

Mitchell, Lucy M.

Gelman Correspondence

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Mrs. Weishhold drowned herself last night in a cistern at Newark while suffering from temporary insanity. She was only 24 years of age, and lived in comfortable circumstances with her husband at 52 Hayes-street. After retiring on Saturday night she arose, went into the yard, and when her husband went in search of her he found her lifeless body in the cistern.

PLASTER IN SCULPTURE

ITS VALUE AS A MEDIUM FOR COPYING THE OLD MASTERS.

RICH COLLECTIONS OF CASTS IN EUROPEAN MUSEUMS—NEW-YORK'S DEFICIENCY IN THIS RESPECT.

BERLIN, April 7.—The widespread interest now taken in art matters in general, but especially the attention which is being devoted to the collecting of reproductions of great masterpieces of sculpture, emboldens me to beg space in your columns for a few facts concerning plaster casts and their use as a medium of artistic expression. Even in the glorious days of classic art this usage was not unknown. In an old Greek workshop in Sikyon, in the age of Alexander the Great, casts were taken from the living face, according to story, with a view to exact portraiture; and artistic remains in plaster discovered of late years on Greek soil show that plaster casts at that time embraced a still wider range and were employed for ideal subjects. Several centuries later, could we have looked into the libraries of Roman philosophers who were too poor to indulge in marble or bronze, we should have found them decorating their book shelves with busts in plaster of their great forerunners—Plato, Demokritos, Zeno, and others. During the following age, the one between these philosophers and the revival of art in the fifteenth century, there is great obscurity as to the use of casts in plastic art. If, however, we could have visited about the middle of the fifteenth century the workshop of the quaint Florentine master, Andrea Verrochio, we should have found him studying nature through this medium. By 1531, less than a century later, plaster casts of celebrated Roman statues were transported from Italy to far-off France to decorate the capital of Francis I. In the days of Louis XIV, the agents of that monarch—artists and skilled workmen—collected in Rome similar reproductions of the finest statuary there, and how ambitious their task appears from the fact that they brought back the huge bulk of Trajan's column cast in metal! But the munificence of two citizens of the Venetian Republic appeals still more strongly to us Americans. We do not know the name of the patrician who, in 1670, opened to students the ground floor of his palace, supplied with casts, but it was Filippo Farsetti who, in the eighteenth century, carried out this plan on a more generous scale. This noble Venetian, in the course of his extensive travels, collected casts of the then known sculptural works of antiquity, and placing them in his sumptuous palace, threw it open to the use of the public. His hope that it would elevate the taste of his townsmen could not have been disappointed, for in the dry old archives it is pleasant to find that the palace was much visited, and that there many artists studied. Out of these generous acts there sprang in time the present *Accademia delle Belle Arti*, thus making all lovers of art of a later day as well, debtors to these public-minded old Venetians. How widespread was the appreciation for reproductions of antiquity in casts during the last century appears also from the intense activity of Raphael Mengs. This artist sent to Charles III. of Spain for the Escorial 120 great boxes, containing casts of many statues in Rome, and for his own private use made a still larger collection, numbering 830 pieces. After his death these passed into the hands of Frederick Augustus, Elector of Saxony, who removed them to Dresden, where they formed the nucleus of the present stately collection and inspired such great men as Lessing and Goethe. Seats of learning, too, had long felt the great importance of ancient monuments, especially in connection with the study of the literature of the past. Wolf, the father of modern philology, in the days before railroads had made transportation easy, borrowed for his lectures at Halle all the monuments he could obtain from Berlin. But such an awkward system of illustration could not long suffice to meet the wants of an advancing science, and in 1827, under the guidance of the great Welcker, Bonn took the lead, in making for its university a collection of casts taken from the best subjects then known. The shining example of Bonn has been followed slowly but surely by the majority of its sister universities in Germany. As concerns equipment and abundance of space, perhaps none have been more generously fitted out than the youngest among them, the new university at Strasburg.

