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NEW SERIES.

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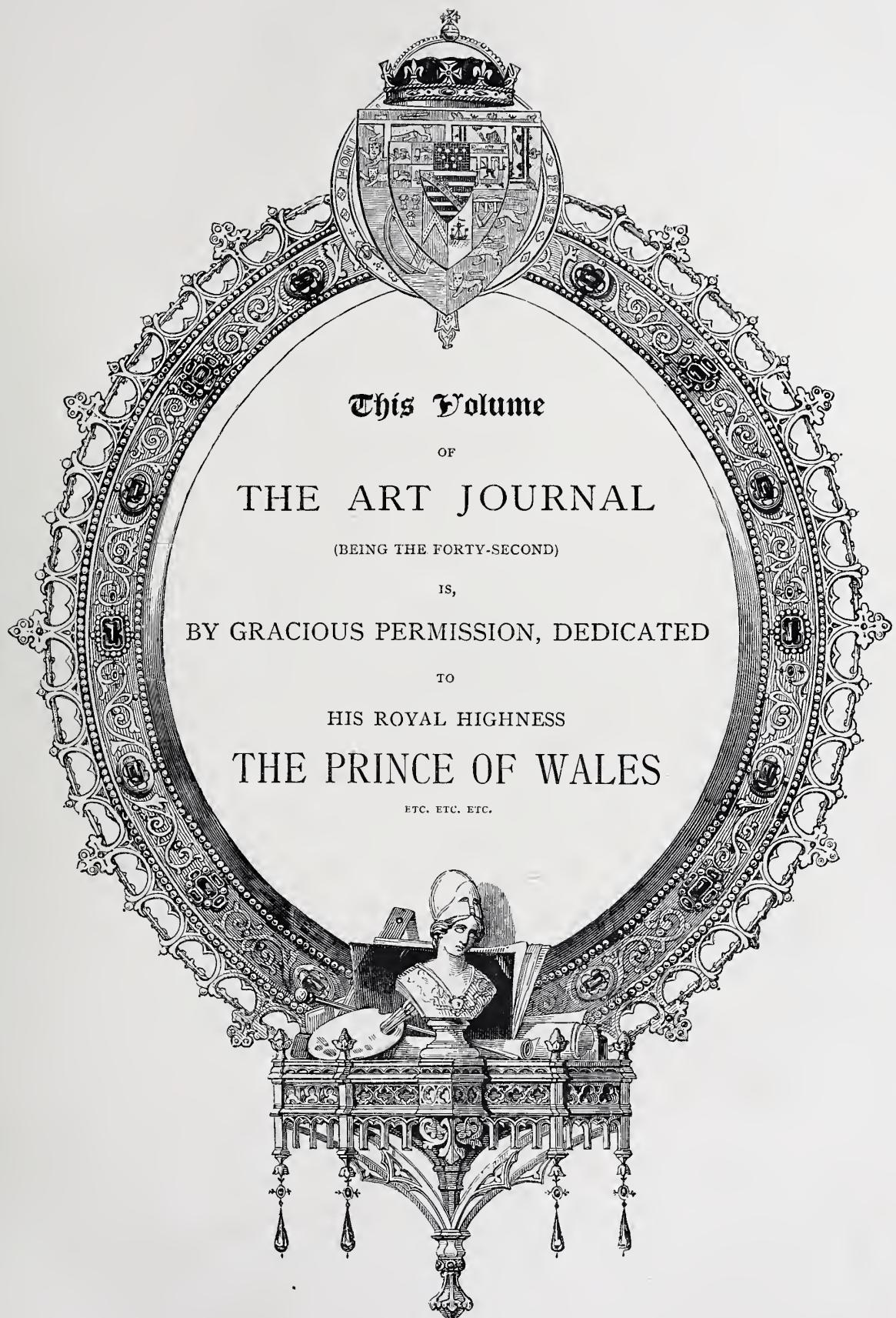
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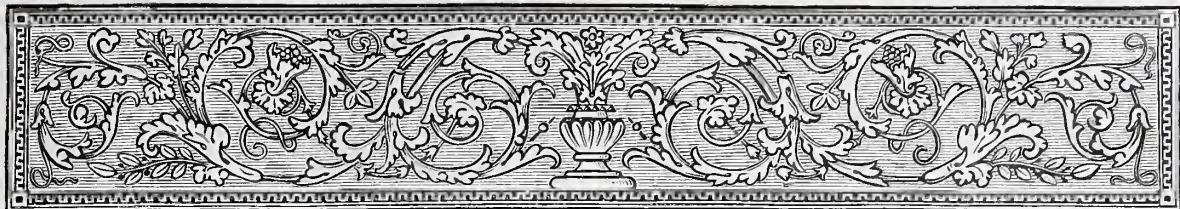
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THE GREAT SCULPTORS OF MODERN EUROPE.

