



CARRARA bears for her coat of arms a wheel, not of fickle fortune, but the substantial one of the old time carts that for centuries have carried her marble down to the sea, whence white sails and modern machinery take it to the world's marts. Being just off the Mediterranean branch of the Italian railway system it is visited by few tourists, though most picturesquely situated, and for ages giving name to the white and colored marble found in the surrounding mountains. Just where the Riviere is blended into the more arid south and summer's heat and winter's cold are tempered by mountain and sea it nestles in an alcove of the Maritime Alps, old Sagra with hoary rifted sides and snowy crest keeping guard to the north. On the west and east rise innumerable foot-hills, whose rounded tops when viewed from above remind one of the bubbles in a huge, boiling caldron.

To the south a fertile valley stretches to the blue and opalescent Mediterranean. This forms part of one of the most productive gardening districts in the world. The southern hill-slopes and level strip bordering the sea produce rivers of oil and wine, to say nothing of the exceptionally fine fruits and vegetables.

The commune of Carrara has a population of something over 30,000 and the city proper of 23,000 yet so compactly is it built that it covers less area than many American towns of 5,000. It lies three miles from the sea and is connected with the main line of railway by a branch at Avenza. The Marina d'Avenza, its port, is the principal deposit of block and sawn marble. Here may be seen more tons of rough marble than in any other place in the world except the quarries above. Including Massa and Sarravezza about 5,000 men are em-

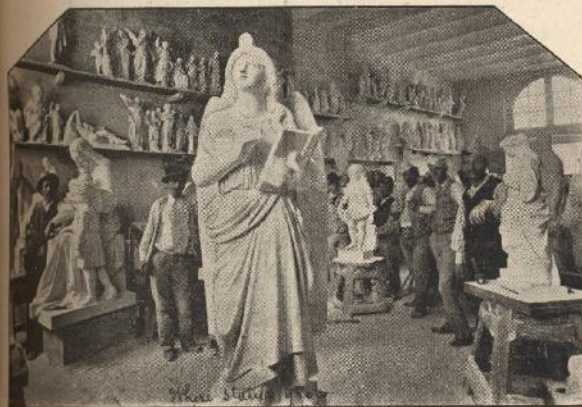
ployed in the quarries alone, at an average pay of sixty to seventy cents per day. This has been given incorrectly much lower. In Carrara and the neighboring towns and villages at least 60,000 people are directly or indirectly dependent on the marble industry for a livelihood. The average wages of marble workers, even including sculptors, will perhaps fall below those of quarrymen, because of the employment of many boys for the less difficult work. With few exceptions the saw mills are run by water power and every available point on the small mountain streams is utilized. Often for several weeks in summer the government turns the water upon the fields causing a damper on the spirits of mill owners in proportion as their mill is dry. The quarries are so situated against the side of the mountains that the marble, after having been blasted, must be brought



VIEW OF CARRARA, MCFARLANDS STUDIO IN FOREGROUND. down by huge cables. Each quarry is worked according to its peculiar formation; blasting not always being necessary. The work is dangerous in the extreme, as a well filled hospital at Carrara testifies. Life insurance agents find it a place to avoid. Formerly all the marble was brought down on carts drawn by oxen, often as many as ten or fifteen pairs being used.

In May 1890 the Marmifera or marble railway comprising in all its branches about ten miles, and extending from the principal quarries to the sea, was completed. This was a most difficult piece of engineering and occupied nearly ten years in its completion. There are fourteen tunnels, the longest of which is 4,000 feet, connecting the valleys of Fantiscritti and Ravaccione and was found to be merchantable marble in its entire length. The grade varies from 22 feet in 1,000 to 60 feet in 1,000, and its highest point is about 1,500 feet above the level of the sea. The largest block that can be carried on one car is 38 tons.

In the year of 1891 the total tonnage carried was only 103,000, but under the successful management of the director, Sig. Giovanni Conti, it will reach 150,000 for 1892 with gross earnings of about 1,000,000 lire.

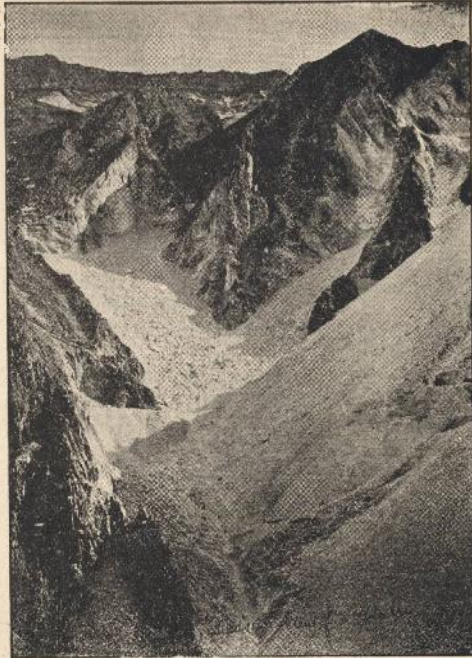


VIEW IN A STUDIO.