Above all collections of casts, however, towers pre-eminent the one in Berlin, formally opened to the public in 1856. Here classical antiquity alone was first represented, but the art of the Middle Ages and of the Renaissance have since been added. This collection, started in the early part of this century, under the generous patronage of the Kings of Prussia, and watched over in its growth by such men as Wilhelm von Humboldt, Tieck, Gerhard, Bütticher, and Conze, has now grown to colossal proportions. It now offers a well-nigh complete survey of all the important sculptural monuments preserved to us from classical antiquity, and the vacancies in other departments are continually being filled. Casts from such gigantic groups as the Farnese Bull and Monte Cavallo Horse Tamers, from marbles discovered in Greece, Asia Minor, or Italy, or found in the numerous museums of Europe, and even from tiny bronzes, all are here. New arrivals continually swell the mighty assemblage, and bring delightful surprises to the eye of the student. Especially in monuments from Greece, the islands, and Asia Minor is the collection now beautifully rich; no discovery of any importance, whether from the infancy of art, its full prime, or even its decrepit decline, being overlooked.

To collect so much art material, not only time and money but much profound knowledge have been requisite. Many able minds have been concerned in the work, and trained scholars have been sent out to superintend these selections, which now, in stately numbers, supplement the originals in the galleries. Thus, in early days, such men as Bunsen, the author of that great work "Beschreibung der Stadt Rom," were active in this direction. In later times Schaubert in Greece, Aumann in Asia Minor, Brunn and Helbig in Italy, Hübnér in Spain, and Hittorf in Paris, have carried on the work for classical antiquity, and many others equally able have represented the art of the Middle Ages and of the Renaissance. The satisfactory arrangement of this vast collection, representing every age of art as well as many mythological subjects, is a work of supreme importance and of the greatest difficulty. A grouping according to mythological families was at first attempted, but was found to be lacking in a firm scientific basis as well as in elasticity. Accordingly, historical grouping, originating with Welcker at Bonn and followed by all the Continental collectors, is now also employed by the Berlin Museum. But, of necessity, the overcrowded halls do not allow this plan to be strictly carried out, and as the motley assemblage now stands, on entering we find many Roman and Greek portrait figures and busts, followed by Roman triumphal and tomb monuments. Close upon these comes the stately hall where Dionysus languishes among his merry followers, and where Aphrodite exercises her charms; Nike and her family are together with the Samothrake Nike, Praxiteles's Hermes, and many other sturdy athletes; the stern Athena shares her circular hall with Herakles, and with the different groups of Menelaos bearing the dead Patroclus in the Greek *Saal*, temple sculptures from Athens and Egina keep company with humbler tomb and votive monuments from Greece and far-off Lykia, while in the gallery of the north court are many specimens of very early art, together with the most recent and varied acquisitions from Asia Minor. Fully to satisfy scientific demands the collection soon required a reliable and full catalogue. This was completed by the lamented Friederichs in 1868, under the title "Building Stones for the

History of Art," and the widespread use made by scholars of this modest but gracefully erudite volume, has long since proved its right to such a name. The collection has, however, so justly outgrown the limits of Friederichs's work that his guide has recently been much enlarged, and offers when used in connection with the monuments an unrivaled means of education and entertainment.