SCHWANTHALER.



At the end of the last century there were living in Munich two brothers, Franz and Peter Schwanthaler. They were sculptors and carvers, and their most remunerative work was the engraving of headstones for graves, and the execution of the common designs of the ordinary churchyard. They were the first of the family to settle in the capital of Bavaria, and came of an able and vigorous stock, and their ancestors had, in their day, fought in many a hard encounter during the Thirty Years' War and other German campaigns. Their home, when they were not in the wars, was the quiet but prosperous little town of Ried, resting on the spurs of the Eastern Alps, where the Oberach and the Breitach rush down from the slopes of the mountains which overhang the delightful valley of the Traun to join the larger Inn, and where yet the traveller, passing home from his holiday among the pine-covered slopes, the rushing streams, and the dark lakes of the Salzkammergut, is shown the ancestral house of the Schwanthalers, covered with rude frescoes. In this city, half mountaineers and half men of the plain, they had lived, sometimes soldiers, sometimes artists; now wielding the sword and lance, now handling the chisel.

It was on the 26th of August, 1802, that the wife of Franz Schwanthaler bore him a son, who was named Ludwig, in whom the capacity of the Schwanthalers culminated. The love of Art was apparent in the boy from an early age, and every spare hour of his school life was given to drawing or moulding. But from the very first it was the romance of the Middle Ages which irresistibly attracted him, and which he transferred in action to his paper, rather than the beauty of flowers, or the glories of mountain and lake, or the perfect forms of ancient Greece. Hundreds, indeed, of lead and charcoal drawings, scores of clay models, all testify to the way in which his thoughts ever tended towards Mediævalism, a direction which was quite contrary to all his father's wishes and opinions. And Ludwig's voluntary reading was of the same character; it was the story of some chivalrous knight errant or some lost damsel which attracted him, so that from the very first the main characteristic of his maturer Art was visible in the results of the efforts of his boyhood.

When his regular school days were ended, Schwanthaler found himself in his father's workshop, expending his thoughts and labour on the routine work of the most commonplace memorial sculpture. Next comes a time when Ludwig is a student at the Academy of Arts, and, with a sudden deviation from his former aims, he begins to desire fame as a painter of battle-pieces. But this change was nothing more than one of those youthful fluctuations of mind which are the frequent characteristics of enthusiastic and sensitive spirits, sometimes

disappointed by finding that the power which they feel that they possess is unappreciated, or dismayed by the absence of an instant success. But in a single year this aberration ceased, and Schwanthaler turned again to sculpture. Yet it is in some respects questionable whether his mind was not more fitted to make him a great painter than a great sculptor. The exuberance and picturesqueness of his imagination, the ceaseless variety of his fancy, and his pleasure in the picturesque, the attraction for him of what was objective and popularly striking, all point rather to the possibility of attaining to fame with the pencil than with the chisel. But whether this be so or not is now a matter simply for not very profitable speculation. Schwanthaler has attained a great place as a sculptor, and it is only as such that posterity can now regard him. Returning, as we have said, again to the old paths, he worked on with little recognition, and with a mind tinged with disappointment, until Cornelius, in one of his visits to Munich, saw some of his works, and recognised his undoubted power. The knowledge of this fact gave him real encouragement.

In 1821 his father died, and he had then to devote himself more assiduously to ordinary and commonplace work for the purpose of earning a livelihood. But the days of obscurity were now nearly ended, for the Hof Marshal of King Maximilian's court, a nobleman, one Montpergny, happened one day to see some of his designs, and recognised his genius--or perhaps what was more likely, was unexpectedly charmed by some of his handiwork. Schwanthaler, at any rate, was made known by him to the King, and he modelled for his royal employer a table ornament, which raised him to a high place in his favour. This point may be considered the commencement of his real career as a sculptor.

