LIVING FRENCH SCULPTORS.

STRIKING MANIFESTATIONS OF THEIR GENIUS AND SKILL.

The Art Developing in France More than in Any Other Country—Its Advantages and Rewards—Interesting Talent Employed—The Best-known Works of the Most Eminent of the Hundreds of Present Sculptors

PARIS, Feb. 19.—The excellence of modern French sculpture is very remarkable, although the fact has not been the subject of much comment. Sculpture is not a fashionable art like painting: it is not discussed at tea tables; the average critic who commands a foolish vocabulary of vain technicity applicable to a picture is silent in presence of a statue. The sculptor enjoys all sorts of advantages over the painter. In the first place, the sculptor's art is not lucrative, so that while we could mention a score of mediocre picture makers who have horses and carriages and gorgeous houses, we can hardly recall half a dozen sculptors who have attained easy circumstances, thanks to decorative works or to the commercial turning to account of their creations in the bronze reductions by Barbédienne, Thiébaut, Siot-Decauville, &c. Very often a sculptor who receives an order for a group has to add money from his own purse to complete it, and there is no exaggeration in saying that in many cases the model earns more than the artist. Thus the sculptor is a truly privileged creature: the picture dealers do not disturb his tranquillity, the amateurs never fatigue his door bell, and the money that he possesses is so small in quantity that he is despised equally by pickpockets and by bankers.

Being destined to relative poverty the sculptor cannot be suspected of an interested love of his art. He loves his art truly, and in this passion he finds his compensation. Now the art of sculpture is of long and difficult acquirement, of laborious practice, and of pitilessly exacting realization. Trickery and shirking

THE SOUVENIR—MERCIÉ.

are impossible; there is no illusion in sculpture as there is in painting; a statue or a group must be more perfect than perfection itself, for on all sides and from all points of view the lines and the silhouette must be happy, well balanced, harmonious, and true; furthermore the statue or group must stand firmly, for the laws of statics allow no joking. It takes ten years of study and effort to make a passable sculptor; and, thanks to the length and severity of the apprenticeship, the weak of will and of talent soon abandon the struggle, and those who remain have surely profound and ardent love of their art, a comprehension of its exigencies, and the will and patience to seek beauty without either the applause of the world or the flattery of society. This fact explains why, with the exception of the busts with which the tyros make their début, a very bad work of sculpture is rare.

Another point to be noticed in connection with sculpture is that the traditions of the art have remained stable, chiefly because sculpture does not lend itself to the caprices and fantastic theories which have disturbed modern painting from Delacroix and Géricault down to Besnard and Carrière in our own days. No attempt has been made to restore or resuscitate sculpture, because there has been no interruption in the chain of the art since the middle ages. Sculpture is a national French

MONUMENT TO HENRI REGNAULT—CHAPU.

art. In the days of the Renaissance, of Pisano, Ghiberti, Donatello, Michael Angelo, Verrocchio, Italy manifested incomparable sculptural genius, but in the seventeenth century there was an end of it, and modern Italy produces only marvellous workmen who astound the simple tourist by their virtuosité in imitating lace or macaroni in marble. Spain never produced a sculptor except Alonzo Cano. Germany's Pieter Vischer left no heirs, and after the brief splendor of the art of Nuremberg the land remained desolate in the seventeenth, eighteenth, and nineteenth centuries; and that, too, in spite of the glorious Greek marbles that have been brought to Munich and Berlin since the beginning of the century. No nation is more familiar with the museums of the world, and of the art and archæology of Greece and Italy than the Germans. But of what avail are the examples and incentives of the past without the innate sentiment of plastic art?

If we turn to northern Europe the record is equally meagre. Holland produced no sculptor. Belgium produced only image carvers. England is not famous for statuaries. In the whole of northern Europe we find only one name, Thorwaldsen, a pupil of Canova, a man who never saw the splendor of nature.