Great importance is well attached to the faultlessness of the execution of all these casts. The raised lines, which always show the union of the different pieces of a mold, are never removed for fear of injury to the surface, but are kept as fine as possible, so that, in most cases, only close inspection will reveal the gossamer-like threads. As many valuable objects in different parts of the world were not to be had in casts, the Berlin Museum early took the most prudent course, but costly step of having molds of all these formed and sent to Berlin. The casts made from these were primarily intended for the museum, but many have been generously presented to poorer institutions and others sold. In consequence of the great development of the institution the single room which originally formed the workshop has now grown to an extensive factory and storehouse, called the *Formerel*, and occupying a large quarter in old Berlin. Plaster of Paris, the material used, is, as is well known, easily disfigured, harboring with greedy hospitality every particle of dust. The feather duster, in constant requisition in most museums, causes the cast soon to become so spotted and mottled that it is impossible to restore its pristine purity without destroying the fine outlines and characteristic surfaces which go to make up the very soul of the work of art. In view of such inherent weaknesses in the material, the Berlin Museum authorities have sought for some method of protecting their collection against its insidious enemies. To this end it was not unusual many years ago to paint the whole surface of each fresh cast with a coating of light oil color. This could be washed with soap and water, but, alas, it hid every fine tracery of veins and inimitable delicacies of surface treatment, so often the great charm in ancient monuments. Finally, however, chemistry was called in to their aid, and following up studies made by Reissig, Leuchs, and Filsinger, Herr von Dechend has at last succeeded in producing a liquid which, on being applied with a machine of his own invention, makes the frail cast durable and capable of being constantly cleaned without the slightest detriment to its artistic worth. With this remarkable discovery the last great step has been taken toward rendering casts a most desirable acquisition. The machine used is small and easily wheeled from place to place in the museum, where it may be seen every Monday doing its weekly cleaning. On other days it is employed for the more serious work of preparing the new casts for their place in the collection. This is done by saturating with a chemical solution, applied in the form of spray. This process, while hardening the plaster so that it becomes resonant like bell metal, and impervious to dust and moisture, does not change the bulk of the statue in the least, and hence leaves unaltered every delicate form and outline. For supplying the immense demands of so large a collection it is of course impossible to use in every case the most expensive kinds of plaster, and it is a fact that the grain of many monuments in Berlin plaster is not as fine as that of others made from the plaster coming from Paris, without doubt the finest material in trade, while that coming from Munich ranks next. In the Berlin Museum are also casts from many other parts of the world, another reason for the great variety in the plaster represented. Von Dechend's experience has been that the finer the quality of the plaster the more perfect the effect produced by his new process, and hence slight variations in color and smoothness noticeable among the monuments of the Berlin Museum. After the cast is thus prepared for its public life it requires for two decades at least only an occasional dusting to keep it in pleasing condition, and the application of von Dechend's treatment with chemicals will at once bring back its former purity. In dusting the new machine is again brought into requisition, attacking each object with a powerful current of compressed air. It is interesting to watch the best secreted particles of dust start guiltily from their hiding places, while this searching stream finds them out. But more remarkable still is the effect upon a painted and sorely soiled cast when there is applied to it by the same machine von Dechend's "mineral soap." Now the dirt rolls off in such masses that one fears for the delicate figures underneath. But after the final cleansing stream has passed over the surface we are convinced of the groundlessness of our apprehensions, and possibilities for the use of plaster not only in enriching public collections but also in beautifying house decoration dawn upon us as never before. The fact that this one machine in Berlin is obliged to do triple duty, being used in the *Formerel*, the Royal Museum, and the *Gewerbe Museum*, is a further proof of its efficiency.

No adequate estimate of what the Berlin collection of casts has done for the public can be derived from such dry facts as that the objects represented now mount high above 2,000, for vacant numbers alone give no idea of the riches of form and opportunities for noble enjoyment and deep study here ever present. Now the once roomy halls and capacious apartments have become so full that the sense of a crowd unduly packed too often detracts much from the full enjoyment to be derived from this magnificent collection. But this temporary evil is soon to be remedied, it being decided to give up a large and valuable island in the heart of Berlin to her art treasures. Thus, with the paintings and original sculptures now owned by the city, this unrivaled collection of casts will also be better able to irradiate its fullness of enjoyment. Statistics are not at hand to tell of the thousands who yearly seek pleasure and profit among these reproductions of antiquity, but a glance at the happy faces and devout mien of high and low who crowd these halls assures us that the influences emanating thence are not trivial or ephemeral. Every day in the year (excepting the inevitable house-cleaning Mondays) these hospitable courts are open free of cost to all, and on week days it is common to hear, not the hum of voices, but the rush of many feet, and to see large schools of boys moving about, now pausing before the image of some great historical hero, now before some other work of art, and all listening with delighted attention to the explanatory words of teacher or friend. Older students, too, are always to be seen, all absorbed in study, with note book in hand, or flocking about some Professor of world-wide fame to learn here, practically, the methods and workings of the modern science of archaeology. Here ladies, with attendant footmen, often saunter about or talk earnestly in knots before some monument, and the words caught as we pass indicate an appreciative sense of what is seen. But not least do we rejoice in what the museum daily does for the humbler crowd. Mechanic and artisan, with silent almost awestruck family, plain bonneted servant girls, and more dashing shop girls, as well as robust apprentices, are all here, with a demand which is almost solemn, and faces on which is written true enjoyment. The veteran Ernst Curtius, who for nearly 20 years has been connected with the museum and gone in and out daily, assures me that the harmony and peace which first filled his being on passing through the collection come afresh over him every time he enters, and may we not believe that what always fills a great spirit with such devout emotion must also roll in myriad waves of less intensity over the souls of these masses?

