains of many of Charleston's most honored citizens, among them the brilliant and dauntless antagonist of Daniel Webster, Robert Y. Hayne; also James Louis Peigru, the anti-secessionist, who during the war boldly opened for dinner service in 1863, and that, too, of the pre-revolutionary era, is St. Philip's church, with light-house in its tower, representing the first establishment of the church of England in the Carolinas. It was opened for divine service in 1853, partially destroyed and rebuilt in 1723, and destroyed again in 1835 and rebuilt in 1838. It has been fortunate, however, in escaping destruction from battle and siege, as well as wreck from fire and earthquakes. It resembles St. Michael's in appearance, an imposing structure rising two hundred feet into

ST. PHILIP'S CHURCH.

Another sacred landmark, and probably the second in order of interest, and that, too, of the pre-revolutionary era, is St. Philip's church, with light-house in its tower, representing the first establishment of the church of England in the Carolinas. It was opened for divine service in 1853, partially destroyed and rebuilt in 1723, and destroyed again in 1835 and rebuilt in 1838. It has been fortunate, however, in escaping destruction from battle and siege, as well as wreck from fire and earthquakes. It resembles St. Michael's in appearance, an imposing structure rising two hundred feet into

the air, and from its steeple, a fine view is had of the fortified harbor and the peninsula on which Charleston stands. In its adjoining graveyard lie the remains of Carolina's illustrious statesman, John C. Calhoun (in a marble sarcophagus). This cemetery is over two centuries old. There are several other prominent and ancient buildings. The first independent church was erected in 1731, the first Presbyterian Scotch church, an outgrowth of the Independent, was built in 1814, and after the earthquake was remodelled and fitted up in the more modern and convenient style. The first Baptist church was organized in 1822 and represents the first organization of the Baptists in all the south. The first Methodist altar in South Carolina were erected in Charleston in 1765, and where John and Charles Wesley preached while on a visit here in 1737. George Whitfield preached in the Congregational church in 1738 and 1840. The present Grace church is one of the more modern among the Episcopal churches of the city and presents a handsome specimen of Gothic architecture. The Jewish synagogue was incorporated in 1791, though the first meeting of the Israelites in Charleston was held in 1759. The present tabernacle is a handsome structure and interior richly finished. The organ, scrolls of the law and records were sent to Columbia during the war and destroyed at the burning of that city in 1865.

CITY HALL.

The city hall is a very handsome and imposing building, built of marble, with a double flight of marble steps. The whole floor and walls from basement for three stories are finished and paved with marble. The chief attraction to strangers is the number of portraits and busts which adorn the council chamber and mayor's office. Space permits only a brief notice of the principal ones—a full length portrait of President George Washington, also portraits of James Munroe, Andrew Jackson, John C. Calhoun, Zachary Taylor, Wm. C. Preston, Wade Hampton, General Moultrie, General Francis Marion, General Robert E. Lee, Robert F. Hayne, etc. In the case of the walls hang the sword of General G. T. Beauregard, presented by his family after his death, and that of John Mitchell, son of the Irish patriot, who lost his life at Fort Sumter in the defense of Charleston. The new postoffice is an imposing structure. The walls are faced with granite and the whole building is beautifully finished in marble and mahogany. The new custom house, as seen from the bay, is an imposing structure. The building is of white marble, the style of architecture is Roman-Corinthian, with immense marble columns. To give some idea of its magnitude and cost of construction, the foundation consists of seven thousand thirty feet piers, on which rests a heavy lay of grillage; then follows a thickness of eighteen inches of concrete, on which stand a number of inverted arches, built of brick and about ten feet high. The superstructure rises from this foundation.

OTHER NOTABLE BUILDINGS.

The military academy, conducted by the state, somewhat upon the line of the United States academy of West Point, provides free education to some of the many youths of the state, and is recognized as one of the educational institutions of the city. Above two thousand youths have received its benefits since its opening, and it is claimed its cadets, who manned a battery on Morris Island, fired the first shots of the Civil war and prevented the landing of the "Star of the West" on Jan. 9, 1861. The News and Courier is the only daily morning paper published in Charleston and is one of the oldest and ablest and most influential papers in the south. It is every day an element in the life of Charleston. The Charleston Library society was organized in 1748, and has a mine of historical and local history of interest and value. This association is the earliest in the city, and third of its kind in the United States. During the war many valuable books were sent to Columbia and were saved. The chamber of commerce was established as early as 1783. It is made up of the progressive young element of Charleston. It has a commodious reading room. The Auditorium is the largest and finest building of the kind in the south. The main hall is 150 feet square with a spacious gallery on three sides and with a seating capacity of 10,000 persons. The building is 90x100 feet. The structure was erected by the city as a memorial to the late John Thomson, who left his property mainly to the City of Benevolence.

