

JENNIE JUNE IN EUROPE

The Aged and Wonderful City of Munich-- Sculpture from the Palace of Sardanapalus.

The Royal Palace and a Bed that Cost a Fortune--A Monarch that Prefers Music to Men.

Paintings by Rembrandt, Raphael, Reni, Guido and Corregio--The Arch of Victory.

Winter Garden and Royal Palace--Propyleum Gateway--The Glyptothek.

Correspondence of the Globe.

MUNICH, Bavaria, Aug. 17.--"Do not go to Munich," said everybody. "Hot, dreadful place in summer, with nothing to eat or drink but bread and cheese and beer. Condemnation naturally makes certain amount of impression upon ignorance--none of the party had ever been to Munich, and only one was anxious to see the mother of so much of our modern art. The general impression was that Munich was musty, and smoky, and old, and generally unattractive, and like the pictures of the "Impressionists" of the Munich school--which, however, are not old but usually very young. But we came to Munich all the same, and were surprised, as we have been everywhere, to find such bright and open spaces, such lovely squares, such handsome buildings, such youth, such enterprise, such new life in the midst of the old, and in the capital of a king who is not social, does not love cities; in short, separates himself from his people, though neglecting nothing that can conduce to their advantage. Munich is the Mecca of thousands of young art students and lovers of art, or who suppose themselves to be such, and imagine that the

lections here must be invaluable as studies, and are so varied as to embrace the entire field of plastic art. Of the gods and heroes, poets and philosophers, most of them are familiar to us in plaster casts or copied busts in bronze or marble. The Hall of Colossal Sculptures is interesting, and that of Modern Masters contains the Adonis, by Thorwaldsen; Paris, by Canova, and a Disputed Raphael. The halls are lighted from a central court or quadrangle and the entrance to the Assyrian Hall is guarded by

two colossal lions with human heads--casts from the originals in the Louvre--which were taken from the palace of Sardanapalus. A group designed by Wagner of Rome, and executed by Schwanthaler, represents Minerva as the patron and protectress of the "divine" art. Each hall is decorated in accordance with the objects and the period they represent, with which it is filled, and the floor is paved with the most beautiful marble statues of mythical or historical personages, and at the sides people famous in the history of sculpture--Thorwaldsen, Canova, Ghiberti, Peter Vischer, Michael Angelo, Schwanthaler and others. The Assyrian gallery occupies a commanding position above and beyond the Maximilian bridge which crosses the Isar, and at the end of Maximilian Strasse, a fine street which the river divides from the gallery and the park. The edifice was founded and built by Maximilian II. to give a postgraduate course to students who exhibited special aptitudes for various departments of civil service, and it was completed with funds which he left for the purpose. It is a grand monument to Munich, and contains some of the best pictures among others the construction of the Pyramids, by Gustav Richter; Kaulbach's Battle of Salamis, a Crucifixion of Christ, by Hanschild; figures and costumes painted from those in the "Obermeranz Passion Play," and "Nativity, the last work of Johann Schrandolph, when he was 79. Other great pictures are Luther Before the Diet at Worms, by Schnorr; Piloty's Godfrey de Bouillon, Elizabeth of England and Maximilian, Peter the Great in a workingman's dress; Founding of St. Petersburg, by Kotzebue, and others which I have not time or memory to enumerate. Piloty is the master of the Munich art of to-day and stands as the exponent and representative of the new school.



GALLERY OF MAXIMILIAN

the Old Pinakothek, which is the glory of Munich, is only the soup before the dinner compared with Munich, embracing the famous Dusseldorf gallery and the cream of many collections. The name is from the Greek and signifies a repository of pictures. Like most other important buildings in Munich, it is modern, not having been finished till 1856 or '57, and is in the Renaissance style, with, as has been said, a suggestion of the Vatican about it.