This collection of casts is, as has been indicated, a great mine for earnest workers in deep shafts of science. Comparison, that firm ladder by which the human mind mounts ever higher and higher in its search after truth, here has very few rungs lacking. Not many are able, with a view to drawing sound conclusions, to carry in mind exact pictures of objects widely scattered in the museum, here, however, the juxtaposition of their casts, makes lasting fleeting impressions, and from one monument, standing beside its compeer, light is thrown upon the infinite shades of noble endowment in individuals and races, as well as upon the effects of locality and age upon man's creative powers. Thus the golden chain of progressing human thought appears, linking together inseparably the higher and the lower creations, making them all precious in our eyes. To illustrate, if we chance, in the Berlin

Museum, to pause before the casts of two heads, now placed side by side, although their originals are widely separated, the one being in Athens and the other in Germany, the great differences between the art of Greece and of Rome will at once be made clear to us, and the dependence of one upon the other will become delightfully evident. This intimate familiarity with many masterpieces of antiquity made possible by a generous collection of casts cannot be too highly prized. Heinrich Brunn, one of the greatest German archaeologists of the day, assured me that often in wandering through his museum the statues long said nothing to him, but after repeated visits suddenly "the scales seemed to drop from his eyes," and a revelation of some hidden truth concerning the workings of artistic genius came to him. To the modern artist intent upon finding the idea of the ancient master from the fragments the cast is invaluable. "To touch the masterpieces," said Canova, who was invited to restore the Parthenon marbles, "would be sacrilege," but in the casts experiments may be made without end. Thus, without having tampered with the original, the beautiful and accurate restoration in Berlin of the Nike of Olympia, by Grüttnor, reveals to us its grand sweep and harmonious conception. And so, who would not dread to see the massive pieces of the Nike of Samothrake, in Paris, attached to the marble, without careful previous experimenting with plaster. In Berlin casts of these broken fragments have been placed together so as to form a very grand whole, whereas in Paris the original pieces must still lie at the base of the marble statue until experimenting has been completed and the points of juncture have been made certain. The possession of casts may thus open up a field of productive activity to those even who are remote from the originals. We will not tamper with ourselves by dwelling upon the advantages of possessing such great originals, nor upon the impossibility of transfiguring the cold opaqueness of plaster into the translucent tenderness of marble or the bewitching brilliancy of bronze. But let us remember how great our debt to this humble material. The now widely extended familiarity with that priceless gift, the Hermes by Praxiteles, we owe solely to plaster casts, for the melior original still lies, well-nigh unseen, in a secluded corner of Greece. Let us not forget, also, the impression made by these humbler mediums of artistic thought upon so privileged a mind even as that of George Eliot. In her recently published life is the following remarkable passage, written to a friend from Berlin: "We went again and again to the new Museum to look at the casts of the Parthenon sculptures, and registered a vow that we would go to feast on the sight of the originals the first day we could spare in London. I had never cast more than a fleeting look on them before, but now I can in some degree understand the effect they produced on their first discovery." This "vow" was not an empty figure of speech, for on returning from the Continental trip we find from her diary that she "fixed on lodgings" on April 28, and only two days later, on April 25, "went to the British Museum," doubtless to see the Parthenon sculptures there preserved. Casts can, moreover, never be guilty of the distressing untruths often told by copies, whether in reduced or natural size, for between us and the great original there must always intrude in the copy the person of the copyist, while casts are absolutely immediate. The mold from which the cast is formed being taken directly on the original itself, every beauty or defect must be reflected exactly in this purely mechanical reproduction. Photography, also, and the various processes of modern art cannot be as satisfactory in representing large sculptures as are casts, since by a stern necessity of optics the photograph enlarges inordinately all projecting parts, and thus makes shocking and misleading disproportions never dreamed of in the original work. What a boon, then, to mankind the possession of such truthful reflections of the choicest treasures of the past, making possible to all, however remote, a delightful intimacy with the grand outline and touching impersonality of pre-eminently mark Greek art. Plaster casts are, moreover, most inexpensive and consequently within the reach of an eager public. It is astonishing, in looking over the catalogue of the Berlin *Formerel*, to find how small the outlay required to purchase very gems of art, and the same is true of those to be obtained in Italy, Vienna, or London.

