

the Crusades; hence the Congress building, the new cathedral, and the towers of Santa Lucia. Does it not seem strange that in the land of the Incas, about whom nothing precise is known; in the land of the conquistadores, who had seen the grace and splendor of the Alhambra; in the land of these modern Chilians, whose representative men have travelled in many countries and speak many tongues, besides being otherwise highly intelligent and ambitious of national distinction—does it not seem strange to find the Senators and Deputies holding their sittings inside a vast pile of rose terra-cotta-colored stucco correctly conceived in the Corinthian style, and adorned with tall columns and elaborate capitals whose arabesque scrolls are prodigies of lath and plaster?

Does it not seem still more strange, in a land where the fear of earthquakes is always reasonable, and in a land where stone adapted for the carver's chisel is unknown, that men should be found to order, and an architect to construct, a cathedral in the Gothic style with rose-windows laboriously built of brick, trifoliated columns that have no raison d'être, and floral capitals of plaster that are at best a miserable sham? A similar absence not only of originality but of the most elementary ideas of appropriateness to the end of utility, of comfort, of personality, in short of any kind, may be noticed in many of the private mansions which wealth and vanity have erected. One man has built himself a Pompeian house, magnifying the proportions to a scale the model was never intended to support. Another citizen delights in a glossy pseudo-Tudor house. A third has

thought that nothing could be more original than a Turco-Siamese villa with gilt domes and minarets on the roof. The most famous of all the show houses of Santiago, that of Señora Isidora Cousiño, is even more devoid of originality than the others. It is a handsome two-story mansion with Ionic pilasters and panels of blue and yellow faience tiles set in the facade to form plaques and cornices, and to relieve the flatness of the white stuccoed walls. Around the house is a garden, not kept with the abundance of flowers and minute care which characterize



THE COUSIÑO HOUSE, SANTIAGO.

Ca. 345

H. D. NICHOLS

European horticulture. This house was designed by a French architect, and entirely decorated and furnished by French artists and artisans. Here we are in the capital of Chili, thousands and thousands of miles away from Europe, in a country that has its own flora and fauna, its incomparable mineral wealth, its characteristic scenery of mountain, valley, and sea-coast, its interesting aboriginal inhabitants, its popular customs, its special methods of agriculture. Surely there are themes for the decorative painter in these sources of inspiration. Señora Cousiño

## The Cousiño House, Santiago.

## **CREADOR/A**

Desconocido/a

## **DESCRIPCIÓN**

Obra visual en formato rectangular y disposición vertical. Composición central monocroma en base a paisaje urbano. En primer plano, vista en perspectiva diagonal de calle, más al fondo se observa la acera con hilera de árboles de troncos delgados y poco follaje. Junto a uno de ellos una pareja de personas de pie frente a muralla. En plano de fondo fachada de edificio de dos pisos con ventanales rectangulares. . La imagen se encuentra rodeada en el extremo superior e inferior de texto impreso dividido en dos columnas a modo de hoja de periódico.

## **FORMATO**

Grabado

## **TÉCNICA**

Tinta-Grabado, Papel-Grabado

## **DIMENSIONES**

Ancho 16,5 cm - Alto 24 cm

## **FUENTE DE INFORMACIÓN**

[SURDOC](#)

## **INSTITUCIÓN**

[Museo Histórico Nacional](#)

## **UBICACIÓN**

[Plaza de Armas 951, Santiago, Región Metropolitana, Chile](#)