In France, on the other hand, sculpture seems to have flourished always. Behold the portals of the cathedrals and churches! Behold the mediæval tombs! Behold the innumerable images of man and woman carved in stone and in wood, the mutilated remnants of which still command our admiration in the

GILLIATT CAUGHT BY AN OCTOPUS—CARLIER.

museums of the Louvre and of Cluny. From time immemorial there have been French sculptors, and these sculptors have held that the most interesting and noble thing in nature is the human figure. After the sculptors of the Middle Ages came those of the Renaissance, Jean Goujon and Germain Pilon, who were succeeded by Puget, Coysevox, and Coustou, by Falconet and Houdon, by Pigalle, Clodion Caffieri, and all the abundant and graceful geniuses of the eighteenth century, after which the glorious traditions were continued in our own century by Rude, Barye, and Carpeaux. From the beginning of French history we find sculptors, and there has never been even momentary eclipse of the national plastic genius, although all the epochs of sculpture have not been equally glorious.

When we make an effort, if needful, to overcome unreasoning admiration of the past, and when we seek to put ourselves in the calm, reasonable, and respectful state of mind which is that of the sculptor in the presence of nature—of nature, the only model and the only criterion—we shall not be disposed to conceive a small opinion of contemporary French sculpture. On the contrary, we shall be astonished at the number of excellent works produced. At the Universal Exhibition of 1889, in the decennial section alone, 272 sculptors were able to exhibit an ensemble of some 600 choice works executed within the

GORILLA CARRYING OFF A WOMAN—FREMIET.

preceding ten years, and the show was truly remarkable. On the other hand at the annual salons of late years between seven and eight hundred sculptors have exhibited more than a thousand works every year, half being, let us say, poor busts, so that there remain, say, five hundred more or less serious works. This production is enormous,

FOUNTAIN OF PROGRESS—COUTAN.

especially when we consider the ungratefulness of the art, and also when we remember that the chief customers of the sculptor are the State and the municipalities; for the private individual who lives in a French flat cannot purchase marble statues or even bronzes, except they be of small dimensions. Only rich people like the Rothschilds or the Duc d'Aumale can order Falguière or Dubois to make a marble figure or an equestrian statue for the adornment of their dwellings. Therefore, it is chiefly Government patronage that keeps French sculpture flourishing, and the dream and ambition of beginners and veterans alike is to obtain a block of marble and an order from the Ministry of Fine Arts, from the city of Paris, or from some provincial municipality. Public architecture, public monuments, and the adornment of city parks, gardens, and squares—such, together with the museums

THE FIRST FUNERAL—BARRIAS.

and with the requirements of the artistic bronze trade, are the resources from which the modern French sculptor derives his means of existence and his raison d'être. Foreign countries also utilize to a considerable extent French talent. Even North America has found it expedient to appeal to MM. Mercié and Falguière to make the great Lafayette monument for Washington.

But enough of general considerations. Given the striking manifestation of art afforded by modern French sculpture, it may be of interest to note briefly the most eminent names and to recall the chief works on which the fame of each one is based. The other day I devoted some space to the study of one sculptor, Auguste Rodin, whose remarkable personality could scarcely be dismissed in a few lines. To-day we must be content to catalogue a number of men whose personality is doubtless less complex and curious than that of Rodin, whose talent is not less interesting, though different, while it is certainly more comprehensible to the general public. Paul Dubois, Falguière, Mercié, Fremiet, Dalou, Chapu, Ernest Christophe, Barrias, to mention only a few well-established reputations, would alone suffice to sustain the glory of their country. But how many others are there? Proceeding by alphabetical order, here are the most eminent both of the young and of the old living sculptors, with a mention of their best known work and an occasional hint as to the standing they have in the opinion of their colleagues. These hints I have formulated with something of the violence that characterizes Parisian judgment in artistic matters. But this violence is only a symptom of exuberant artistic vitality and a consequence of keen rivalry and incessant striving for excellence. The reader will bear in mind that the opinions are formulated in Paris, where the elements of comparison are the "Winged Victory" of Samothrace, the masterpieces of Pilon and Goujon, the inimitable statues of Houdon, the high reliefs of Rude, the lions of Barye, the adorable groups of Carpeaux. Where the standard is so lofty and the best achievements so excellent, even relatively mediocre works would deserve to be esteemed if they had the good fortune to be seen in less brilliant surroundings:

ALLOUARD, HENRI—His most popular and successful work is "Last Moments of Molière," the dying poet in an armchair. Amiable talent.

AUBÉ, JEAN PAUL—Orthodox career crowned by the Gambetta monument which now disgraces the Cour du Carrousel. Legion of Honor, 1889.