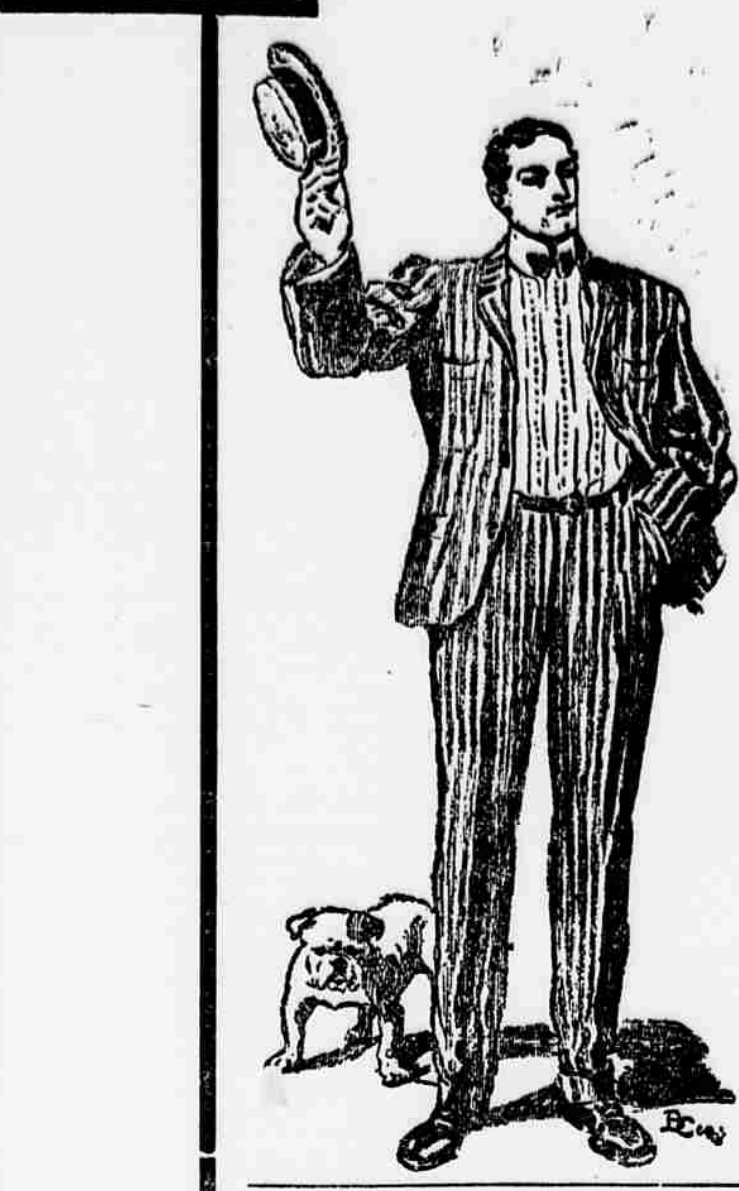
ST. ANDREW'S SOCIETY.

St. Andrew's society, a Scotch charitable organization, was the first one of its name organized in the United States, about 1729. Their descendants are justly proud of the society, which contains many valuable ancient relics as well as those of the Civil war. Among the relics are the second table and chairs, as well as the mallet used by the chairman at the time the ordinance of secession was passed, ratified and signed, Dec. 20, 1860. Among the hotels of the city, the New Charleston is the most imposing structure. The front presents a double veranda, the lower faced with massive square-cut pillars and the upper with a long colonnade, with eighteen Ionic columns, comprising three stories to the roof, which are very imposing in appearance. It is four stories high and occupies a block. Comfort, convenience and luxury are everywhere in the building. The sun parlors on first and second floor are popular features. The bath and toilet rooms are supplied with artesian water from a well 3,000 feet deep. The old Wenworth street artesian well, water secured on the premises and used for drinking purposes, is claimed to be a sure cure for dyspepsia. The hotel can accommodate three hundred guests and is truly a luxurious and princely home for a winter resort or traveling public. The ventilating and sanitary plumbing are perfect in every detail. There is much of interest in and about the city that cannot be described within the limits of one letter. In my next I will give a brief historical sketch, showing the indomitable pluck and energy of Charleston's citizens, even amid overpowering misfortunes of war, fire and earthquake, characteristic of southern society compared with northern; industries and opportunities in the commercial world for the twentieth century, and other items of interest.