It is adorned with upwards of twenty statues of celebrated painters from sketches by Schwanthaler. There are eleven large salons and twenty-four small rooms or "cabinets," all crowded with pictures arranged in proper chronological order, with the name of the painter attached to each picture. There are no fees at these galleries, and they are open daily except Saturdays. Even the Bavarian museum, one of the finest and most perfect in the world in its collections of the art and industry of all ages, is open free on Sunday, though with the exception of Wednesday it charges a mark (25 cents) on the other days of the week. It is a curious thing that a government for the people and by the people does as little as possible for the people--probably on the principle that what is everybody's business is nobody's. While all over Europe the collections, the galleries, the museums, the parks, the palaces--even those which nominally belong to the crown--are only held to be taken care of for the people. Individual gifts and benefactions of this kind are subject here, as with us, to the will of the person who bestows them--his opinions and prejudices. What a government does it must do for the whole, and especially for those who cannot otherwise obtain what it has to give. Thus the poor, who have free churches, free galleries, free museums and music in the parks in the afternoon to brighten their work on Sunday, which is in truth a day of rest and enjoyment to them. The old kings and dukes and electors have left a legacy to the people, far more than any government power or money could bestow in these accumulated treasures, which were obtained often at individual cost and sacrifice, preserved against the will of the turbulent who could not understand their function or value, and left as the most valuable of all legacies to the whole people. The wonder, too, is that the amazing amount of work should have been accomplished in so brief a time. Art in Germany--in the collective form--did not begin till the sixteenth century. Albert Durer was the first royal architect, and his taste was more for what we should call bric-a-brac than paintings. In Germany, however, we realize, more than elsewhere, how truly universal art is, and in how many forms and ways it can find expression. The utensils are truly a work of art as the picture; it embodies feeling and color, and though painting is best adapted for showing life without movement and stories without words--that is to say, is more flexible and adaptable medium than any other--it still is all the more glory to those who succeed in extracting from these vital principles they hold.

I stop at the threshold of the old Rina Rohrer, I cannot enter. It seemed a sacrilege to enter in haste the presence of Ru-

ben and Vandyck, of Murillo and Durer, of Holbein and Leniers, of Raphael and Rembrandt, of Guido, Reni and Corregio, of the great masters of every school, not only in full dress--that is, as seen in some one great painting or piece of sculpture, but in smaller works and sketches, en famille, as it were--so that with time and care one

could study not only the historic sequence, but establish a personal friendship and intimacy with the illustrious dead. A short trip is worth enough for a first bird's-eye view of Europe, and when one has seen what out there is that one wants, it is best to devote one's time to this, and not waste it or diffuse one's self over unimportant (to us) objects.

Among the most interesting are the Wolgemut and Durer pictures. These are painted mostly upon wood. There are twelve Durers, including his portraits of his master, Wolgemut and himself. Rubens and Rembrandt are magnificently represented, the former by seventy-six pictures, including cabinet sketches. These comprise The Last Judgment, The Massacre of the Innocents, The Battle of the Amazons, and the famous portraits of the artist himself with his first wife, Isabella Brant, and of his second, the beauty, Helene Fourment. The Rembrandt series of Scenes from the Life of Christ are among the most remarkable works of that great artist--the Entombment being considered the finest. The New Pinakothek contains only modern pictures, and less than half the number in the Old Pinakothek. It is, therefore, less important, yet the writer would make a great mistake who should neglect to pay it a visit. The building is in the Byzantine style, with exterior frescoes and designs by Kaulbach. It was built for the private purpose of Ludwig I., and the collections were also paid for by him. In Founder's hall on the ground floor is a fine portrait of the king painted by Kaulbach; also a model in plaster of the Quadriga, which adorned the entrance to the city, and which was designed by Wagner in Rome. The lions are of heroic size. There is a superb vase of malachite in this hall presented by the Emperor Nicholas, and some very beautiful porphyry vases. Near the Quadriga is a picture which the visitor to the Porcelain rooms where upon porcelain are exquisitely executed copies of the most famous pictures in the Old Pinakothek. These afford an admirable opportunity of studying them in detail. Von Kaulbach's design for the new Pinakothek, and particularly in sketches, in this gallery; but there are some very fine