BARRIAS, LOUIS ERNEST—Prix de Rome, 1865; Medal of Honor and Legion of Honor, 1888; Member of the Institute, 1884. Notable works: "The First Funeral" (Salon 1883), "Young Mozart," statue of Palissy (Square Saint-Germain des Prés), monument of the "Defence of Paris" at Courbevoie, decorative statues at the Hôtel de Ville, many small bronzes published by Barbedienne and Thiébaut; also reductions of his large works whose graceful emotion makes them popular.

BARTHOLDI, FRÉDÉRIC AUGUSTE.—This sculptor never excited the enthusiasm of an artistic soul. Having acquired the protection of the powerful by means foreign to art he has succeeded in obtaining permission to deposit colossal abominations on several points of the defenceless earth, notably the Belfort Lion and the Liberty at the entrance of the harbor of New York. The powerful have recognized his misguided genius by creating him successively Chevalier of the Legion of Honor in 1865, officer in 1882, and Commander in 1888.

BOUCHER, ALFRED—Obtained his first medal at the Salon in 1874, in 1881 the Prix du Salon, in 1886 a first-class medal for his admirable group of runners "At the Goal." This group has been popularized by reductions which may be seen in all the shops, from Moscow to Lima. A vigorous realistic talent of very intense material observation.

CAIN, AUGUSTE—Born 1822, pupil of Rude, married the daughter of Mène, the sculptor of animals, and the two made and published as partners innumerable small bronzes of animals in rivalry with Barye. Cain's finest works are the two immense bronzes in the Tuileries gardens, "Rhinoceros attacked by tigers" (Salon 1882) and "Family of Tigers" (Salon 1873); both very spirited and decorative groups, and a fine group of a "Lion and an Ostrich" in the Luxembourg gardens.

CARLIER, JOSEPH—"L'Aveugle et la Paralytique," Salon, 1883, and "Gilliatt Caught by the Octopus" (Hugo's "Toilers of the Sea), Salon, 1890, attracted attention to this sculptor who has great power of dramatic expression.

LION AND OSTRICH (Bronze)—CAIN.

CHAPU, HENRI—Prix de Rome, 1855; Medals of Honor, 1875 and 1877; member of the Institute, 1880. A model career, full of success and honors. M. Chapu is the favorite sculptor of official busts, funeral monuments, and commemorative statues. His talent has qualities of elevation, sentiment, gravity, and religious feeling which enable him to excel in funereal monuments. Witness his fine figure for the monument of Daniel Stern, his "Jeunesse" for the monument of Henri Regnault, his statue of the Duchess of Orleans in the mortuary chapel of Dreux—all three graceful, touching, and impressive. The Regnault monument, so charmingly conceived, will remain one of the memorable inventions of modern art.

CORDONNIER, ALPHONSE—Prix de Rome, 1877; first-class medal, 1883. His Jeanne d'Arc at the stake, a marble statue, in the Luxembourg, is remarkable.

COUTAN, JULES FELIX—Prix de Rome, 1872; first-class medal, 1876; Legion of Honor, 1885. The sculptor of the Fountain of Progress that adorned the Champ de Mars during the Exhibition of 1889, an immense and generous allegory executed in lath and plaster, and now crumbled to dust and nothingness.

CROISY, ARISTIDE—Author of the fine group the "Army of the Loire," Salon, 1885, and of the pretty group called "The Nest," of which the original marble is in the Luxembourg Museum and the small bronze reproductions in all the shops.

CHRISTOPHE, ERNEST—Pupil of Rude, author of the statue of "La Comédie Humaine" in the garden of the Tuileries, "Fatality" bronze in the "Luxembourg," "Le Baiser Suprême," a sculptor of singular intensity of thought.

DAILLION, HORACE—Prix du Salon, 1885, author of the "Awakening of Adam," the sensation of the Salon of 1885, a group manifesting grand ambition and great knowledge.