MOOSIC.

William Hamlin is attending the encampment of the Sons of Veterans at Lebanon, this week. Mrs. Gillespie, of Scotland, arrived Saturday evening, and is visiting her sister, Mrs. W. C. Monie, of Brook street. Miss Jessie Heasler, of Wilkes-Barre, is visiting her grandmother on North Main street. The celebrated sextette and chorus from the opera "Lucia di Lammermoor" aroused the audience to a high pitch of enthusiasm, Miss Martha Matthews, Mrs. Margaret James, George DeWitt, David Stevens, Will W. Watkins and J. W. Jones making a strong

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Music

The recital of John T. Watkins' pupils in College hall last night was a brilliant and highly successful event. The audience was a large one, and the numbers were enthusiastically enjoyed. The chorus of nearly one hundred voices was grouped on the enlarged stage, the background of palms, bunting, etc., showing in strong relief the evening gown of the female members of the chorus and the more sombre evening dress of the male voices. Mr. Watkins conducted the whole affair with judgment. He has proven himself one of our representative teachers, and his success is the result of conscientious work and thorough devotion to his art. A pretty song, "Forgive and Forget," was nicely sung by William Price, the possessor of a good tenor voice, and "May Morning," by Miss Timlin, demonstrated good voice, production and style. Miss Patton, Miss Jackson, Mr. Willis Jones, Mr. Carpenter were well received, and Miss Irene Kann did the work in her singing of the difficult "Loreley," by Franz List. Mrs. Smith and Mrs. Vizard have developed fine voices, and their singing was highly appreciated. Mrs. John J. O'Malley gave a very satisfactory rendering of Dudley Buck's "When the Heart is Young." But the fine choral singing excelled almost all of Mr. Watkins' past efforts. The opera choruses were given with a fineness of phrasing and shading and breadth of style that demonstrates Mr. Watkins' generalship of vocal forces. The blending of the voices was refreshing and the various climaxes were thrilling in the extreme. The music all through was of a high order. The celebrated sextette and chorus from the opera "Lucia di Lammermoor" aroused the audience to a high pitch of enthusiasm, Miss Martha Matthews, Mrs. Margaret James, George DeWitt, David Stevens, Will W. Watkins and J. W. Jones making a strong

sextette of soloists, whose voices were in fine condition and seemed to vie in the exquisitely melodious runs one with the other. Next week this chorus will sing the brilliant "Soldiers' Chorus" from Gounod's "Faust," and the "Prayer and Finale," first act of "Lothengrin," by Richard Wagner. The closing recital will be given next Thursday night in College hall. The Conservatory will give its thirty-first recital (fifth in the closing series) in St. Luke's Parish house this afternoon at 3 o'clock. The following programme will be presented: Little pieces from Faeltes Fundamental Training Chorale Books, Annette Howell, Lulu Kellow, Marie Walters, Tiny Tot's Waltz..... Krogmann, Ruth O'Connor, Little Patriot's March.....Krogmann, Eddie Conroy, Merry Bobolinks..... Schmoll, Margarite Haag, The Mill Wheel..... Krogmann, Edwin Jones, The Robin's Lullaby..... Krogmann, Eva Marsh, Allegretto, opus 92, No. 2.....Biedermann, Edwin Jones, Merry Bobolinks..... Krogmann, Amelia Weichel, In Happy Youth..... Rolde, Grace Pittman, The Fair..... Hiller, Dana, Little Birdie is Dead..... Rolde, Anna Speicher, March..... Hiller, August Hoffman, Fairy Princess..... Dellback, Old Man in Leather..... Biedermann, Lulu Jones, Peasant Dance..... Rolde, Ida Belle Travies, March, opus 29..... Dana, Schottische, opus 29..... Dana, Night Playing Class (two pianos), May Bower, Florence Nichols, Ida Belle Travies, Romande Spolka..... Schroll, Return of the Gypsies, opus 30..... Schroll, Hunter's Stair..... Ellenreich, Elizabeth Stomas, Polka..... Webb, Joyful Life, opus 30, No. 17..... Biedermann, Eva Miller, Hide and Seek..... Ellenberg, Lena Beardsley, Chevaleresque, opus 100, No. 8.....Burgmuller, Helen McKee, Eva Miller, Lena Beardsley, Madeline Waltz.....Schaecker, May Bower.