To the original cost, I am informed by Herr Geheimrath von Deltitz, Secretary and Treasurer of the Royal Museums, should be added 35 per cent. for packing and 15 per cent. for transportation. How skillfully, moreover, the packing may now be done appears from the fact that in 3,500 large cases recently sent off by Herr von Deltitz there were only five objects injured in the transport. The casts thus exported are, if desired, prepared with von Dechend's preserving process, at an additional expense of 10 per cent. on monuments costing originally 100 marks, but only 5 per cent. on everything above that. The estimates made by von Dechend for providing a museum with his process and thus avoiding this additional per cent. are in detail as follows: The machine, which is used both for applying the preserving chemicals and for cleaning, costs at the outset 4,000 marks; chemicals sufficient for preserving a medium-sized figure, 6 marks, the amount needed being in proportion to the size of the work, so that for a collection of about 600 pieces Dr. von Dechend estimates that the total for chemicals would amount to another 4,000 marks. This expenditure of 8,000 marks for a new museum would provide a rich outfit, enabling it to make every new cast coming in, no matter from what part of the world, always safe from the inroads of dirt and moisture. The running expenses of the machine are slight. Two ordinary workmen, or even boys, can manipulate it, as for this purpose no unusual skill is required. Thus, a short time since, when von Dechend was summoned to Cassel to administer his preparation to the whole collection there, two common porters (*diensdmänner*) were called in from the street, and their work was perfectly satisfactory. For the weekly dusting in Berlin more labor is required, two of the regular attendants and four extra workmen being employed every Monday. The expense of this dusting of the immense collection, so large that it can only be gone through with once in six weeks, is thus but 500 marks a year.

The wide prevalence of museums of casts in Germany has already been alluded to. Paris also has extensive collections—one in the Ecole des Beaux Arts, and the other in the Palace of the Trocadéro, and London, richer in great originals than any other northern city, has her carefully selected collection in the South Kensington Museum. In America, Washington, Boston, Amherst, Northampton, and other college towns have their collections; Chicago is about to start one, but New-York, the home of wealth and poverty, still offers no such privileges to its hungry masses and eager students. How earnestly it is to be hoped that the same wisdom which has elsewhere found it necessary to establish art collections in close proximity to scientific centres for purposes of higher education will influence those to whom the interests of the New York public are dear. Our people, so large and imperatively require ameliorating surroundings such as are furnished by an ennobling familiarity with the best bequeathed to them by the great past. From the stifling walls of their daily prose life are there not needed wide outlooks upon the smiling fields and sunny slopes of a refreshing art? And with the marvelous reproductive processes of the present at hand how easy to bring to them such privileges! New fields of thought and deep sources of enjoyment would thus be opened up to them, and powers without doubt now idly slumbering would be awakened to happy activity. A gift of \$100,000 from a hundred public-spirited men would furnish a beautiful collection of the best produced by classical antiquity. The collection of casts in South Kensington, exclusive of traveling expenses incurred in getting it together, cost only \$250,000, and with double that sum how great the possibilities! Besides, the present is the time to make a truly ideal collection. There are objects in the older museums which might now easily be dispensed with, for as the horizon of our knowledge of antiquity has greatly widened by reason of remarkable discoveries, what was conspicuous and all attractive 40 or 50 years ago, has now come to be of minor importance. We are no longer, like Raphael Mengs and Welcker, confined to the hackneyed reproductions