DALOU, JULES—Born at Paris, 1838; medal, 1870; medal of honor and decoration of the Legion of Honor at the Salon of 1883. The works that made Dalou famous were the two high reliefs exhibited at the Salon of 1883, "Mirabeau and the Etats Généraux," recently cast by Eugène Gonon (see THE SUN, Dec. 21, 1890), and the "Apotheosis of the Republic," now executed in marble and adorning one of the rooms of the Hôtel de Ville. Up to 1883 Dalou's existence was one of incessant struggles. A pupil of Carpeaux and Duret he first won recognition for his talent in 1870. Then came the war and the Commune, in which movement he took part and was appointed delegate at the Louvre Museum. The consequences of this political escapade were flight and ten years' exile in London, where, thanks to the protection of Alphonse Legros, he finally became professor at South Kensington. During his stay in London Dalou executed several works of importance and many busts; he was patronized by several royal and ducal personages; he was on the point even of becoming fashionable, when at last the amnesty enabled the exile to return to France, and at the Salon of 1883 he became famous. In the Salon of 1884 he exhibited a bronze bust of Charcot; in 1885, "Triomphe de Silène" and bronze funereal reclining figure of Blanqui; in 1886, project for Victor Hugo's tomb in the Pantheon; in 1887, two bronze busts; in 1888, bronze bust of Rochefort; in 1889, bronze bust of André Theuriet; in 1890, at the Exposition Nationale, bas-relief in bronze, "Les Châtiments," two statues of Victor Noir and Lavoisier, a marble bust of Floquet. Meanwhile Dalou had competed for the Gambetta monument and for the monument of the Place de la République. His project for the latter has been executed for the Place du Trône, and forms an immense and imposing mass, in which we see the genius of Liberty riding on a chariot drawn by two lions, with on each side figures representing Justice and Labor, and behind the chariot a figure of Abundance. Dalou's latest achievement is the Delacroix monument in the Luxembourg Garden. Dalou is a short, insignificant-looking man, very simple in manner and appearance. It is curious and unimportant to note that the most distinguished French sculptors of the day are all little men—Rodin, Mercié, Falguière. Dalou is the sculptor most talked about after Rodin.

DAMPT, JEAN—Author of several pretty allegorical figures, "Diana," "Mignon," "St. John," the latter in the Luxembourg.

DEGAS, EDMOND—Author of the vigorous marble groups, "On Veille" (Salon 1885), "Revanche" (Salon 1888), "Chasseur d'Aiglee" (Salon 1881).

DUBOIS, PAUL—Has had a glorious career and honors of all kinds, member of the Institute 1876, Commander of the Legion of Honor 1886. Now a respected ancestor and no longer a leader, M. Paul Dubois continues to be famous, thanks to his "Chanteur Florentin" in the Luxembourg Museum and to the four groups of the tomb of General Lamoricière, "Military Courage," "Charity," "Faith," and "Study." M. Paul Dubois is one of the great names of modern French sculpture.

MAN OF THE STONE AGE STRUGGLING WITH A BEAR—FREMIET.

GÉRÔME, LEON—The eminent painter is also a distinguished sculptor, and one of his most charming works is his latest, entitled "Tanagra," a beautiful woman holding in her hand a Tanagra statuette.

GAUTHERIN, JEAN—A group called "Labor" in the Luxembourg garden; "Paradise Lost;" many busts of considerable elegance.

GUILLAUME, CLAUDE JEAN-BAPTISTE EUGÈNE—Prix de Rome, 1845; member of the Institute, 1862; Commander of the Legion of Honor, 1875; laden with official distinctions. A respected veteran, whose works no longer have influence on living French art. Best known work, the double bust of the Gracchi in the Luxembourg Museum and the tomb of a Roman matron.

HALBERT, JEAN ANTONIN—Prix de Rome, 1874; first-class medal Universal Exposition, 1878; Legion of Honor, 1887. Excellent decorative sculptor; inheritor of the ornamental traditions of the eighteenth century. His high-relief bronze of "Renown" was one of the noticeable works in 1889.

LANSON, ALFRED—Prix de Rome, 1876; first-class medal and Legion of Honor, 1882. Principal works, "Judith" (Salon, 1886); "The Age of Iron" (Salon, 1882).

MARIOTON, CLAUDIUS—Author of "Benvenuto Cellini" and "Diogène" (Salon, 1883). The reproductions of the latter in bronze have become popular.

MARQUESTE, LAURENT H.—Prix de Rome, 1871; "Suzanne and Galathée" in the Luxembourg Museum.

