

FALL OF THE CAMPANILE OF ST. MARKS.

The fall of the Campanile of St. Mark's in Venice, one of the most famous towers in the world, has attracted world-wide attention and brought forth universal expressions of regret. It was a landmark not only for the people of Venice, but for millions of travelers who have visited that city of architectural wonders, entrancing waterways and odd customs. From Venice newspapers just received in Seattle Carlos E. Arriola has translated for the Post-Intelligencer the following story of the Campanile and its destruction:

While somewhat austere and even broken in its architectural unity the Campanile shared with some other towers the universal admiration of the cultured traveler.

The Giralda of Seville, the Campanile of Giotto, the Tower of Magdalen Chapel, were the typical parallel examples that occurred to every traveled tourist who first entered the great square of Venice and saw, in the midst of its bright sunlight, that vast tower of St. Mark lifting itself visibly forth from the level field of chequered stones, while beyond it, as you stood in the shadow of the

Loggetta dei Procuratori, by Sansovino, was buried in the debris. The heap of rubbish was as high as the royal palace.

No one was killed, the architects having by great good fortune managed to clear the piazza just before the collapse occurred, but several people were injured.

The catastrophe created the greatest sensation at Venice. The people flocked to the square, which, however was occupied by troops, who prevented any one from entering. The mayor and other officials and many citizens wept when they saw the destruction. A very bitter feeling prevails against the experts, who are blamed for not taking suitable precautions at an earlier date.

CAUSE OF COLLAPSE.

It has been ascertained that the collapse of the Campanile at Venice was not caused by any subsidence of the foundations, but through its having split at a point half way up, where it was struck by lightning in the year 1745. The tower was surmounted by a bronze gilt-covered wooden statue of an angel, about

etian republic, in 1148.

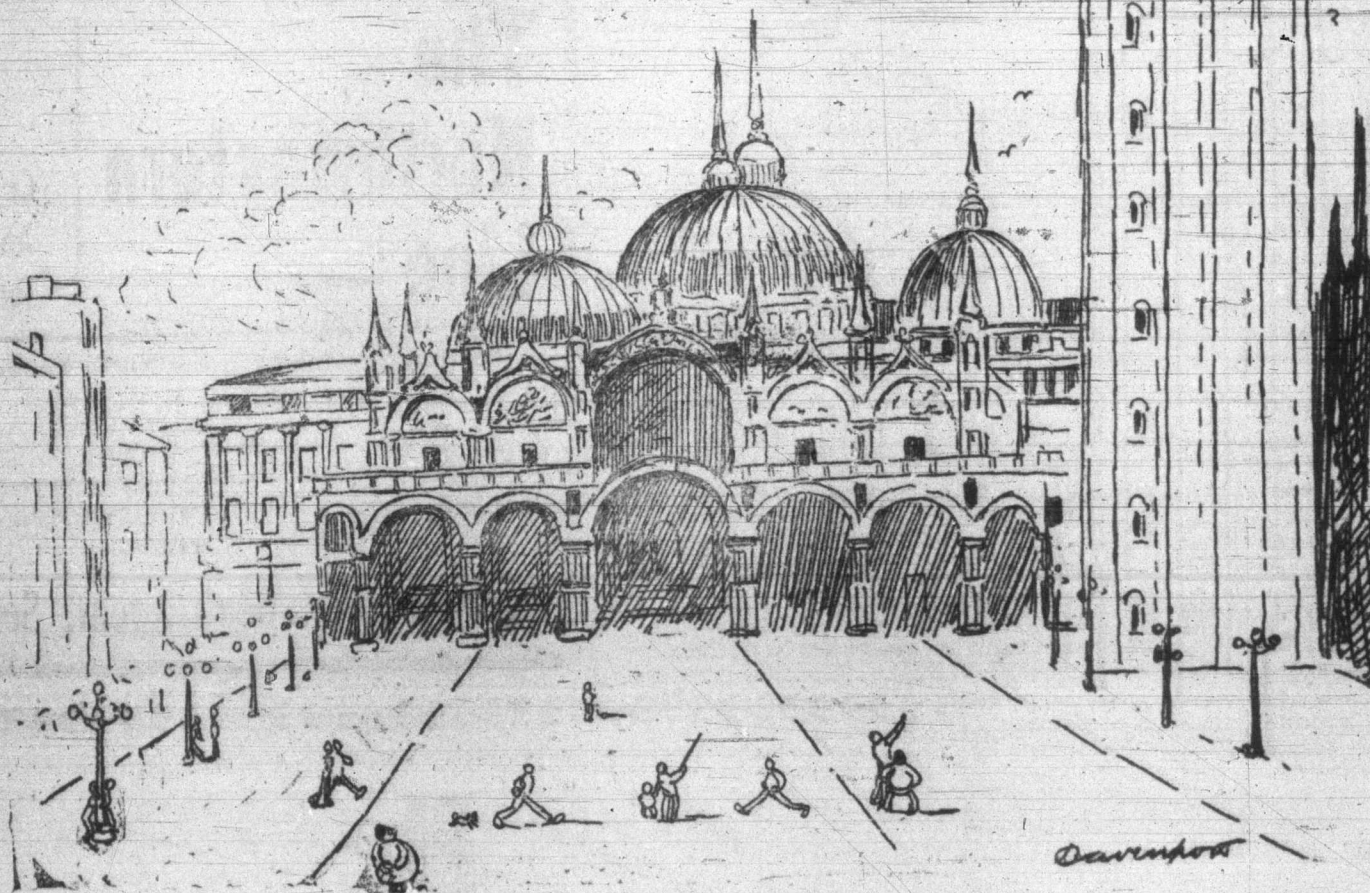
This illustrious patrician thought of giving the Campanile to the great Basilica.