Ludwig I., however, rather than his father, is the sovereign of Bavaria with whom we must in our mind always associate Schwanthaler. The encourager of all artists, kindly in his royal patronage, continually urging his painters and sculptors to fresh work, with classical but pedantic ideas in Art, whilst he fostered, he also overworked those whose labours and talents he employed. Yet it was to him that Schwanthaler owed his year in Rome, a year in which he made acquaintance with Thorwaldsen and other artists, and felt himself at once humbled and encouraged by the presence of the great masterpieces visible in the capital of Italy. So far as Schwanthaler's life as a sculptor is concerned, the rest of his career is one story of unremitting labour and well-earned honour; his hands could not execute the exuberant produce of his fertile mind; he was inordinately anxious to be at work; and he would, if he could, have been the creator of every piece of sculpture in Germany. His physical powers were indeed prematurely worn out by his untiring mind. With weak health, his career was, so far as his

body was concerned, a triumphant struggle with difficulties, and when he died on the 28th of November, 1848, he ended a strikingly successful, a remarkable, and yet, in some respects, a disappointing career. For during the twenty years or more of his independent work he had done more than is to be found in the lifetime, not of one, but of two artists. What he had done he had done better than most men, yet he had done so much that the great qualities of his creations do not attain that artistic perfection which is the true goal of the great sculptor.

Unique as an artist, his life was also noticeable, for in his nature an earnest spirit was combined with irrepressible vivacity and an ever-bubbling humour. At times he was quite Wordsworthian in his enjoyment of nature, and he would wander for hours among the woods which surrounded Burg Schwanneck; for this was the castle which he had built on the heights above the rapid Isar, whence he could look down over the broad valley, and to Munich, then as now the home of many of the creations of his mind; or in the clear light of evening he could gaze to the southward to the great masses of the Tyrolese Alps, where the snow-capped summits of the Gross Venediger and Glockner rose in their brightness above the glaciers of the distant Ziller Thal and the deep valley of Heiligenblut. At other times he was busy with laughable and grotesque sketches, which recall to mind the caricaturing tendencies of Leonardo da Vinci. Again he was writing poetry, it might be pensively mournful, or in the gayer form of mediæval ballads; and now with his companions of the Art Club which he had formed at Munich under the guise of a league of knights (*Ritterschaft*), he would eloquently discuss the relations or the distinctions of Grecian and mediæval Art whilst he strode about his studio. These rooms, now cold and inhospitable, form the present Schwanthaler Museum. The house, partly overhung by the ruddy masses of the familiar wild vine, surrounds on three sides a small garden, which one enters from the dull street which bears the sculptor's name; and the stranger may wander at will among the master's works set round the white walls, the silent memorials of the vivid mind that is at rest.*

When we come to examine the results of Schwanthaler's career as an artist, they are entitled to very careful thought, for he is, on the whole, the first of modern German sculptors. If we remember the early age at which he died, perhaps the most striking of his characteristics is the exceeding fertility of his imagination. Under very trying circumstances his mind was always fresh, and the fountain of his fancy ever copious. In the Schwanthaler Museum at Munich there are now preserved no less than two hundred and three casts from his designs, many of which were executed in marble. From this fact we may obtain some insight into his laborious industry; but it must always be remembered, in connection with this point in his Art life, that, as has been already remarked, he had to struggle against the depressing influences of ill-health. Ludwig I., too, kind patron as he was, was no easy taskmaster, and it may be doubted whether his continual orders for decorative work did not lower the standard of German sculpture; for he caused the production of so much work of this kind, and he kept his artists employed so diligently, that the subjects could neither be so thoughtfully conceived nor so carefully finished as they might have been if the artists had possessed more independence and leisure. It is no doubt much for the benefit of artists and the world generally that they should be held high in honour; independence of spirit and freedom from care are thereby produced. But, on the other hand, it is obvious that if artists become too purely civil servants, the individuality of thought and the free labour which are so necessary for the highest kind of artistic work are almost inevitably lessened. In some respects, therefore, this freshness of imagination which distinguishes Schwanthaler's sculpture is even more remarkable than it would be had he worked less under royal patronage, and more according to his own will and pleasure. And it is most apparent when we remember the somewhat commonplace subjects which he had