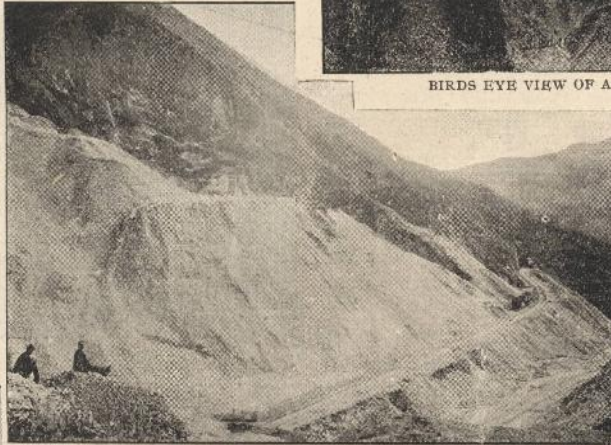
The total cost of the road is said to have been 8,000,000 lire, and is the property of a private company, therefore, quotation of stock is not given to the public.

The exportation of sawn marble reached in 1891 about 70,000 tons, manufactured marble 6,000 tons and block marble brought the total to 160,000. For the fifteen years from 1877 to 1891 inclusive, 2,106,978 tons of all grades were exported, beginning with 111,000 in 1877 and reaching high water mark, 162,000 tons in 1890. The largest percentage taken by any country is that of America. For the present year the exportation to Spain was very heavy in order to land it before a new duty came into force. Ten thousand tons were shipped there within a few weeks.

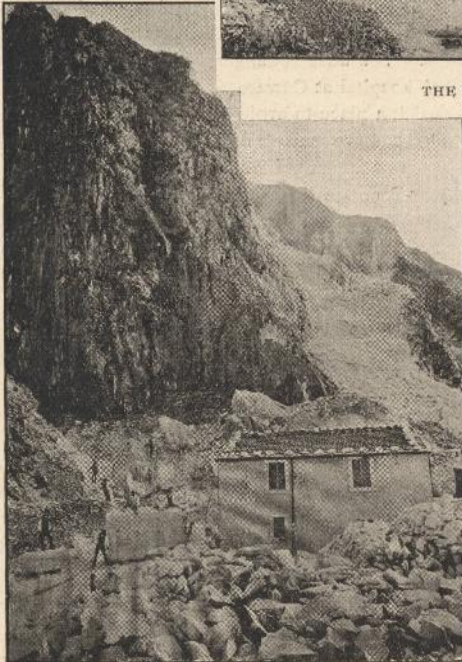
Recently an attempt has been made by a syndicate to purchase all the principal quarries, the object being to control the entire output. Options, said to reach \$10,000,000, have been taken. It is thought at least \$3,000,000 more would be required to work the quarries, while many claim that the entire sum would reach \$18,000,000 or \$20,000,000. Competent men in the trade make this estimate of the scheme. Placing the total output of the quarries which could be obtained at the generous figure of 200,000 tons, one finds the gross receipts of such a company to be about \$3,



BIRDS EYE VIEW OF A QUARRY.



THE QUARRY RAILROAD.



VIEW OF A QUARRY.

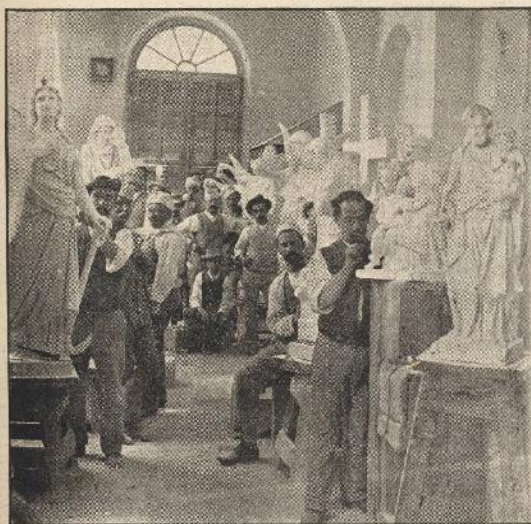
000,000 on \$15,000,000 capital, not counting any reduction in value of quarries worked. Experienced quarry owners say the net earnings could not reach two per cent on such investment. The above figures are given for what they are worth,

but only one conclusion must be reached from them; that the price of marble must be advanced. There seems no place for so large a company to make permanent and profitable investment, with present demand for marble, but at the same time a company embracing several of the larger firms with a much smaller capital can be made to render a respectable dividend, and this probably will be the end of the present movement.