In the year 885 Pietro Tribuno being the head of the republic (doge), the foundation was begun. The work continued until the year 919, when it came to a standstill, until under Morosini the work was resumed. When the workmen were working almost at the top the great miracle is reported to have happened. One of the workmen, whose name has not been handed down to us, fell from the top and was saved from instant death by catching miraculously on an overhanging timber—from where he was rescued by his fellow artisans. It is said that this workman believed his life had been saved by St. Mark, to whom he had invoked in that supreme moment.

HOW IT WAS BUILT.

The campanile was built entirely of brick. The columns and arches were of stone.

Above this lofty base was the superstructure added in the sixteenth century, and consisting of a loggia



THE CAMPANILE TOWER.

"Bocca di Piazza," rose that vision of pillars and white domes, clustered in a long, low pyramid of color, gold, opal, mother of pearl, and alabaster, which is St. Mark's. The splendid contrast thus afforded will never more be seen, and it is difficult, under the first shock of the sad tidings, to estimate our loss in that stock of beauty which the modern world has inherited, without labor and without price, from its forebears. The ancient masons built as though they knew that the spirit of their dream should outlast many a reality that seemed firm-based enough when they were building. For eight centuries, on the shifting soil of Venice, their Campanile stood, and it would, no doubt, have long survived our generation, but for the superpositions of the sixteenth century, which never entered into the calculations of the first builders.

Three hundred and twenty-two feet in height, the fallen tower was probably one of the heaviest buildings in Europe for its size, and its weight was estimated at 13,000 tons when an American architect made a critical examination of its foundations in 1885.

HOW IT FELL.

The first warnings of disaster were detected in a longitudinal crack on the corner facing the clock tower, which broke two small windows, and the timely forethought of the prefect in forbidding the possibility of crowds, or ringing the bells, alone prevented a loss of life that might well have been considerable.

The act of falling lasted barely a minute. During the night a fissure in the wall that had already been observed had extended to an alarming extent, and while the architects were about to make an investigation in the morning, the tower suddenly began to sway and then fell down with a terrific crash.

One corner of the royal palace, that containing the library built by Sansovino, was injured, and two arches of the Procuratie were destroyed. The framework of the belfry subsided on to the neighboring piazzetta. One corner of the church near the palace of the Doges was seriously damaged but the latter building remains uninjured. The famous

twenty feet high. This fell down in front of the central door of the Church of St. Mark, but did not injure it. The statue sank into the ground, however.

