VICE PRESIDENT ROOSEVELT.

Will Arrive Here To-day and Leave for Chicago To-morrow.

OYSTER BAY, N. Y., Aug. 27.—Vice President Theodore Roosevelt will leave Oyster Bay on the 8 o'clock train to-morrow morning. This will mark the start of his Western trip, although he will delay for twenty-four hours in New York, to spend the day with his children, at Roosevelt Hospital.

He will take the Pennsylvania Limited from Jersey City at 10:14 on Thursday, and is due in Chicago at 9 A. M. on Friday.

He will leave Chicago at 9:35 the same morning by the Chicago and Alton for Springfield, where he will review the National Guard at Camp Lincoln. He will return to Chicago, reaching that city on Saturday morning, and remain at the Auditorium Annex until Sunday afternoon.

He then leaves Chicago at 6:30 P. M. by the Chicago, Milwaukee and St. Paul for Minneapolis, where he will speak on September 2 and 3. From there he will go to Burlington, Vt., where he will address the veterans on September 5, returning to New York the following day.

To-night the Vice-President had Frederick W. Holls as guest at dinner.

ART NOTES.

"No one who has watched the progress of events of the art world," remarks a London paper in connection with an article on the Royal Academy, "can have failed to notice the way in which picture painting is being ousted by other forms of art, and particularly by decoration. The market for easel pictures steadily grows less and the preference for decorative objects as steadily increases. The Academy has now a great chance of being in the front of this movement and of anticipating gracefully an alteration in the character of its exhibitions which will shortly be forced upon it. Many of the more progressive members of the society are already talking of the possibility of encouraging the artistic craftsman and of giving him a place in the exhibition beside the painter of pictures."

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Three years ago the painter Gustave Moreau bequeathed his house and art contents to the French Government, but left no funds to keep it up as a museum. At the same time he left 100,000 francs to the Academy of Fine Arts to found a prize. The Academy has turned over this money to the Government, so that it may use it to accept the house and keep it open to the public.

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Animal sculpture seems to be rousing a renewal of interest. In America Kemeys and Shrady and Bickford, Roth and Starck are hard at work. Switzerland has in Eggenschwyler a sculptor who can afford a menagerie of his own, including two lions. He has been so successful in making friends of the big cats that he has undertaken to soften the temper of a vicious lion in a traveling wild beast show now in Zurich.

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The French archaeologist Gauckler has discovered the sites of a theatre and odeum at Carthage which belonged to the late Roman Empire. Besides many fragments of inscribed panels he discovered a mass of marble statues thrown together in an old cistern, which represented no less than seventeen gods and deified Emperors. The cistern was directly beneath the stage of the theatre.

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The twelfth century cathedral at Leon, in Northern Spain, has been restored at last to something like its condition as it was in the sixteenth century. Later interpolations have been removed and the stained glass replaced. The renovation of this splendid specimen of Spanish Gothic has been going on for nearly half a century.

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Some of the finds made by Prof. C. F. Lehmann, at one time instructor in cuneiform at Johns Hopkins, and Prof. Waldemar Belck, in the country of the Northern Chaldeans, have reached Berlin. Among them are jars of pottery taller than the average man, which are decorated with figures of lions, tigers, and domestic animals in relief, perched on the lip of the jar. The contents of the vases are given in hieroglyphs and cuneiform signs just below the mouth. Another is the pillar of King Rusas I. describing how he rebuilt the city Rusachina, where Van now stands. Many iron and bronze tools and weapons were found, gold ornaments, enamel vessels, pottery lamps, and cups, together with tablets of baked clay with cuneiform writing. One inscription mentions King Menuas, who lived 800 B. C. A large collection of terra cottas from ancient Assais is one of the most curious discoveries. The rise of the Chaldean Kingdom in the district of Lake Van under Ismenes Sardur III., and Rusas I., excited the ill-will of the Assyrians under Tiglathpileser III., who in 735 B. C. besieged the two last-named Kings and destroyed the city, but not the Acropolis. Rusas then built a great dam in the mountains and led water to a new city he built near the old citadel. This dam is still secure and forms a great lake. Besides the many inscriptions these explorers have found a typical sort of public works that seem to belong to the Chaldeans in the shape of great flights of steps hewn in rock or carefully built of stone, connected with cisterns or artificial lakes. They suggest that the Chalybes known to the Greeks and famous as workers in iron were no other than the Chaldeans of the countries now occupied by Armenians and Kurds.

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Visitors to Bologna carry away with them a distinct remembrance of the leaning towers there to be seen, not leaning towers delicate in detail like the far more famous one at Pisa, which is cylindrical and decorated with colonnades, but square piles of brick. What they lack in beauty they make up in antiquity, for Dante speaks of them in the "Inferno." They are named after their builders, Garisenda and Asinelli. The latter was erected in 1109 and the former in 1110. Lately cracks have appeared in the Garisenda and the authorities have pasted them up with plaster. This tower leans more than eight feet from the perpendicular, while Asinelli leans about five feet. Garisenda is 148 feet high and Asinelli 272. It is believed that these towers were purposely built in this curious fashion, although arguments have been advanced to prove that they gradually took their position owing to defective foundations. This has been asserted also of the Leaning Tower of Pisa, which has an overhang of more than eleven feet; it was built sixty years later than the Bologna towers.

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Munkacsy's "Ecce Homo" is again on exhibition in London. It is twenty-four feet long and fourteen high, and closed the series of Biblical paintings which include "Christ Before Pilate" and "Christ on Calvary." After exhibition in England it may be brought to America by the syndicate which owns his works.

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The German painter, Hans Thoma, who is now professor at the art schools of Karlsruhe, but is better known as a Munich artist, has been talking about State encouragement of art in the columns of Gesellschaft. *He holds that assistance by the* State and art societies can help an artist very little. His development comes from inside, from his own mind, and there are times in his career when aid from without may do him harm. He recalls the time when the public that criticises attacked his pictures in the most violent fashion because he chose to paint in his own way. Art unions founded to buy pictures treated him worst of all. He comes to the conclusion that masters cannot select pictures; the only proper being is the individual buyer, who has a strong personality of his own, and is not afraid of a strong personality in the artist. In other words, Hans Thoma does not believe in art academies or art unions, but in the art collector, who has the courage of his own opinions. This is good American doctrine, but surprises one in a land where reverence for title and the established authorities is the rule.

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Articles on "Christian Art" by specialists in various branches will begin with the October number of The Catholic World magazine. John La Farge will write on ecclesiastical wall painting, Frederick S. Lamb on stained glass and church ornamentation, Charles A. Lopez on sculpture in connection with the Church, and others on music, architecture, and the present condition of the fine arts, so far as churches are concerned.

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