

	14th Century.
Florence.	Baptistry, finished by Andrea Tafi.
Fisa.	Cathedral—east apse by Cimabue, 1302, north and south apses by his pupils.
Rome.	S. Peter's—navicella, in atrium by Giotto.
	S. Maria in Cosmedin—on walls by Pietro Cavallini, c. 1340.
Venice.	SS. Giovanni e Paolo—in arch over effigy of Doge Morosini.

This list is by no means exhaustive, and only gives some of the best and most typical examples of the mosaic-work of each century.

The Byzantine origin of these great wall-mosaics, wherever they are found, is amply proved both by internal and documentary evidence. The gorgeous mosaics of S. Sophia and S. Saviour's in Constantinople, 6th century, and the later ones in the monasteries of Mount Athos, at Salonica and at Daphne near Athens, are identical in style with those of Italy of the same date. Moreover, the even more beautiful mosaic-work in the "Dome of the Rock" at Jerusalem, 7th and 11th centuries, and that in the sanctuary of the great mosque of Cordova, of the 10th century, are known to be the work of Byzantine artists, in spite of their thoroughly Oriental design. The same is the case with the rarer mosaics of Germany, such as those in S. Gereon at Cologne and at Parenzo.

A very remarkable, almost unique, specimen of Byzantine mosaic is now preserved in the "Opera del Duomo," Florence. This is a diptych of the 11th century, of extremely minute, almost microscopic, work, in tesserae of glass and metal, perhaps the only example of tesserae made of solid metal. It has figures of saints and inscriptions, each tessera being scarcely larger than a pin's head. This beautiful diptych originally belonged to the imperial chapel in Constantinople, and was brought to Florence in the 14th century.

2. The second mediæval class, mosaic pavements, though of great beauty, are of less artistic importance.

This so-called "opus Alexandrinum" is very common throughout Italy and in the East, and came to greatest perfection in the 13th century. It is made partly of small marble tesserae forming the main lines of the pattern, and partly of large pieces used as a ground or matrix. It is generally designed in large flowing bands which interlace and enclose circles, often of one stone sliced from a column. The finest example is that at S. Mark's, Venice, of the 12th century. The materials are mainly white marble, with green and red porphyry, and sometimes glass.

Besides the countless churches in Italy possessing these beautiful pavements, such as S. Lorenzo, S. Marco, S. Maria Maggiore, and S. Maria in Trastevere, in Rome, we have, in the Chapel of the Confessor, and in front of the high altar at Westminster, very fine specimens of this work, executed about 1268 by a Roman artist called Odericus, who was brought to England by Abbot Ware, on the occasion of a visit made by the latter to Rome. Another English example is the mosaic pavement in front of the shrine of Becket at Canterbury; this is probably the work of an Englishman, though the materials are foreign, as it is partly inlaid with bronze, a peculiarity never found in Italy. There are also many fine examples of these pavements in the churches of the East, such as that in S. Sophia at Trebizond, of the most elaborate design and splendid materials, very like the S. Mark's pavement at Venice. Palermo and Monreale are especially rich in examples of sectile mosaic, used both for pavements and walls,—in the latter case generally for the lower part of the walls, the upper part being covered with the glass mosaics. The designs of these Sicilian works, mostly executed under the Norman kings in the 12th century, are very Oriental in character, and in many cases were actually executed by Moslem workmen. Fig. 4 gives a specimen of this

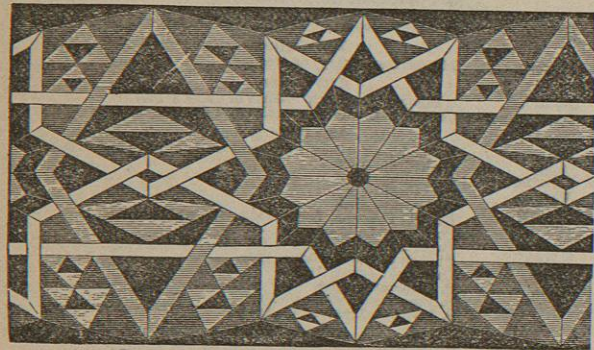


FIG. 4.—Marble Mosaic at Monreale Cathedral.

mosaic from Monreale cathedral. Its chief characteristic is the absence of curved lines, so largely used in the splendid opus Alexandrinum of Italy, arising from the fact that this class of Oriental design was mainly used for the delicate panelling in wood on their

pulpits, doors, &c.,—wood being a material quite unsuited for the production of large curves.