so often to execute. The number of statues of mediæval and modern kings and princes which came from his studio is terribly large. It would be easy to give a very long list of them; an Albrecht IV., Grand Duke of Baden, is succeeded by a Frederick II., Prince of the Palatinate; and so we go on from figure to figure of many brave but exceedingly uninteresting German princes. But in every case, whether the subject be mediæval or modern, Schwanthaler shows the same unique freshness, consummate taste, and a surprising individuality of expression. But his works contain things nobler and more beautiful than imaginary portraits of deceased potentates. His ideal portraits of Goethe and Schiller are among the finest of his creations; and in the numerous allegorical subjects of which he is the author, and in some of the essentially poetical works which he executed, the fine qualities of his mind and of his Art are distinctly visible. Among the class of allegorical works we may point as an example to the forty-five bas-reliefs which are now to be seen in the Ruhmes Halle on the Sendlinger Anhöhe, where the building looks down over Munich and the great cultivated plateau which stretches away in the dim distance towards the valley of the Danube. They consist of metaphorical figures representing under varied forms many acts and occupations of civilisation, from the making of glass to the painting of historical pictures. Thus ample scope is afforded for many noble compositions, for much imaginative treatment; and they serve equally as instances of Schwanthaler's unexampled mental freshness and unwearied industry. But it must be equally evident that so much work was incompatible with careful finish; and there can be also no doubt that had Schwanthaler given, or been able to give, greater thought to his various creations, many of them would have been free from faults of composition and treatment which now mar the excellence of some of his works.

But it is also noticeably characteristic of Schwanthaler that his genius ran in a mediæval rather than a classical direction, and that he had little or no sympathy with antique thought in relation to the subjects of sculpture, or with the somewhat narrow teaching of the classical revivalists. His Art was essentially imbued with mediævalism and poetry, and the myths of the Greeks and the teachings of the Christian fathers held quite a secondary place in his mind and thoughts. He is essentially the chief of the Romantic school of sculptors, and as such is very distinct and different from any artist whom our own country has produced. Some may have no fellow-feeling with an intellectual tendency to them wholly incomprehensible; but, though we may regard mediævalism as wanting in subtlety of thought and delicacy of imagination, yet there is a boldness, a picturesqueness, and a simple strength in connection with those sides of it which attract the mind of the artist; and no man ever gave them more forcible expression in form, or was more thoroughly steeped in the not very deep ideas which underlay them, than Schwanthaler.

“ Die alten zeiten chrenwerth
Vor meinen Herzen steh'n verkläst;
Möcht'sie ja gar so gern besingen
Könnt' Ich nach hohem wort nur dungen,” *

were the very words with which he began a poem in honour of his favourite age. Thus, unless we grasp his connection with mediævalism, we shall wholly fail to understand either his place as a sculptor or the guiding principles of his Art. Neither can Schwanthaler's passion for picturesqueness fail to be noticed: it was a characteristic which, striking though it be, undoubtedly is, on the whole, rather a fault than a merit. For it too often degenerates into attempts to realise in marble subjects quite contrary to the principles of sculpture, especially when considered in relation to the material in which the subjects are

* “ The times of old should honoured be
Which mirrored in my soul I see;
Right willing I their praise to sing
If to my task fit words could bring,”

is a rough translation which I venture to give, that the English reader may form some idea of the original.

* Further facts relating to Schwanthaler's life may be found in Franz Trautmann's “Ludwig Schwanthalers Reliquien, München, 1858,” a short but very discursive book.

composed. Thus, in the undoubtedly fine bas-reliefs * depicting the Crusade of the Emperor Frederick Barbarossa, which now adorn the royal palace at Munich, Schwanthaler has attempted to depict a variety of things and events which, however fitted for the painter, are quite without the sculptor's scope. Castles, trees, flowers, and ships figure in several of these reliefs; and whilst we are struck with the originality, the power, the imagination, and the admirable treatment which many of the reliefs exhibit, we are equally reminded, by the very success of some parts, that in others the sculptor's desire to give picturesqueness, effect, and variety to his work has led him into errors which necessarily and unfortunately lower the work in question as a whole.

And to exemplify this general criticism of Schwanthaler as a sculptor, we may briefly notice two of his best-known works. The first of these is the monument to Goethe at Frankfort-on-the-Maine. Opinions differ about this, as about most works of Art, but it at any rate shows clearly enough some of the characteristics of Schwanthaler's style. It consists, first of all, of a colossal statue of the poet, somewhat idealized in character. His right arm rests lightly on the trunk of an oak-tree, and in the hand is a roll of papers; his head is thrown somewhat back, and the face is characterized by power and thought. The neck is almost bare, and the loose folds of the shirt are gathered carelessly round the lower part of the throat, whilst the large frock coat is nearly hidden by the ample folds of the cloak which almost envelop him. His left hand holds an olive crown. Here should be noticed the admirable tact with which the difficulties of modern dress are dealt with; for the sculptor has, whilst retaining modern costume as a whole so that the statue may be in keeping with the times of the poet, yet relaxed it in such a manner as at once to retain its suggestiveness and avoid its stiffness and formality.