In future tourists who desire to see something of what the Campanile of St. Mark's was like must look at the severe outlines of the detached tower of San Leone in Verona, for the exquisite decoration of Giotto's masterpiece at Florence takes it into quite another category of art, and in both these latter instances the tower is far nearer the church than was the case in Venice. For the lost Campanile was, like Toraccio at Cremona or the famous Asinelli and Garisenda Towers at Bologna, a civic monument, perpetuating the attainment of a certain civic or communal dignity, and placed near the church only because all the important buildings of the city were grouped together in a public square. In Italy there is hardly a single instance of a tower forming an integral part of the design of a church, and this, for the reason that the bells of the Campanile were not originally used for ecclesiastical purposes, but as a means of calling the community together, either with arms in their hands to defend their walls, to repress internal tumults, to elect magistrates, or for deliberation on the affairs of the commonwealth. The tower in which this bell was hung was a symbol of newly-acquired independence and power on the Seine, the Scheldt and the Po, as the "Rouelle" of Rouen called the citizens together to resist the invader, and the belfry rang out to summon the citizens of Ghent. At Bruges, Ypres and Brussels the bell-towers mean all this and more, for they usually contain the archives of the city in their massive base.

The charm of the Campanile of St. Mark's was the stern and imposing beauty of proportion and strength. Its memories are safe upon the canvases of Canaletto; its proportions are enshrined in every architectural text-book in the world, but the grace its builders gave it is lost forever with the art they knew.

HISTORY OF THE CAMPANILE.

The famous structure was given to Comenico Morosini, head of the Ven-

cian republic, in 1148. This illustrious patrician thought of giving the Campanile to the great Basilica. In the year 885 Pietro Tribuno being the head of the republic (doge), the foundation was begun. The work continued until the year 919, when it came to a standstill, until under Morosini the work was resumed. When the workmen were working almost at the top the great miracle is reported to have happened. One of the workmen, whose name has not been handed down to us, fell from the top and was saved from instant death by catching miraculously on an overhanging timber—from where he was rescued by his fellow artisans. It is said that this workman believed his life had been saved by St. Mark, to whom he had invoked in that supreme moment.

The next addition above this was another compartment 27 feet high. Above this was what they called the pyramid, and this was 634 feet. The top of the whole structure was triangular in shape and was 94 feet in height. The total height was 284 feet (99 meters).

DISASTERS OF THE CAMPANILE.

Several have been the disasters that the mighty tower has suffered from time to time, in the course of centuries.

In 1329 it had to be repaired.

In 1490 it was damaged in the interior by a fire, caused by the burning of fireworks in honor of the election of the Doge Michele Steno.

In 1417 it was struck by lightning and the upper part destroyed. To avoid similar disasters the top was rebuilt of marble engraved in gold, but in 1490 it was again struck by lightning and partly destroyed.

In 1510 it was rebuilt, and the statue of an angel was placed on the top to serve as a weather vane.

It was again struck by lightning in 1547, 1565, and 1657.

In 1745 the whole triangle-shaped cupola was destroyed by lightning.

In 1490 the compartment containing the bells before it was destroyed had a different shape than it had later. After this accident it was remodeled on a grander and more beautiful style. It took the architect, Mastro Buono, six years to reconstruct the destroyed compartments.

When the campanile was repaired in 1805 the interior stairs were continued to the top, formerly they extended only to the bell compartment.

COST OF BELL TOWER.

The tower containing the bells, to-

gether with the triangle-shaped cupola, alone cost 50,000 ducats.

In 1885 Mr. C. H. Blackhall, of Boston, correspondent of the American Architect, together with the famous Italian architect, Giacomo Bontà, made a careful examination of the foundations of the famous tower. From their architectural report, published in 1885, we take the following:

The stone foundation of the campanile rested on a double layer of logs, one row laid crosswise on the other. These logs were found to be in a perfect state of preservation. Below this was the piling proper. The piling directly under the foundation was surrounded by an exterior fencing of piles, at the same level, wholly separate from the foundations and bearing no weight whatever. — Seattle P-I.

