

order, which innovation they called the Composite. The Romans also surpassed the Greeks with the beauty of their arches, although the arrangement of the stones and the strength of the carved and square arches are nearly the same.

The Maison Carree (Square House) may be placed among the number of monuments of antiquity, the best preserved and richest in the details of sculpture. It is of that pure art that the Romans, in the time of Hadrian, had imitated from Grecian architecture. Recently it has been discovered that it was only the centre of a vast building probably of the same style of architecture. It has thirty fluted columns, surmounted by Corinthian capitals. Twenty of the columns are a demi engagées in the walls of the temple, the other ten surround the peristyle. These supports an entablature richly ornamented. The cornice within the peristyle is sculptured in high relief, and the design of the frieze being a belt of foliage and acanthus leaves is so beautiful that it has often been copied as a model.

From the inscription on the front the erection of the temple has been attributed to Calus and Lucius Cesar, sons of Augustus. M. Pelet, the recent French historian, translates this inscription as Marcus Aurelius and Lucius Verus, adopted sons of Antonius. The people of Nimes believe it to have been built by Hadrian when crossing Gaul to go to Rome, in the year 122, as a basilique (opus mirabile) to the honor of his benefactress Plotine.

It is supposed to have received its light only from the large square door under the peristyle. Four protruding stones at the corners evidently received the posts of large folding doors. It bears a striking resemblance to the temple of Antonius and Faustinius at Rome, having the same number of columns in the front and no windows. I do not know whether the latter has windows on the sides or not.

The Maison Carree is supposed to have been first the sanctuary of a forum, afterward a Christian church. In the eleventh century it was the Hotel de Ville, still later a sanctuary. It then became a stable, afterward the tribunal of the Reign of Terror; then a corn warehouse, and now a museum. There is but one painting of note in the museum, which is the masterpiece of Paul Delaroche.

A ruin near the baths of Augustus the Nimes people call the Temple of Diana. Other authorities say this is a mistake, and that it must have been a Nymphæum in connection with the baths. It is of rectangular form, and had a semi cylindrical roof supported by Composite columns. In front of what is now the facade there was formerly a portal of six columns, and an inscription found in 1748, giving the year of Rome 749 (or 24 B. C.) In the centre it has an arched doorway which was closed by an ornamental lattice. In the interior are twelve niches, which contained probably the statues since excavated of the God of the Spring, Nemansus—fictitious founder of Nimes—of Vesta, Diana, Venus, and others. Another inscription refers to repairs made by Augustus and to Agrippa, his son-in-law.

Three miles outside of Rome, by the St. Sebastian Gate, to the left of the Appian Way, and near the Temple of Bacchus, there is a Nymphæum which resembles very much the Temple of Diana at Nimes. One of the columns preserved inside the Temple bears evidence of the time of Hadrian, who was the architect of a large number of the monuments of his day, and whose taste it was to cover the columns of the Composite order with rich ornamentation. Hadrian

stay in Athens, and the impulsion that he gave there to the completion of several fine edifices, created a number of artists who spread over the whole Roman Empire and built monuments of his genius. By the last inscription discovered, this temple was embellished and completed by Hadrian between the years 125 and 130, the profuse ornamentation corresponding with that of his immense villa near Tivoli.

In the tenth century this temple became a church connected with the Abbey of St. Savione. In 1562 the abbey was abandoned on account of trouble following the religious wars, and the temple was then occupied as a fort by the men of Marshal Bellegarde, who besieged the town.

The Baths of Augustus, just below the immense spring of Fountain of Nymphs, are so called on account of the inscription found upon a stone in the basin where they were discovered, in the time of Louis XV., which says that they were begun in the Roman year 729, Augustus being thirty-eight years old, nominated for his tenth consulate, and having received for the eighth time the title of Emperor.

A finer situation could not have been chosen than the banks of these waters, the freshness and limpidity of which have been celebrated by poets of antiquity.

A large, square basin, running back under a gallery supported by small columns, and within by arches forming separate rooms, had in its centre as basement raised in the form of an island decorated with an elegant frieze. Each corner of this balustrade was ornamented with a cabled column probably surmounted by a vase. The water ran in the trenches, from which it was drawn to fill the secluded marble baths under the arches, where the Roman women did most assemble.