On the sides of the pedestal are four bas-reliefs, the subject of each being more or less taken from some one of Goethe's works. On the first of these reliefs we see the winged genius of Poetry holding aloft a wreath in her right hand, whilst somewhat below her, on her right, stand Tasso, Götz, and Egmont, behind whom a satyr shows himself. Almost in the centre of the relief, in the middle distance, comes the figure of the hapless Bride of Corinth robed as she appeared for the last time to her Athenian lover, as he lay weary in her father's house:—

“Denn er sieht, bei seiner Lampe Schimmer,
Tritt, mit weißem Schleier und Gewand,
Letsam still ein Mädchen in das Zimmer,
Um die Stirn ein schwartz und goldnes Band.” †

Below—in the very foreground—the stern features of the long-haired Erl King, in striking contrast, bend over the infant face of the child whom the mysterious monarch tears from his father's arms, pitiless to parent and to child:—

“Mein Vater, mein Vater jetzt fasst er mich an,
Erlkönig hat mir ein Leid sgethan.” ‡

And then we look up to Prometheus in the background, and to two Eastern lovers from the *west-östlicher* divan embracing underneath a spreading oak.

This composition is picturesque, and brings together a number of Goethe's greatest dramatic and poetical characters. But it is marred by the stiff and inexpressive attitudes of Tasso, Götz, and Egmont, and by the want of harmony in the composition. The subjects, whilst finely treated on the left side of the relief, do not march in order to any definite goal, but produce too much

* Those who are unable to see the work in question in the original may form a very fair idea of it from “L. Schwanthaler's Werke, 2 Abtheilung, Der Kreuzzug des Kaisers Friedrich Barbarossa, mit historischen Erklärung von Carl Schnaase.” Plates. Düsseldorf, 1839-40.

† “By his glimmering lamp discerns he now
How in veil and garment white array'd,
With a black and gold band round her brow,
Glides into the room a bashful maid.”
BOWRING'S Translation.

‡ “My father, my father, he seizes me fast,
Full sorely the Erl King has hurt me at last.”
BOWRING'S Translation.

the idea of a number of separate and distinct persons gathered together without any general scheme of composition. It is, in a word, too much a picturesque catalogue of certain characters in the writings of the great poet. On the other hand, the more natural character of the left relief gives it attractions which the more ambitious work we have just described does not possess, for it consists merely of Hermann and Dorothea, Wilhelm Meister and Mignon, in the simplicity of their daily lives. Faust and Mephistopheles, Iphigenia and Orestes, suggest widely different ideas; and when on the reverse side we see Wisdom in the figure of Minerva, together with the Muses of lyrical and tragic poetry, we are conveyed into an atmosphere of elaborate and ambitious metaphor.

But undoubtedly a far more characteristic work, and one in which the genius of the sculptor had more play, is the Hermannschlacht, a group which fitly adorns the pediment of the Walhalla, and records the memorable victory of the German chieftain Arminius over the soldiers of Augustus (A.D. 9) amidst the dreary forests and morasses which then surrounded the sources of the Ems and the Lippe. In the subject of this piece of sculpture the mind of Schwanthaler, imbued with mediaevalism, thoroughly delighted; and though we may discover in it some shortcomings and deficiencies, yet it must ever be considered as a bold and spirited work, embracing the vigour and directness of Schwanthaler's best manner, without that exuberant picturesqueness which, as a work of sculpture, mars the bas-reliefs wherein the valour of the great Barbarossa is depicted.