Circular Issued

Washington, Aug. 30. — Secretary Shaw has issued a circular regarding the free entry of personal effects under the act of 1897, in which he says:

"It having been brought to the attention of the department that certain persons have sought to place a strained construction on the department circular number 48, under date of May 7, 1902, the following explanation thereof and supplemental instructions are hereby issued:

"There is no warrant in any ruling of the department that justifies the importation of cigars, spirituous, vinous, or malt liquors in any other quantity or manner than provided by law, nor is there anything in the circular to warrant the exemption of merchandise, as such, from duty. The statute uses this language, 'wearing apparel, articles of personal adornment, toilet articles and similar personal effects.'

"For some years it was held that 'similar personal effects' in order to be exempt, must be similar to 'wearing apparel' or similar to 'articles of personal adornment,' or similar to 'toilet articles.' The department still holds that exempt articles must in a sense be similar—that is, they must be of the same general class of articles as tourists ordinarily purchase abroad.

"The difficulty, it will be seen, lies

in applying these rules, in the light of the statute, to particular cases, and it is the intention to vest the customs with some measure of discretion. A dress pattern is certainly similar to a gown, while a bolt of dress goods is merchandise. Customs officers are expected to protect the revenues of the country, but they are not expected to administer the laws with capricious and vexatious discriminations. Whenever circumstances indicate that the returning tourist is attempting to impose upon the government, the maximum rate of duty shall be collected, and then all questions involved can be determined on appeal.

The secretary also issued instructions to the collector of customs at New York, in the matter of reimported foreign goods, as follows:

"I am in receipt of your letter of the 25th, calling attention to the de-

partment's letter of August 7, 1902, relative to the reimportation of an automobile and suggesting that certain individuals are seeking to have the rule applied to merchandise. This was not the intention. The object of the ruling is to relieve tourists from the second payment of duty on wearing apparel, articles of personal adornment and other personal and house effects appropriate to their journey. It must not be extended to merchandise.

"It is the intention of the department to grant the traveling public every reasonable facility for their enjoyment abroad, and their convenience in returning; but while this is being done, the extreme penalty of the law should be visited upon those who seek to take advantage of its relaxed rules for purposes of smuggling."

Alaska Flyers

...OPERATED BY THE...

Alaska Steamship Co.

DOLPHIN AND HUMBOLDT Leave Skagway Every Five Days

SCHEDULE

DOLPHIN leaves Skagway for Seattle and Vancouver, transferring to Victoria, Sept. 11; Oct. 1, 11, 21, 31.

HUMBOLDT for Seattle direct, transferring to Vancouver and Victoria, Sept. 6, 16, 26; Oct. 6, 16, 26.

Also A 1 Steamers Dirigo and Farallon Leaving Skagway Every 15 Days.

FRANK E. BURNS, Supt. 606 First Avenue, Seattle.

ELMER A. FRIEND, Skagway Agent

Unalaska and Western Alaska Points

U. S. MAIL

S. S. NEWPORT

Leaves Juneau April 1st and 1st of each month for Sitka, Yakutat, Nutchek, Orca, Ft. Lien, Valdes, Resurrection, Homer, Seldovia, Katmai, Kodiak, Uyak, Kerluk, Chignik, Unga, Sand Point, Belkofsky, Unasaska, Dutch Harbor.

—FOR INFORMATION APPLY TO—

Seattle Office - Globe Bldg., Cor. First Ave. and Madison Street
San Francisco Office, 30 California Street

Japan American Line

Carrying U. S. Mails to Oriental Ports.

Steamer Every 2 Weeks

For Japan China and All Asiatic Ports.

Ticket Office - 612 First Avenue, Seattle

The Great Northern

"FLYER"

LEAVES SEATTLE FOR ST. PAUL EVERY DAY AT 8:00 P. M.

A Solid Vestibule Train With All Modern Equipments.

For further particulars and folders address the GENERAL OFFICE - SEATTLE, WASH.