The destruction of these baths is thought to have been about the year 400, when the barbarians entered this country. Some historians attribute it to the presence of Charles Martel, at the time of his expedition against some of his great vassals, who wished to free themselves from his power in seeking the support of the Saracens, the masters of this part of the south of France, known by the title of Septimarie.

Gregoire de Tours, ancient historian, believes it to have been the work of Crocus, king of the Germans, who tried to destroy the monuments that could perpetuate the glory and ancient power of his enemies, the Romans. Louis XV. restored the baths and built a handsome park, a chief ornament of Nimes.

The Pont du Gard, near Nimes, is a remarkable fine Roman structure, having acted in the capacity of a bridge only since the seventeenth century. This magnificent aqueduct spans a deep and picturesque valley, at the bottom of which flows the river Gardon. It conducted the waters of Airan (near St. Quentin) and of the Eure (near Uzes) to supply the demands of the people of Nemansus. It is attributed to Agrippa, who came here from Rome 19 b. c. to calm the troubles of the Gauls, and who, having embellished this country with four great ways, may well have added this additional monument to the glory and honor of the Roman name. It astonishes one by its vast proportions, and offers to the eye a model of the greatness and harmony of ancient architecture.

It is 160 feet high and 880 feet long. It has two tiers of large arches, double, surmounted by a row of small arches, above which is the canal. It was covered with flagstones of freestone twelve feet long. The whole is built of large blocks of stone,

carefully joined, and without mortar, excepting the canal. The central arch, under which runs the river, is 80 feet wide. Those of the first two tiers are 66 feet high, the lower having six arches and the second eleven; the upper tier measures 28 feet in height, and is composed of 35 arches.

The architecture of this monument has been imitated in a great number of palaces in Florence, and has constituted there the Tuscan order in its solid strength and harmony of lines.

Historians think that the amount of water carried by the aqueduct was superfluous, and that it was destined for the temple of Diana, to purify those who went to make sacrifices to the goddess Isis, or for flooding the arena of the amphitheatre for naval representations, which they sometimes had, or perhaps for large public baths. On one of the stones of the monument are engraved the letters A. E. A., that some translate Ælius Adrianus; others, Aqua emissa amphitheatre, and still others, Agrippa est auctor.

The aqueduct is built with the same care throughout, above and below ground, where it is protected by an arch roofing two feet thick; and having lasted very well for 1800 years, may, with a little care, hold on for a few years longer.

According to Hubert Gautier, the extent of the walls was six miles, their height was thirty-nine feet. There were ninety towers, the principal of which was probably the Tourmagne; they were intended for the arches. There were ten gates, of which now remain only two—the Porte d'Auguste and the Port de France, which were closed by portcullis, as the grooves now to be seen can prove.

Modern Nimes is noted for its manufactures of silk, blond lace, and carpets. The wines of Languedoc are well known.

The language of the Languedocs is not a French patois, but an idiom derived from Latin, in the same way that Catalan is older than Spanish, and the language of the inhabitants of the Pyrenees has survived every change of nation. It resembles Italian and Spanish necessarily, and French to a certain extent. In the library of Nimes there are many fine works written in Languedocian.

Nimes, in its pleasant valley, with its ancient and modern monuments, its strange associations, and Franco-Roman aspect, should be visited by more than fifty foreigners in one year.

MANITOBA POLICE FORCE.—The last detachment of mounted police for Manitoba left Collingwood on Friday evening, the 10th inst. The second detachment, which left last week, has been heard from at Sault Ste. Marie. This force has been raised in the different Provinces in the short period of three weeks, armed, equipped and all en route for their destination. The following is a list of the officers, number of men, and the days of departure.

Lieut. Walsh, October 4—1 officer and 40 men.

Captain Winder, Capt. Carvill and Lieutenant Brisebois, October 8—3 officers and 62 men.

Capt. Young, McLeod, and Broden, Oct. 10—3 officers and 53 men.

The men were selected from the different Provinces as follows:—

New Brunswick 25 men.

Nova Scotia—23 men.

Ontario—70 men.

Quebec—37 men.

Total—155.

They are engaged for three years.