and striking pictures by Piloty and other artists of the Munich school--Thunusden in the Triumphal Procession of Germaine, by the artist's brother, and the Tower at Munich, by Deffner, and The Destruction of Jerusalem, by Kaulbach. The Deluge was the last work (unfinished) of Karl Schorn, and the Lord's Supper, also unfinished, the last of Heinrich Von Hess, Schwanthaler's successor, and the Zengener, and there are many scriptural scenes, with figures by Schrandolph, whose Ascension and Christ Healing the Sick are among them. Angelica Kauffman is represented by two works--Christ and the Women of Jerusalem, and a portrait of the hereditary Prince Louis, afterward king of Bavaria, at 19. There are numerous royal portraits, a series of portraits of artists by Kaulbach, and many historic sketches in oil of ornamental processes employed upon palaces and public buildings. Winterhalter, Brakelner and De Kroyer of Antwerp, Achenbach of Hesse Cassel are names which look familiar as we take a hurried look through the rooms, coming back always to Kaulbach and Piloty, the state apartments, as they are called, of the "Antiquarium" consists of five rooms, the most attractive feature of which is the well-preserved figure of a young girl not more than 17. In our visit to the old palace designed by Peter Candl, we saw not only the state apartments, but also the rooms of the Niebelungen, with the magnificent series of frescoes by Schnorr, and the portraits of the thirty-six beauties, but the private apartments, which contain some treasures of extraordinary value. There is one room, a fancy of Queen Helene Maria, which is finished entirely in exquisite mosaic, and contains a portrait of Beatrice Cenci so finely executed in mosaic that it looks like the most delicate painting.

The carved ivories, the porcelain, the rich embroideries, the tapestries, the gilded and beveled rooms dwarf even the "mirror" cabinet--a boudoir lined with mirrors, and the gold bed, which cost 300,000 forins. The king does not occupy these apartments, but lives in his Winter Garden, when he is in Munich, and he has a promenade upon which he can walk, and a band which plays for his especial benefit. An oval roofing of metals and glass on the top of the original building, between the tower and the colonnade, covers the Winter Garden, but it is dwarfed in the picture and does not show its length of proportions. There is a beautiful and well-kept garden belonging to the palace which is free to the poor, and especially to women and children, all the year around. It is a place of some admiration and sympathy for a king who likes his life in the mountains better than the life of cities and prefers music to men.

The Bavarian National museum of Munich has a world-wide reputation, which cannot be held by any words of mine. It is simply incalculable in objects of art and industry collected from and representing every part of the world, from the time of the Romans till to-day, but making a special task of the present, the development of the life and industries of Bavaria from works the most minute to those of largest proportions. Going through this museum is the work of weeks. One feels that to merely enumerate the objects would be the work of a lifetime. The friends who are to remain and give time to the examination of these and other "Munich" treasures, who will hear the grand music at the Niebelungen festival and take the beautiful trip in its galleries, its gardens, its collections, its admirable charm, in a satisfactory manner.

Munich is said to be a very cheap city to live in and one could well believe it after lunching at two or three of the town restaurants. Carriage hire, too, is very cheap, but nothing is cheap in Munich. The artist, who must live in a high-priced hotel, employ a guide and keep carriages waiting while the places he wishes to see are visited. Moreover, here we found the first deliberate extortion and misrepresentation, practiced upon a hot-headed tourist, who stands first upon Baeckeler's list, but did not scruple to make a considerable overcharge for a very inferior table d'hote dinner.

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THE MILL MONUMENT.

A Marble Shaft Soon to Rise to Honor the Victims of the Great Mill Explosions.

Description of that Terrible Catastrophe, in Which Eighteen Millers Suddenly Perished.

Six Mills Destroyed and Five Others Injured--The Shock Felt for Miles Around.

The Millers' Association--Its Efforts to Complete the Monument--Shaft Described.

At the end of this week the monument to be erected to the memory of the victims of the mill explosions of 1878 will reach the city from Vermont.