of a late and imitative art, too often disfigured by the restorer's hand. To us there are now opening up in delicious profusion the actual creations of the Greek chisel, from its earliest dawn to its latest day, and all these still untouched by shallow "botchers," whose unwitting meddling has been so destructive to the priceless art character of ancient objects and so baffling to science. Thus exquisite tombstones just discovered on Greek soil now vie with imposing temple sculptures in demanding our attention. Altar, public square, and open-air shrines throughout the ancient Greek world all through the medium of the faithful cast offer their treasures to our delighted grasp. Would not a wisely chosen selection of these monuments, set up against a rich background of color with the high light so necessary to bring out all their luxury and chastity of line, afford our public perennial sources of instruction and ever-enobling enjoyment? Let these casts, moreover, be so mounted that they can be moved about for purposes of comparison and contrast; let them be sufficiently isolated, so that each object will shine in its own peculiar glory, and we should have a collection of which any city might be proud. From such a beginning, embracing the best in classic art, how easy then would be the steps toward procuring a library and historical series of electrotypes coins, always two of the prime essentials in a working museum! To all these in time there might be made valuable accessions from the art of the remote Orient, the Middle Ages, and the Renaissance. LUCY M. MITCHELL.

AN APRIL DAY AT CONEY ISLAND.

A FEW VISITORS LOOKING AT WINTER RAVAGES AND MANY IMPROVEMENTS.

Coney Island on an April day is hardly as pleasant as Coney Island on a warm July or August Sunday, yet several hundred persons visited the island yesterday for pleasure, and enjoyed themselves after a fashion. It was the first Sunday that hourly trips were made by the boats from South Ferry to Bay Ridge, and most of the visitors went by that route. Little attention was paid to the advertised time tables, boats and trains running in a haphazard way with no regard to making connections. Starting from the west end of the island, the visitor who last saw the place in the dog days of 1884 found no change to attract attention until he reached Brighton Beach, where there were many evidences of the fury with which some of the winter storms had dashed along the beach. A portion of the east end of the Concourse had disappeared, and another portion was thickly covered with sand and broken clam shells washed up by the waves. In front of the Hotel Brighton everything was in confusion, as workmen are still busy repairing the winter damages and making extensive improvements. The storm which destroyed most of the bulkhead at Brighton is regarded by the hotel people as a blessing. After the bulkhead was built the action of the waves scooped out the sand until there were several feet of water, where before had been a pleasant beach. The spiles left by the storm have been pulled up, and now another beach is steadily being formed. The music stand at Hotel Brighton, where the Seventh Regiment Band played, has been moved much farther from the hotel and placed on spiles, with the waves rolling under it. A promenade is to be constructed on high spiles beyond the music stand, and the approaches to the beach will be terraced and gilded. The bathing pavilion has been moved back 150 feet and the old bulkheads taken down, so that another beach may be formed there. The hotel itself, which has been open during the winter, is being freshened up and put in order for the coming season. A change which will be appreciated by the guests is the removal of the bar from the centre of the building to the extreme west end, where the billiard room is also located. Where the drug store stood last year flowers will bloom this Summer, the building having been moved further from the beach. Manhattan Beach was deserted yesterday, and the hotel was in the hands of two watchmen and a cat. Visitors will find a radical change in the arrangement of the seats in front of the music stand. A large circle has been fenced in, and this circle of seats is being arranged on inclined platforms. This will enable persons to engage seats in advance of the concerts. New cars will be run on the Marine Railway, only a small portion of which is now over the water. The bathing pavilions at Manhattan are being partly rebuilt.

The visitors to Coney Island yesterday found little to amuse them. A few lunch counters and beer saloons were open, one weighing scale was in operation, and two rival sausage friers were open for customers. One saloon keeper had ventured to engage a small band, and there was the only music on the island, but he had more than his share of thirsty visitors. There were a good many women among those who went to the beach, and some of them were foolish enough to let babies in arms to be bathed by the cold winds which came in from the sea. The last trains left early in the evening, and the few persons who remained after sunset were glad to get away from an ocean breeze which was much too chilly for comfort.