3. Glass mosaic, used to ornament ambones, pulpits, tombs, bishops' thrones, baldacchini columns, architraves, and other marble objects, is chiefly Italian. The designs, when it is used to enrich flat surfaces, such as panels or architraves, are very similar to those of the pavements last described. The white marble is used as a matrix, in which sinkings are made to hold the glass tesserae; twisted columns are frequently ornamented with a spiral band of this glass mosaic, or flutings are suggested by parallel bands on straight columns. The cloisters of S. Giovanni in Laterano and S. Paolo fuori le mura have splendid examples of these enriched shafts and architraves.

This style of work was largely employed from the 6th to the 14th centuries. One family in Italy, the Cosmati, during the whole of the 13th century, was especially skilled in this craft, and the various members of it produced an extraordinary amount of rich and beautiful work. The pulpit in S. Maria in Ara Cœli, Rome, is one of the finest specimens (see fig. 5), as are also the ambones in S. Cle-

mente and S. Lorenzo, and that in Salerno cathedral. The tomb of Henry III., 1291, and the shrine of the Confessor, 1269, at Westminster are the only examples of this work in England. They were executed by "Petrus civis Romanus," probably a pupil of the Cosmati.

In India, especially during the 17th century, many Mohammedan buildings were decorated with fine marble inlay of the class now called "Florentine." This is sectile mosaic, formed by shaped pieces of various-coloured marbles let into a marble matrix. A great deal of the Indian mosaic of this sort was executed by Italian workmen; the finest examples are at Agra, such as the Taj Mehal.

The modern so-called "Roman mosaic" is formed of short and slender sticks of coloured glass fixed in cement, the ends, which form the pattern, being finally rubbed down and polished.

Many not unsuccessful attempts have been made lately to reproduce the Roman-tessellated work for pavements; and at Murano, near Venice, glass wall-mosaics are still produced in imitation of the magnificent works of mediæval times.

4. Mosaics in wood are largely used in Mohammedan buildings, especially from the 14th to the 17th centuries. The finest specimens of this work are at Cairo and Damascus, and are used chiefly to decorate the magnificent pulpits and other woodwork in the mosques. The patterns are very delicate and complicated, worked in inlay of small pieces of various-coloured woods, often further enriched by bits of mother-of-pearl and minutely carved ivory. The general effect is extremely splendid from the combined beauties of the materials and workmanship, as well as from the marvellous grace and fancy of the designs. This art was also practised largely by the Copts of Egypt, and much used by them to ornament the magnificent iconostases and other screens in their churches.

Another application of wood to mosaic-work, called "intarsiatura," was very common in Italy, especially in Tuscany and Lombardy, during the 15th and early 16th centuries. Its chief use was for the decoration of the stalls and lecterns in the church-choirs. Very small bits of various-coloured woods were used to produce geometrical patterns, while figure-subjects, views of buildings with strong perspective effects, and even landscapes, were very skillfully produced by an inlay of larger pieces. Ambrogio Borgognone, Raphael, and other great painters often drew the designs for this sort of work. The mosaic figures in the panels of the stalls at the

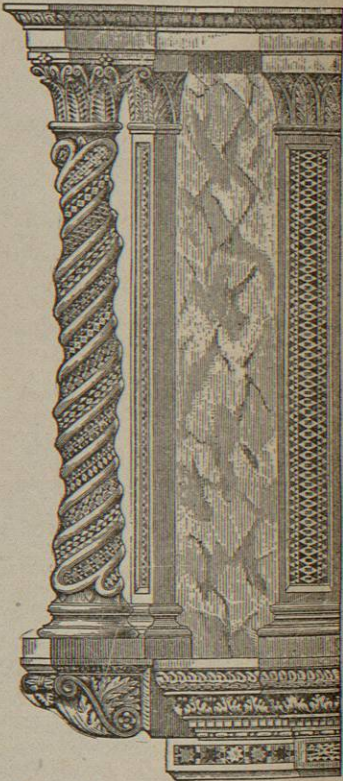


FIG. 5.—Part of Marble Pulpit with glass mosaic, church of Ara Cœli, Rome.