A large per cent of the business of Carrara is at present in the hands of English and American dealers. While not numerous, the members of the Anglo-American colony unite socially, as foreigners in Italy are always foreigners. A new club, "L'Albion," has just been formed with most pleasant apartments in the new Opera building; all its members being foreign merchants and their representatives. The Opera House, which is now nearly completed at a cost of \$140,000 would be an ornament to a much larger city.

The people of Carrara are industrious but none too

frugal; kindhearted and generous, especially where attachments are formed, and without doubt the finest workers in marble in the world. At least two generations must pass before statuary, for example, can be made in any other country as cheaply as in Italy, although prices and wages are constantly advancing owing to the increased demand. The wages of carvers of all kinds have advanced in the last year. They are required to spend from eight to ten years in the Academy of fine arts, which is one of the best in Europe under government control, and the better workmen do not find it necessary to emigrate.



A CORNER IN STATUARY.

The Sidon Sarcophagus.

Even I, a disinterested spectator, when this sarcophagus was first unboxed in my presence, found myself wild with amazement and enthusiasm writes Dr. J. P. Peters in the *Century* for February. With its beautified and perfect lines and real perspective, it came to me as a dazzling revelation of the possibilities of vivid realism in marble. Two of its sides—a longer and a shorter side—represent a battle between Greeks and Persians. At the extreme left of the long side, the beginning of the scene, is Alexander the Great on horseback. The central figure is a young, beardless, handsome Greek almost mounted, and wearing a gilded hat, the only one who enjoys this distinction. At the extreme right of the long side is another mounted Greek, the only one whose face reappears in the hunting scene which occupies the other two sides. Whose was the sarcophagus? Apparently it belonged to one of the three above described.

The figures in the foreground are in very high relief, almost free-standing statues. From this they recede through every degree of relief to painting on a flat surface, and without the use of touch you cannot de-

termine where the relief ends and where the flat surface begins. The figures in the battle scene on the long side are balanced with almost mathematical precision, two horsemen, a Greek and a Persian, on the left, two in the centre and two on the right, while the footmen and the corpses are similarly distributed in absolutely symmetrical fields. But this does not obtrude itself upon the eye, and the formal mathematical plan is so gracefully and naturally handled that it is improbable that any one would observe it unless by accident he should count the figures, as I did. The motion and realism of the whole scene, as well as of each individual figure, are unsurpassed in sculpture. This realism is carried out in mechanical details also, so that not only was everything colored with its real color, the national costumes accurately represented, and the faces made actual portraits, but objects of wood and metal—spears, bits, shields and other details—were, where the relief permitted, made of wood or metal. In one point, however, the realism signally fails—namely, in the lions and leopards represented in the hunting-scene. The men and dogs and horses are true to life, but the lions and leopards are monstrosities, and their size is out of all proportion. Evidently the artist knew them only from pictures.

All The Same To Her.

A stonemason in a northern town a short time ago received a call from a countryman living in the adjoining parish who wanted a tombstone to place on the grave of his mother.

After looking round for some time and making sundry remarks about the state of his deceased mother, he finally pitched upon a stone which the stonemason had prepared for another person.

"I like this one," said he.

"But," said the mason, "I cannot let you have that one, for it belongs to another man and has Mrs. Porter's name cut out. It wouldn't do for your mother."

"Yes, it would," said the countryman; "she couldn't read, and besides," he continued, as he observed the wonderment of the stonemason, "porter was always a favorite of hers anyhow."—*Philadelphia Item*.

The *New York Mercury* suggests to the democrats of that city the propriety of subscribing towards a monument to Thomas Jefferson in Central Park.

As showing how history may be told in sculpture, the design by Percy G. Stone, of London, for the Indiana soldiers' monument is unique for its minuteness. The column was surrounded by an astragal near the base, containing the history of Indiana, beginning with the mound builders, advancing through the Indian period to the white pioneer hunter; then, through the different phases of development from the log cabin to the modern mansion, and including the "stage coach, circuit judge, first steamboat on the Wabash," and heroic epochs. The groups of surrounding statuary were devoted to the more important or striking events and things—public meetings, the recruiting of soldiers, war, peace, statues of soldiers and sailors, and even "the arrival of emigrants in a Conestoga wagon."