MERCIÉ, ANTONIN.—Prix de Rome, 1868; a brilliant genius who has achieved all the honors that his age allows, and is now waiting for his turn to enter the Institute. Strong and popular talent; not aggressively personal, not alarmingly novel, but complete and harmonious and productive of work that is admirable without being marvellous. His chief titles to glory are the groups "Quand Même," "Gloria Victis," "David" the tomb of Louis Philippe and Marie Amélie, the bas-relief on the Louvre, "Le Génie des Arts," the tomb of Michelet, the Courbet and Lafayette monuments in collaboration with Falguière, the delicate funereal monument of Mme. Charles Ferry, entitled "Le Souvenir."

MORERAU-VAUTHIER, AUGUSTIN—A continuator of the precious decorative sculpture of the Italian fifteenth century; makes exquisite ivory statuettes enriched with enamels and precious stones; works also in marble and bronze; author of a charming statue of "Fortune," published by Barbedienne.

PRINTZ, HENRI—Author of two refined and poetical figures, "Orpheus putting Cerberus to Sleep," Salon, 1888, and "Sarpedon," Salon, 1878, both reproduced in bronze.

PUECH, DENTS—Prix de Rome, 1884; a conceiver of exquisite allegorical figures.

RINGEL D'ILLZACH—Author of a strangely tormented bronze called "The March of Rakoczy," exhibited at the Salon of 1880, and celebrated as a maker of admirable bronze medallion portraits. A very revolutionary sculptor, partisan of polychromy and ultra-realism.

SAINT-MARCEAUX, RENÉ DE—Author of the famous "Harlequin," which has gone round the world in the Collas reductions published by Barbédienne. M. de Saint-Marceaux is a sculptor of indisputable elegance. His busts are always charming, and his "Danseuse Arabe" is very delicate and eloquent in silhouette and a striking vision of voluptuous beauty and graceful movement.

SUCHETET, E. AUGUSTE—This sculptor, who obtained the Prix de Salon in 1880, and an immense success with his "Byblis Changed into a Spring," has not made so great a hit by subsequent works.

YOUNG MOZART (Bronze)—BARRIAS.

THOMAS, GABRIEL JULES—Prix de Rome, 1848; member of the Institute, 1875; a veteran having the usual honors and distinctions; a maker of official busts and statues of unimpeachable excellence.

TURCAN, JEAN—Obtained the medal of honor at the Salon of 1888 for his group "L'Aveugle et le Paralytique."

VALTON, CHARLES.—A clever pupil of Barye and Fremiet. His groups, "Tiger and Tigress" (1885), "Algerine Lion" (1883), and "Wounded Lioness" (1885), are fine works.

Above we have thirty names. By stricter elimination we might reduce the thirty names to five, and with a little indulgence we may extend the list to a hundred; but, perhaps, I have said enough to show that sculpture is a flourishing art in France, and that its masters are numerous and brilliant enough to assure the glory and prosperity of their art for many years to come.

THEODORE CHILD.

THE PLOT OF A BEAUTIFUL NIHILIST

To Make Her Lovers Kill the Czar—Her Failure and Trial—The Official's Side of a Story Hitherto Told Differently.

From the London Telegraph.

ST. PETERSBURG, Feb. 2.—No authentic account has yet been given of the late political trial—or rather condemnation—of Russian Nihilists for high treason; for trial, in the English sense of the word, there was none. I have just had a long conversation with one of the dignitaries who played the part of Judge, jury, and counsel for the Crown during the brief ceremony which began by accusation, was continued by voluntary confession, and ended in condemnation to death.

The ringleader of the conspirators, and now the chief of the prisoners, is—as is frequently the case in Russian politics—a woman; in this instance a woman of excellent education, of iron will, of ravishing beauty, and of undaunted courage; a woman in many respects superior to the celebrated Sophia Perovsky. This person, Sophia Gunsburg by name, narrated the eventful story of her checkered life to her unsympathetic Judges; and narrated it in a most calm, unimpassioned, objective way, which the most impartial of historians might well envy. She was a Jewess by birth, she said, and had been brought up in the Pale of Settlement, outside of which Jews are not allowed to wander at large. Her parents had given her the best education that was to be had under the unfavorable public and private conditions in which their lot was cast. Natural aptitude, and the oppression that stimulates when it does not crush, effected the rest, and in time Sophia Gunsburg became a sort of Jewish Hypatia of the Pale. After having graduated in the ordinary establishments of intermediate education, Sophia left her birthplace, to which she refuses the name of Fatherland, and went abroad to breathe the bracing air of freedom. In Genova her vague inclinations and tendencies were gradually moulded into a perfect system of cruel, cold-blooded revenge, which has scarcely its parallel in history. It was in that historic town that she meditated and brooded over the wrongs inflicted by Russia, until at last she hatched a plot.