Cortosa near Pavia were by Borgognone, and are extremely beautiful. The stalls in Siena cathedral and in S. Pietro de' Casinensi at Perugia, the latter from Raphael's designs, are among the finest works of this sort, which are very numerous in Italy. It has also been used on a smaller scale to ornament furniture, and especially the "Cassoni," or large trousseau coffers, on which the most costly and elaborate decorations were often lavished. Some traditional skill in this art still lingers in Italy, especially in the city of Siena.

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Wood-Mosaic.—Tarsia.—Ornati del Coro di S. Pietro Cassinese di Perugia, 1830; Caffi, various works on Bassallo da Brescia and other intarsiatori, 1851, &c.; Tarsie ed intagli di S. Lorenzo in Genova, 1878. (G. H. M.)

MOSCHELES, IGNAZ (1794-1870), one of the most refined and accomplished pianists of the present century, was born at Prague, 30th May 1794, and first studied music at the Conservatorium in that city under the direction of Dionys Weber. At the age of fourteen he made his first appearance before the public in a pianoforte concerto of his own composition with marked success. Soon after this he removed to Vienna, where he studied counterpoint under Albrechtsberger and composition under Salieri. In 1814 he prepared, with Beethoven's consent, the pianoforte arrangement of *Fidelio*, afterwards published by Messrs Artaria. In the following year he published his celebrated *Variationen über den Alexandermarsch*, a concert piece of great difficulty, which he played with so great effect that he was at once recognized as the most brilliant performer of the day. He then started on a tour, during the course of which he visited most of the great capitals of Europe, making his first appearance in London in 1822, and there securing the friendship of Muzio Clementi and John Cramer, the fathers of the English school of pianoforte playing. For a concert given by the latter he wrote his famous *Hommages à Händel*, a duet for two pianofortes, which afterwards became a lasting favourite with the public. His reception in England was sufficiently encouraging to justify his return in 1823, when he again met with a hearty welcome. During a visit to Berlin in 1824 he first became acquainted with Mendelssohn, then a boy of fifteen; and a friendship sprang up between them which was severed only by Mendelssohn's early death.

In 1826 Moscheles relinquished his wandering habits, and settled permanently in London, surrounding himself with a *clientèle* fully capable of appreciating his talents as an artist and his social worth as a firm and loyal friend. His position was henceforth a more than ordinarily enviable one. He was recognized from end to end of Europe as a *virtuoso* of the highest rank; and his popularity both as a performer and as a teacher was based on grounds which effectually secured it from the caprice of changing fashion or ephemeral patronage. He was undoubtedly for some considerable time the greatest executant of his age; but, using his brilliant touch as a means and not as an end, he consistently devoted himself to the further development of the

true classical school, interpreting the works of the great masters with conscientious fidelity, and in his extempore performances, which were of quite exceptional excellence, exhibiting a fertility of invention which never failed to please the most fastidious taste.

In 1837 Moscheles conducted Beethoven's Ninth Symphony at the Philharmonic Society's concerts with extraordinary success; and on this and other occasions contributed not a little, by his skilful use of the baton, to the prosperity of the time-honoured association. During the course of his long residence in London he laboured incessantly in the cause of art, playing at innumerable concerts, both public and private, and instructing a long line of pupils, who flocked to him, in unbroken succession, until the year 1848, when, at Mendelssohn's earnest solicitation, he removed to Leipzig, to carry on a similar work at the Conservatorium then recently founded in that city. In this new sphere he worked with unabated zeal for more than twenty years, dying 10th March 1870.

Moscheles's most important compositions are his Pianoforte Concertos, Sonatas, and Studies; his *Hommage à Händel*; and his three celebrated *Allegri di Bravura*.