Pastor.....Beach, Romane Spruce, Webb, Lillian Benson, Englmann, No. 9 Yeager, Merkell, Florence Kennedy, La Styrene, opus 100, No. 11.....Burgmuller, Lillian Benson, Mary Yeager, The Cuckoo and the Wanderer, opus 11, No. 5 Volkmann, The Russians Are Coming, opus 11, No. 3 Volkmann, Ensemble Class (four pianos), Miss Bedford, Bevan, Eckardt, Kaufhold, Ehrgood, Ellis, Law, Siebeker, The vocal numbers given under the direction of Mrs. Annie Barnes were among the most pleasing features of the graduating exercises of the Scranton Training school on Wednesday evening. Mrs. Barnes is a thorough and painstaking teacher, and results show that she is successful in enlisting the interest of vocal classes in all work before them. The following selections of music will be rendered at tomorrow's services in the Second Presbyterian Church: MORNING, Organ Prelude.....Selby, Quartette—"How Amiable Are Thy Tabernacles".....Schaecker, Mr. Morgan, Organ Postlude.....Volkmann, EVENING, Organ Prelude—Adante.....Mendelssohn, Quartette—"Nunc Dimittis".....Nevin, Quartette—"Hear Us, O Father".....Latal, Miss Black and Mr. Gippel, Organ Postlude.....Dulock, Miss Black, soprano; Miss Gorgan, alto; Mr. Gippel, tenor; Mr. Morgan, bass; Mr. J. M. Chance, organist and director. Miss Joette Webb, formerly one of the prominent members of George Lederer's London company, is in the city spending the summer. Miss Webb is a vocalist of much ability and has appeared in leading roles in Mr. Lederer's London successes, and her face is familiar to patrons of the largest theaters of the continent. The temporary loss of her voice has forced the young prima donna to refrain from singing for a season. She is now under care of one of Scranton's well known throat specialists and expects to regain her vocal powers in time to join one of Mr. Lederer's musical organizations in the fall. Albin Korn and his pupils, assisted by Miss Eliza Garagan, will give a pianoforte recital, Wednesday evening, June 26, at Gurney hall, Washington avenue.

READ Chickens Come Home to Roost By L. B. Hills. Described by more than one hundred critics, "The greatest novel of the age." More natural than "To Have and to Hold," and far ahead of "Janice Meredith." 100,000 ALREADY SOLD And selling faster than any other novel. Isaac H. Blanchard & Co., Publishers, New York. Can be had at Reisman Bros. 405 Spruce Street.

One Too Much for Mansfield. "Richard Mansfield is a noble-hearted fellow," said a minor member of his company the other day, "but he met a scene manager out west early this season who was quite a match for the fellow's name. Jack Quinn, he had been a similar in olden days with Booth and McCullough, and was a prince at his work. Jack always sought to avoid cause for complaint, and especially did he so act in the case of Mansfield. But a kick was inevitable. A couple of scene shifts, after some laborious work in the flow, came down to the rear of the stage, placing the fellow in the effort to regain his balance. Mansfield changed to walk near them, he nearly fell into them with a look. Then he summoned Quinn. "The breathing of those men annoys me," said Richard. "I'd answer to the law if I stopped it," replied Jack, with ready wit. A stage hand slipped and danced about a little as a result of their exertions. "Your men make too much noise with their feet," exclaimed the actor. "Hereafter they'll walk on their hands," was the response. "Mansfield had no more use for Quinn, and during the remainder of the engagement the spoke to each other only when it was absolutely necessary."—New England Magazine.