The means she intended to employ in order to attain it were to the full as abominable as the end in view. She resolved to gather together a select band of young men, and, dazzling them by the almost irresistible charms of her beauty, to administer to each, unknown to the other, a solemn oath binding him to do her behests, and to assassinate the Emperor on a day and in the manner fixed by her. She was determined that, if one failed, another should take his place, and still another after him, until at last the foul deed should be done. The Emperor's successor, too, unless he struck out a new line of policy, was to be stamped out of existence in the same ruthless way. Sophia Gunsburg had no difficulty in attracting a sufficient number of love-sick young Russians who were smitten by her beauty and grace, or made enthusiastic by her eloquence. She sacrificed without hesitation or regret all that a pure woman holds dearest in life in order to maintain her hold over these young Catilines. She was not, however, wholly a monster, nor was she exempt from all human weaknesses. She herself fell in love, *experimenti causa*, with an educated young Russian, whose paramour she became, whom she never initiated into her political plots, so that he continued down to the moment of his arrest in complete ignorance of the part she was playing as regicide. One of the unsuccessful attempts on the Czar's life, chronicled in the *Daily Telegraph* in the early part of last year, was the work of one of Sophia Gunsburg's body guards, and but she not been arrested when she was, the present year of grace would probably have been the last of the reign of Alexander III.

When the prisoner had finished the impressive discourse containing the history of her life and crime, which had been occasionally interrupted by the questions and rebukes of the presiding dignitaries, the President asked her whether she felt no compunction for the abominable deed she resolved and attempted to execute, no remorse for the cynical way in which she had divested herself of all feminine modesty. Her reply was an emphatic negative, which rang through the hall like the peal of a musical bell tolling for the death of a youthful bride, and was quickly followed by the solemn singsong of the Judge pronouncing the sentence of ignominious death. Her companions were condemned to various terms of hard labor in the mines—a sentence surpassing in severity the most painful kind of death—all except one, her lover, who, because perfectly ignorant of her criminal plans, was finally released, after having languished in solitary confinement for a length of time sufficient to make him wish for a release into the life of this sublunary world, or into the next. The Emperor, when informed of the death sentence, commuted it into imprisonment for life. The Emperor refused to allow Sophia Gunsburg to go to the mines of Siberia, her heinous crime deserving a punishment far more terrible; she is therefore to be kept in close solitary confinement for the remainder of her life in the dreary fortress of gloomy Schlusselburg, on a bleak island near Lake Ladoga, where many another Nihilist has been lashed into madness or crushed out of existence in a comparatively short time.

A Concession to Japanese Students at Harvard.

CAMBRIDGE, Mass., Feb. 19.—An interesting question was brought up at the Faculty meeting on Tuesday, and its decision will probably have considerable weight in attracting to the college students from Japan. S. Ikeda petitioned that he might be allowed to enter college as a regular, substituting Chinese and Japanese for the Latin and Greek required at entrance. Mr. Ikeda had been a thorough student of the classical writers in his own language and of those in Chinese, in fact he had studied Japanese and Chinese classics just as students of this country study the Greek and Latin. The faculty, considering that Mr. Ikeda had complied with the spirit of the requirements, granted his petition. This is the first time that the faculty has ever granted such a petition, and this marked step toward liberalism in the requirements will undoubtedly attract to Harvard a large number of Japanese students.

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LOBSTERS AND CRABS.

Interesting Facts About the Creatures That Carry Their Jaws at Arm's Length.

From the Washington Star.