MOSCHUS, of Syracuse, is one of the Greek bucolic poets; he was a friend of the Alexandrian grammarian Aristarchus (about 200 B.C.). His chief work is the epitaph of Bion of Smyrna, another of the bucolic poets, who seems to have lived in Sicily. It is probable that the miscellaneous collection of poems which we possess by the three poets Theocritus, Bion, and Moschus was known to Artemidorus in 200 B.C. His poetry is the work of a well-educated man with a trained artistic eye; he models his works on those of Bion, writing epigrammatic, epic, and idyllic or elegiac verses, all except a few lines being in hexameter verse; but he treats all his subjects in a descriptive, not in a narrative or an epigrammatic style. Besides the epitaph of Bion, he wrote two little epic poems, "Europa" and "Megara," and a pretty little epigram, "Love the Runaway;" and a few short pieces of his are also preserved. They are written with much elegance, but the style is perhaps too refined and carefully wrought, and he has few of the higher qualities of a poet.

MOSCOW, a government of Central Russia, bounded by Tver on the N.W., Vladimir and Ryazan on the E., Tula and Kaluga on the S., and Smolensk on the W., and having an area of 12,858 square miles. The surface is undulating, with broad depressions occupied by the rivers, and varies in elevation from 500 to 850 feet. Moscow is situated in the centre of the so-called Moscow coal-basin, which extends into the neighbouring governments, and consists of limestones of the Upper and Lower Carboniferous, the latter containing beds of inferior coal, while the former contains several good quarries of marble. The Carboniferous formation is covered with Jurassic clays, sandstones, and sands, which yield a good china-clay at Gijeli, copperas, a sandstone much employed for building, and a white sand used for the manufacture of glass. The whole is thickly covered with boulder-clay and alluvial sands.

The government is watered by the Volga, which skirts it for a few miles on its northern boundary, by the navigable Sestra, which brings it in communication with the canals leading to St Petersburg, by the Oka, and by the Moskva. This last takes its origin in Smolensk, and, after a course of 280 miles right across Moscow, reaches the Oka at Kolonna; it is navigable from the town of Moscow. The Oka and Moskva from a remote period have been important channels of trade, and continue to be so notwithstanding the development of railways. The Oka brings the government into water communication with the Volga, whose tributaries cover nearly the whole of middle and eastern Russia, and are separated by short land distances from the Northern Dvina and the Don. Large quantities of grain, metals, glass ware, skins, and other commodities are shipped up and down the Moskva, whilst the Myachkovo stone quarries situated on its banks supply the capital with building stone. There are several marshes, mostly in the north,

where also, as well as in the north-east, notwithstanding the immense consumption of wood in manufactures and for use in the capital, extensive forests are still found. Very large supplies of timber are also imported by rail or river, especially from the adjoining north-eastern provinces. The soil is somewhat unproductive, the average crops ranging from $3\frac{1}{2}$ to $4\frac{1}{2}$ returns; agriculture is carried on everywhere, but only two districts (Ruza and Volskolamsk) export corn, all the others being more or less dependent on extraneous supplies. The agricultural holdings of the peasants are very small, and their condition on the whole unsatisfactory.¹ Grass crops have some importance in several districts, and kitchen-gardening is an important source of wealth in Vereya, Dmitroff, and Zvenigorod. Cattle are not extensively reared, but the horse-breeding industry is somewhat important.