DENUNCIATIONS OF BUDDENSIEK.

RESOLUTIONS PROTESTING AGAINST HIS METHODS PASSED BY WORKINGMEN.

At yesterday's meeting of the Central Labor Union the German bricklayers submitted a resolution, that was unanimously adopted, denouncing Buddensiek, the contractor, who has been indicted for criminal negligence in building, thereby causing the death of a workman and endangering the lives of other persons. The resolution stated that, whereas the outrage upon public confidence and honest workmanship by the infamy known as the Buddensiek building system had attracted public attention to the gross neglect and inefficiency of the Building Department, and whereas the same had amounted to a criminal conspiracy against the health and safety of innocent citizens, as well as against organized labor in its efforts to secure honest and skilled workmanship, the unions called upon all good citizens to denounce this foul system of fraud in building, and the whole system of appointing shoemakers and tailors as inspectors and officials in public departments in which their special skill is not needed. These resolutions further demanded that Buddensiek and his sub-contractors should be prohibited from building houses in the future.

The delegates from the pianomakers asked that a mass meeting be called to denounce such fraud in building and to demand the appointment of honest and competent inspectors. The west side carpet employes said that their union had resolved that its members should quit work on Saturday afternoon after the 1st of June, and that their employers had been duly informed of this resolution. The meeting then passed a resolution approving the bill for the organization of a State printing office. The cigarmakers said that Mr. Schulze, the cigar manufacturer of South-street, who had quarreled with his men, had asked for 20 union workmen. The framers reported that their strike system generally succeeded. The painters said that they were going to boycott 10 employers who would not accede to the demands of the union, and that they would also boycott all the patrons of these employers, and among these was a Roman Catholic church and several Catholic asylums. The wood carvers reported that Mr. Sieburg, of Chrystie-street, had promised to grant them an increase of wages.

TOO STRONG AN ANODYNE.

At dusk on Saturday an old gentleman, comfortably dressed and wearing a high silk hat, was found by a policeman sitting on a rock in a vacant lot in One Hundred and Sixty-second-street, near Tenth-avenue. He was irrational and apparently unable to take care of himself, and was taken to the Carmanville station house. Sergt. Woodward was unable for some time to get him to tell anything about himself. When asked his name he replied "Oh! Gen. George B. Williams will do as well as any other." He was allowed to sit in the back room of the station house, and now and then he gave his personal information, from which it was gleaned that he belonged in Luzerne county, in Pennsylvania, and was a coal merchant. He explained his condition by relating that he had had several teeth pulled "down town," and that after the operation he was in a peculiar state of mind, and that he had an anodyne. He believed that there was too much morphine in what was given him, but it allayed the pain and made him stupid. Toward morning he talked vaguely about his acquaintance with ex-Senator Hamer and other prominent men, and said that he called at Gen. Grant's house the day his physicians gave him up. He said he was 74 years old and well favored by fortune, and he was so far from being financially embarrassed that he exhibited a roll of bills which appeared to be a comfortable sum. Sergt. Woodward sent out a general alarm in regard to him, but as no one had been reported missing who answered his description he was sent to the Harlem Police Court yesterday morning, and Justice White discharged him. At the court he gave the same story, adding that he was stopping with the Havermeyers in Williamsburg.

STABBED BY A PLAYMATE.

James Owen, 12 years old, living at No. 336 East Fortieth-street, was stabbed and severely hurt Saturday afternoon by Eugene Kiernan, a playmate, who lives at No. 764 Second-avenue. Eugene says that they were playing "Buffalo Bill," and that the wound, which is a deep cut in Owen's left side, inflicted with a pen-knife was accidental. Young Owen admitted as much, it is said, immediately after the attack. Mrs. Owen thought differently, however, and Eugene was arrested. In the Yorkville Police Court yesterday he was held to await the result of an affair, as the physician attending Owen thinks there is a possibility of a fatal termination.