"Once upon a time," said an expert in matters crustaceau, "there were crabs and lobsters in existence for which the modern fisherman would have gone a-hunting with the most approved weapons and caution. For example, in times antediluvian there was a lobster which had a body eight feet long and could stretch twelve feet with its formidable arms. Positive knowledge of this giant of long ago is conveyed by geological research. It must have contained meat enough to make a salad for a regiment of soldiers. In those days of long ago everything grew to enormous dimensions, whether animal or vegetable. Frogs were big and active enough to leap at one hop from the Treasury building to the Capitol, and other creatures, particularly those of a destructive sort, were in proportion.

"Only a few little specimens are left to illustrate the giant crustacean forms of that ancient epoch. It is known how crabs and lobsters are hatched from eggs, resembling upon birth nothing so much as the animalcule shown by the microscope in a drop of ditch water. They are as unlike the shellfish they are to become in mature life as a grub is unlike a butterfly. In the case of the crab the egg clusters are attached beneath the animal after extrusion, while with the lobster they become fastened to the tail, which, by its fanning motion, increases the stream of oxygenated air through and among the ova.

"From the eggs of the lobster are hatched creatures not in the least resembling their parents—little fellows that swim with feather-like locomotive organs near the surface of the water. At the end of six weeks they develop legs, unless, as is highly probable, they have previously been devoured by fishes or other enemies, becoming thereupon small lobsters of familiar shape. Having reached this stage of growth, the young lobsters became walking animals, and, sinking to the bottom, immediately seek hiding places to protect them from their foes.

"The first experiments in the adaptation of knowledge on this subject to the artificial propagation of lobsters were made simply in glass jars with sea water that was changed daily. Even under these primitive conditions the newly hatched fry thrived and grew to be of some size and healthy. Any one who desires to rear lobsters by hand can accomplish the purpose most quickly by keeping the spawn-bearing females in suitable ponds or tanks until the young come out. In raising the animals on a large scale, however, it would be best to separate the eggs from the lobster and spread them upon trays, allowing the water to percolate among them, as is done with salmon eggs. By this method much trouble would be avoided, as well as the expense of feeding the adult hen lobsters.

"There is no reason apparent wherefore the same success should not be obtained with lobsters as has been achieved with salmon, which have been made to swarm once more by myriads in streams depopulated by imprudent fishing. Already the lobsters on the North Atlantic coast are rapidly vanishing and, unless measures are soon taken for supplying their place by artificial propagation, there will be none left. Apparently, however, it will be entirely practicable to turn out upon the depleted grounds many millions of young lobsters yearly as soon as proper plants for this object have been established. One thing in favor of lobster raising, as to cheapness, is that they prefer food that is partially decomposed, and the waste food of the towns, now thrown away, might be most usefully employed by the lobster hatcheries. Stale fish is esteemed by lobsters as a special delicacy.

"For the purpose of a lobster farm rocky ground should be chosen, because that is their natural haunt and there they find suitable places to hide. Inasmuch as they do not walk abroad very much, but are addicted rather to adopting home and keep it, except when making excursions in search of food, the water farmer who sows the pasture lands of the sea with a crop of lobsters may reasonably hope in time to reap the result of his labors. There are no lobsters on the Pacific coast, and the efforts so far made to carry them across the continent for transplantation have failed chiefly because the creatures have died on the way.

"There are many curious points about crabs and lobsters. Every one of either genus is provided with a big claw for crushing and a small claw adapted by its shape for cutting as scissors do. With these two claws they tear the food they capture into fragments and feed themselves literally 'from hand to mouth.' But there is every reason to suppose that the claws are intended quite as much for fighting as for eating purposes, inasmuch as such powerful hands are not needed for devouring the soft food they prefer. Crabs particularly are fighting animals; in fact, they will fight anything. I have seen a crab, in conflict with a lobster, catch the latter over the fore part of the head, where the shell is hardest, and crush it to by one effort. And it rather bears out my idea that the claws of these creatures are particularly weapons of war; that the moment one of them receives severe injury in a claw it drops it off by voluntary amputation, severing its connection with the body at the shoulder by an act of its own will. It seems to me probable that if the claw was necessary for feeding nature would rather seek to cure an injury to it than let the animal discard it altogether.

"The species of crab which is most conspicuously a fighter is the hermit crab. Its first idea of independent life is to eat a harmless whelk and occupy its shell, its next notion is to give battle to every crab of the same persuasion as itself that it comes across. Altogether hermit crabs are undoubtedly the most quarrelsome creatures in existence."

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