The population, 1,581,700 in 1864, numbered 1,913,700 in 1873, one-third being urban. They are nearly all Great-Russians, and belong to the Greek Church, or are nonconformists. Many are employed in factories, the number of which in 1879 was 1546, occupying 162,700 hands, and having an annual production of about £20,000,000 sterling. These figures show the manufacturing activity of Moscow to be greater than that of any other Russian government, while the value produced is upwards of one-fifth of the total for all Russia in Europe, including Poland. Cotton, woolen, and silk goods are the chief products. The sanitary condition of the factories is very bad; the number of children below fifteen years employed is as high as 16 per cent., the hours of daily work are often 13 to 16, and the mortality is very great. The total income obtained by the population of the government from their manufacturing industry is estimated at £485,600. The chief income of the people is derived, however, from a variety of petty industries, carried on in their villages by the peasants, who continue at the same time to cultivate the soil. Taxation during the last twenty years has been increasing rapidly, and in some parts of the government has reached an average of 12 roubles per house. The chief centres of trade are Moscow, Kolonna, Serpukhoff, Bogorodsk, Serghievsk, and Pavlovsk. There are 125 fairs. Transport is much facilitated by railways, and by good highroads radiating from the capital. Moscow is divided into thirteen districts, the chief towns with their respective populations being—Moscow (670,000), Bogorodsk (6600), Bronnitsy (3500), Ruza (4000), Kolonna (18,800), Serpukhoff (16,800), Podolsk (11,000), Zvenigorod (7800), Mojaisk (4200), Volokolamsk (3000), Klin (6700), Dmitroff (7600), and Vereya (5500). In addition to these administrative centres may be mentioned Voskresensk (6000), Serghievski Posad (27,500), in the neighbourhood of the monastery of Troitsa, a rich commercial and industrial town, and Pavlovski Posad (4500). Many of the villages are far more important from their industries and trade than the district towns.

MOSCOW (Russian, *Moskva*), the second capital of the Russian empire and chief town of the government and district of the same name, is situated in $55^{\circ} 45' N.$ lat. and $37^{\circ} 37' E.$ long., on both banks of the river Moskva, a tributary of the Oka, at its confluence with the rivulet Yauza. The popular idea is that Moscow is built on seven hills, and in fact the city covers several eminences, the altitudes of its different parts varying from 500 to 850 feet above the level of the sea. It is 400 miles from St Petersburg, 813 from Archangel, 900 from Ufa, 938 from Astrakhan, 933 from Odessa, and 811 from Warsaw. It lies to the north of the most densely-peopled parts of Russia (the "black-earth region"), whilst the country to the north of it is rather thinly peopled as far as the Volga, and very sparsely beyond that. The space between the middle Oka and the Volga, however, was the very cradle of the Great-Russian nationality (Novgorod and Pskov excluded); and four or five centuries ago Moscow had a quite central position with regard to this.

The present city measures 7 miles from north to south, and 9 miles from west-south-west to east-north-east, and covers an area of 32 square miles (about 40 when the suburbs are included). In the centre, on the left bank of the Moskva, stands the "Kremil" or Kremlin, occupying the Borovitsky hill, which in the 12th century was covered by a dense forest. To the east of the Kremlin is the Kitay-Gorod, formerly the Great Posad, the chief centre

¹ According to recent investigations instituted by the Moscow provincial assembly, 10 per cent. of the agricultural population (about 20,000 households) have no land at all; 15 per cent., while holding land, are bankrupt; and 13 per cent. are without cattle or implements.