Within a few days after its arrival it will be placed in position in Lakewood cemetery and unveiled with appropriate ceremonies. The dedication will be a most interesting and noteworthy occasion, one of the most important in the millers' history. This beautiful monument, not only a graceful tribute to the millers by the memory of their dead friends, but will be a perpetual memorial to the millers' association of Minnesota, the organization of which grew indirectly out of the unfortunate catastrophe of 1878, so prominent in the millers' history. Over seven years have rolled away since the destruction of those mills. How the millers of Minneapolis have grown from a town of little more than 30,000 people to a magnificent metropolis of nearly 130,000. Nearly every country in the world and every state of the Union have contributed to this great and busy human hive, and to test its swarming capacity a review of the terrible accident would not be without interest.

THE MILL DISASTER occurred on May 1, 1878, at 7 o'clock in the evening, and resulted in the loss of eighteen lives, the destruction of six mills and the disabling of five others. The explosion gave place to the night force a terrific explosion took place, shaking the city like an earthquake. It was followed by a second, almost immediately, causing the earth to tremble for miles around, producing a miniature earthquake at St. Paul, ten miles distant. Great showers of debris fell over the milling district, and thousands of dollars worth of glass was shattered in every direction. In an instant the entire city was wrapped in flames, and the scene for the unfortunate workmen became indescribably ghastly. As far as possible, even had they escaped the deadly shower of debris, every man in the Washburn mill, to the number of fourteen, perished. It was afterward ascertained that the explosion was caused by a spark from the machinery, which was caused by the explosion followed could never be ascertained from the occupants of the mill, as only their charred and disfigured remains were found in every instance, at their posts of duty. The flames broke out on the lower mill, and were extinguished by the firemen in fighting the fire, when the explosion came. The disaster included all the neighboring mills, as the flames spread with wonderful rapidity. Five mills beside the Washburn were utterly destroyed and one was damaged. The bodies of the eighteen persons perished, fourteen in the Washburn, one each in the Zenith, Diamond and Humboldt and one man outside of the mills. The mills destroyed were the Washburn, A. Humboldt, Diamond, Pettit, Zenith and Chicago. The engines and boilers were the Washburn B. City, Morrison, Dakota and Palisade.

The loss was estimated at \$1,000,000 in round numbers, but probably exceeded that sum, and was a terrible blow to the city. The bodies of the victims were buried in a mass grave, and a shock not soon forgotten by the laboring classes. But the merchants and manufacturers came to the rescue and nearly ten thousand dollars were quickly raised by subscription for the widows and orphans of the victims. The bodies of the victims were laid to rest in Lakewood cemetery, and the spot is soon to be marked by the above handsome monument.

One by one the mills arose from their ashes, each better and larger than before. The millers' association was organized, and built the places of these two being taken by others. Dust-collecting machinery and the gradual reduction process came in together, so the fire marked not only one of the saddest days in the history of Minneapolis, but also an era in the science of fine flour manufacture.

THE HEAD MILLERS' ASSOCIATION was really an outgrowth of the explosion and the determination to erect a suitable monument over the graves of the victims. It was organized in 1879, and has since that time been a success and has since been repeated annually, but the association had no active life from the settlement of one picnic to the arrangement of another. In 1883 arrangements were completed for the permanent organization of the association, since which time it has not only held monthly meetings, but has been placed on a highly prosperous basis. Matt Walsh was the first president, Fred J. Clark secretary and William Helfrich treasurer. James McDaniel, George T. Smith, William Hanna, Frank Huvot, I. E. Baker, John Davin.

THE MONUMENT was first proposed in 1882. There was a small surplus from the annual excursion that year, and it was suggested that it be set aside as a nucleus for a monument. It was acted upon. Additions were made in 1883 and 1884, and until sufficient funds had been collected to warrant the Head Millers in ordering the shaft. The committee met on Jan. 27, 1885, at the residence of Martin, C. A. Pillsbury and E. B. Barber, who had been requested to serve on the committee. Several plans were examined, but that presented by Sullivan & Farnham was almost unanimously selected. The above cut gives an accurate picture of the handsome monument.