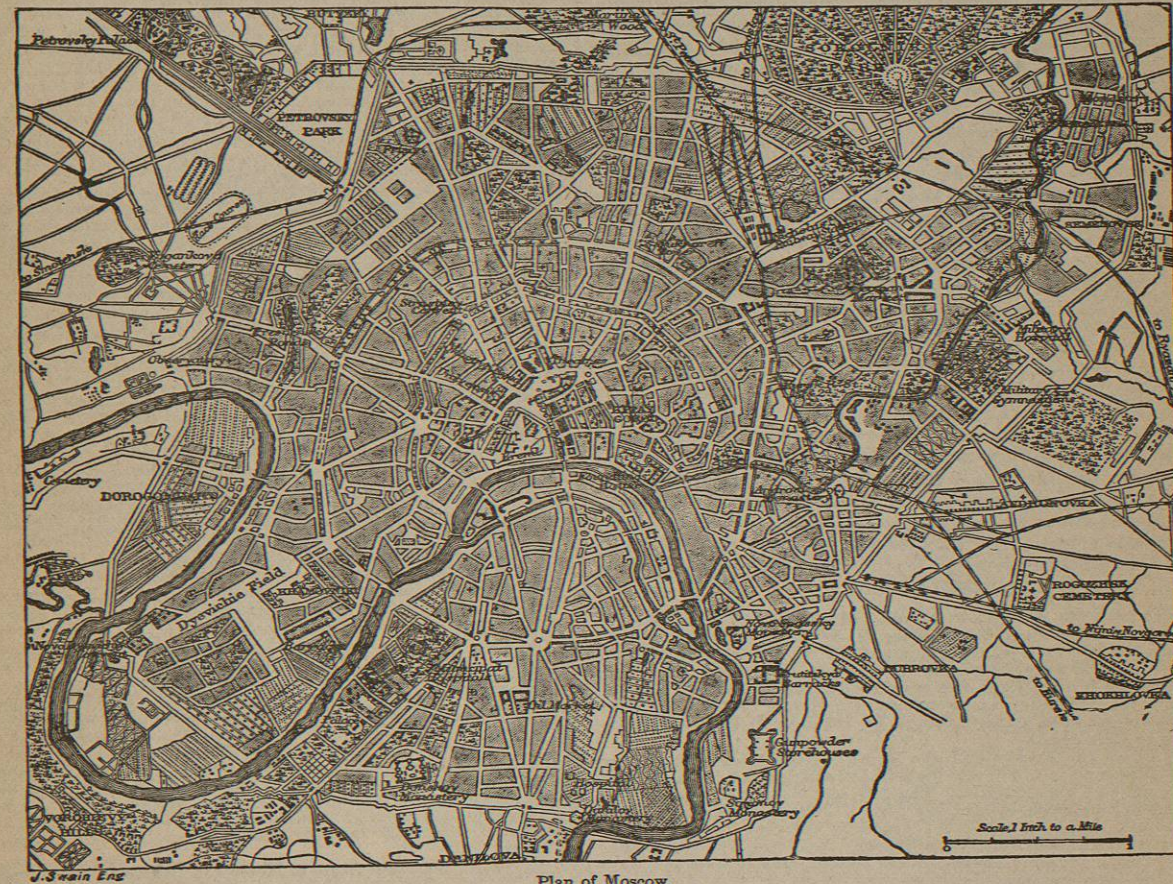
for trade. The Byelyi-Gorod, which was formerly enclosed by a stone wall (whence the name), surrounds the Kremlin and the Kitay-Gorod on the west, north, and north-east. A line of boulevards now occupies the place of its wall (destroyed in the 18th century), and forms a first circle of streets around the centre of Moscow. The Zemlanoy-Gorod (earthen enclosure) surrounds the Byelyi-Gorod, including the "Zamoskvoryeche" on the right bank of the Moskva. The earthen wall and palisade that formerly enclosed it no longer exist, their place being taken by a series of broad streets with gardens on both sides,—the Sadovaya, or Gardens Street. The fourth enclosure (the "Kamer-College earthen wall") was made during the reign of Catherine II.; it is of irregular shape, and encloses the outer parts of Moscow, whilst the suburbs and the villages which have sprung up on the highways extend 4, 5, and 6 miles beyond. The general view obtained from the west or south is very picturesque, especially on account of the numerous churches, monasteries, and towers with characteristic architecture, and the many gardens and ponds scattered among clusters of houses. The Kremlin is an old fort of pentagonal (nearly triangular) shape, 98 acres in extent, occupying a hill about 100 feet above the level of the Moskva. It is enclosed by a high stone wall 2430 yards in length, restored during the present century, and having eighteen towers. Its five gates are surmounted by high towers. The Spasskiya (Saviour's Gate) was erected in 1491 by a Milanese architect, the Gothic tower that surmounts it having been added in 1626 by the English architect Holloway. A sacred picture of the Saviour was placed upon it in 1685, and all who pass through the gate must uncover. The towers surmounting the four other gates were erected by order of Ivan III. Of the sacred buildings of the Kremlin the most venerated is the Uspensky cathedral. The former church of this name was erected in 1326 by Ivan Kalita, but, on its falling into disrepair, a new one was built on the same place in 1475-1479, by Fioraventi, in the Lombardo-Byzantine style, with Indian cupolas. It was restored in the 18th century and in 1813. It contains the oldest and most venerated holy pictures in Russia, one of which is attributed to the metropolitan Peter, another to St Luke. This last was brought from Kieff to Vladimir in 1155, and thence to Moscow in 1395; its jewelled metallic cover is valued at £20,000. The cathedral possesses also a gate brought from Korsun, the throne of Vladimir I., and numerous relics of saints, some of which date from the 14th century. The Russian metropolitans and patriarchs were consecrated in this cathedral, as well as the czars after Ivan IV. The Arkhangelsk cathedral was originally built in 1333, and a new one was erected in its place in 1505. It has suffered very much from subsequent restorations and decorations. It contains the tombs of the czars from Simeon (1353) to Ivan Alexeevitch (1696), and possesses vast wealth. The Blagovyeschensk cathedral, recalling the churches of Athos, was built in 1489; the remarkable pictures of Rubleff (1405), contained in the original structure of 1397-1416, have been preserved. It was the private chapel of the czars. Vestiges of a very old church, that of the Saviour in the Wood (*Spas na boru*), contemporaneous with the foundation of Moscow, still exist in the yard of the palace. A stone church took the place of the old wooden structure in 1330, and was rebuilt in 1527. Several other churches of the 15th century, with valuable archaeological remains, are found within the walls of the Kremlin. The Voznesensky convent, erected in 1393, and recently restored with great judgment, is the burial-place of wives and sisters of the czars. The Chudoff monastery, erected in 1365, was the seat of theological instruction and a state

prison. Close by, the great campanile of Ivan Veliky, erected in the Lombardo-Byzantine style by Boris Godunoff in 1600, rises to the height of 271 feet (328 feet including the cross), and contains many bells, one of which weighs 1285 cwts. The view of Moscow from this campanile is really wonderful, and its gilded cupola is seen from a great distance. Close by is the well-known Tsar-Kolokol (Czar of the Bells), 60 feet in circumference round the rim, 19 feet high, and weighing 3850 cwts. It was cast in 1735, and broken during the fire of 1737 before being hung. The treasury of the patriarchs (riznitsa) contains not only such articles of value as the *sakkos* of the metropolitan Foty with 70,000 pearls, but also very remarkable monuments of Russian archaeology. The library has 500 Greek and 1000

very rare Russian MSS., including a Gospel of the 8th century.

The great palace of the emperors, erected in 1849, is a fine building in white stone with a gilded cupola. It contains the *terems*, or rooms erected for the young princes in 1636 (restored in 1836-1849, their former character being maintained), a remarkable memorial of the domestic life of the czars in the 17th century. In the treasury of the czars, Granovitaya Palata and Orujeynaya Palata, now public museums, the richest stores connected with old Russian archaeology are found—crowns, thrones, dresses, various articles of household furniture belonging to the czars, Russian and Mongolian arms, carriages, &c.

The four sides of the Senate Square are occupied by



Plan of Moscow.

buildings of various dates, from the 15th century onwards. The senate, now the law courts, was erected by Catherine II. Facing it is the arsenal, containing full ammunition for 200,000 men.

The Temple of the Saviour, begun in 1817 on the Vorobiovy hills, in commemoration of 1812, was abandoned in 1827, and a new one was built during the years 1838-1881 on a hill on the bank of the Moskva, at a short distance from the Kremlin. Its style is Lombardo-Byzantine, with modifications suggested by the military taste of Nicholas I. Its colossal white walls are well proportioned, and its gilded cupolas are seen from a great distance. The buildings that surround it are to be cleared away, and its wide squares adorned by obelisks, and by monu-

ments to Kutuzoff, Barclay de Tolly, Alexander I., and Nicholas I.

The Kitay-Gorod, which covers 121 acres, and has 20,000 inhabitants, is the chief commercial quarter of Moscow. It contains the Gostinoy Dvor, consisting of several stone buildings divided into 1200 shops, where all kinds of manufactured articles are sold. The "Red Square," 900 yards long, whose stone tribunal was formerly the forum, and afterwards the place of execution, separates the Gostinoy Dvor from the Kremlin. At its lower end stands the fantastic Pokrovsky cathedral (usually known as Vasilii Blajennyi), which is the wonder of all strangers visiting Moscow, on account of its towers, all differing from each other, and representing, in their variety of colours, pine-