The design is, in general, of the Egyptian style of monumental architecture, and some idea of the work may be gleaned from the following details: The foundation, base of the monument proper, will be about eight hundred cubic feet of solid stone and cement. The first granite base resting upon this masonry is over eight feet square, and will weigh about twenty-four thousand pounds. The next base, which has never been a plinth--is smaller. The plan shows one side of this, beautifully cut in raised

letters, the words, "Labor Wins as the Earth Hath Its Summit in Heaven." Resting upon these two blocks is a heavily molded base, supporting and sloping up gracefully to the large polished die, or inscription block, which is to contain a brief history of the great mill explosion, as well as the names of the victims. On this block rests a large, projecting and heavily-molded cap, on each side of which are to be cut in relief the names of the victims. A broken gear, a millstone, a sheaf of wheat and the monogram M (millers' monument). Next rises a plinth beautifully polished on four sides, with the Greek mold traced through it, making the proportions run smoothly to the top. The shaft is a column which surmounts the whole and towers heavenward thirty-five feet.

The material is the famous Barre granite, from Vermont, of a rich grey color, and with a remarkable freedom from black knots and streaks.

THE SITE AT LAKEWOOD will be a very prominent and commanding one. The lot was originally deeded to the city and afterwards turned over to the Head Millers' association. It occupies a high ground overlooking the cemetery, is visible from over Lake Canada, and the monument will be the highest and most prominent shaft in the cemetery.

The dedication will probably take place in the last week of this month and the millers will make it as impressive as possible. A special arrangement will be made to hold next week to arrange the exercises, which will consist of a historical sketch, poem and dedicatory oration.

HEIRESS HUNTING.

Gentlemen Who are in Quest of Rich Wives.

Wealthy Maidens from Several Points of View.

There are certain persons who, at certain times of life, lay themselves out with great vigor and address for the absorbing pursuit of heiress hunting. At first sight, at least, it is one of the quickest and pleasantest ways of making a great pot of money--by one coin you may sweep into your coffers more money than the work of years could give--but at the same time it is a monetary truth that large gains are not made without heavy losses. The heiress-hunter is the poor heifer. Her chances of happiness are much more remote than those of less wealthy young ladies. In the first place, the poor girl is the only child. There are occasionally families so wealthy that every girl has a fortune, and a good one, although the girls are numerous. But, as a rule, she is the only girl, and often the only child. As an only child she must have been an object of terrible anxiety to her parents. Every little ill and ailment will have been attended by the most careful and costly medical care. Her parents are divided when they are spread over a lot of children, but they are intensified when they are concentrated on one.

A SINGLE CHILD. Then the unfortunate girl is often brought up under a notion that is most debasing to her mind, that she is to be prized, not for herself, her nature and culture, but for the property she is to possess. But, as a rule, she is the only girl, and often the only child. As an only child she must have been an object of terrible anxiety to her parents. Every little ill and ailment will have been attended by the most careful and costly medical care. Her parents are divided when they are spread over a lot of children, but they are intensified when they are concentrated on one.

IN CASH OR COIN for any substance their daughter may possess. As a rule, I take rather an unfavorable view of heiress-hunting. In fact, I generally know she is an heiress and presume upon it is simply detestable. They are apt to be spoilt in childhood. This gives a warp to their disposition, which is frequently disagreeably apparent in voice and disposition. The heiress-hunter is a man who has a pet and a coddled in the items of diet and exercise. They have frequently failed to have a full share of air and light, of bodily and intellectual exercise, and this has acted injuriously on their mental and physical development. In fact, I generally know she is an heiress and presume upon it is simply detestable. They are apt to be spoilt in childhood. This gives a warp to their disposition, which is frequently disagreeably apparent in voice and disposition. The heiress-hunter is a man who has a pet and a coddled in the items of diet and exercise. 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