The centre of the group is formed by the gigantic and supernatural form of the mighty Hermann (Arminius), who, with his face in full profile to the right,* repels the vain assaults of the Roman soldiers. His right hand grasps the short sword with which he is about to strike, and his left foot tramples disdainfully on the fallen eagles of the imperial army. The defeat of the Romans is shown more plainly by the third figure from the German leader, the Roman general Quintilius Varus, who pierces himself, in front of his dying comrades, with his own sword in the moment of his irretrievable disaster. Behind Arminius come the German warriors, the bearded bard who, with his harp, cheers on his countrymen, Belleda the prophetess, and Thusnelda, who, with a crown of oak in her right hand, kneels over the brawny form of the expiring Siegmar, and supports with her left hand his sinking head whilst she whispers to him the joyful news of the victory of her lord and husband. Such is a slight description of a work pre-eminently characterized by an imagination revelling in romance, which delighted in the overwhelming power of the great Arminius, and rejoiced to depict the contest of German and Roman, and a defeat such as the Mistress of the World had not suffered since the armies of Hannibal overcame the soldiers of the republic. The variety of the composition is obvious; the ideal character of Arminius needs not to be pointed out; and the varying accidents and suggestions of the fray must be clear to a very careless observer. On the other hand, there are parts of the composition which must be considered decidedly artificial in their nature: thus the Roman general ends his life in a strangely theatrical style, so far as regards the delineation of the action, and Belleda the prophetess kneels in melodramatic attitude. Compare this work with one which may be seen in the halls of the Glyptothek, the marbles from the Temple of Athene in the island of Ægina. True in them we have the want of facial expression which characterized all early sculpture; but though we find expression in Schwanthaler's work, we miss in it that admirable delineation of the human form, that perfect harmony of movement and composition, which distinguish the Grecian marbles. For the figures do not descend, so to speak, from the centre to the ends of the composition in one combined chain of action, each one leading to, and connected with, the other. These are rather isolated figures on a battle-field, each, it is true, individually appropriate to the scene, but not harmonized with the skill which we admire in the Grecian artist. Thus in the left corner the figures of Thusnelda and Siegmar are really a group

* To the right, that is, of the person who may be looking at the relief.

quite separate from the rest, depicting an incident of a simple and touching kind—the cheering words in the hour of death, the care for the wounded, and the emotion of natural affection.

Finally, we may mention a work of a different character, Schwanthaler's latest creation, the statue of Melusina, the water fairy. Here is a subject essentially poetical and fanciful, the rendering of which does not represent any particular antique story, as did Gibson's group of 'Hylas and the Water Nymphs at the Fountain,' which, having regard to the actual subject, is quite characterless. Rather it is suggested by the romantic legends which haunt so many of the noble rivers of Germany, and the brooks rippling through the pine woods of Schwanthaler's own country, and the lakes with which he was familiar. It is an idea, indeed, so full of delicate fancy that it touched the imagination of our own Milton, since Melusina and Sabrina are but the fairies of different countries, and this creation is in poetry the same, whether she hides in the grey waters of the Inn or in the pastoral Severn, and sits

"Under the glassy, cool, translucent wave,
In twisted braids of lilies knitting
The loose tresses of her amber dropping hair."

The composition may, indeed, be said to be a little artificial, but in the well-depicted brightness and gaiety is visible a distinct and charming element in the nature of that creation of the imagination, a water fairy. But once more we are constrained to point out how different in character is this from many of Schwan-

thaler's other works, again exemplifying that continual freshness of mind and width of imagination to which we have constantly alluded. Yet if we consider the actual nature of many of the prominent characteristics of Schwanthaler's work, it becomes evident that his influence upon the sculpture of Southern Germany must have been in the main full of harm; for he avowed himself the apostle of mediævalism, he sought to set it up as a rival to classical Art, and the victory of the German Arminius was in his mind typical of the victory of his favourite Art. And though we may admire his mediæval work, though we find in much of it sculpture of the simplest and most natural kind, yet, regarded in its influence upon his successors and contemporaries, we notice its main tendency with regret. But considered individually as a sculptor, viewed in the changing aspects of his varying nature, Schwanthaler must ever be an interesting study; and though we who set high value upon the principles apparent in the enduring works of Grecian Art must feel that oftentimes he went astray from these cardinal truths of sculpture, still we must always recognise in his works an unusually strong individuality, a determination to work out the creations of his imagination in his own way, and a singular power of reducing into form the bold and romantic ideas of the Middle Ages. Thus, with failures from time to time, and in parts, there is visible in all Schwanthaler did much work of the highest kind, both in conception and execution.

E. S. ROSCOE.

OBITUARY.

THEODORE VALERIO.

THIS eminent French painter and copper-plate engraver died on September 14th at Vichy, where he was in the habit of spending a few weeks annually. He was born at Herserange, about 1819, in the department of Meurthe et Moselle, and became a pupil of M. T. Charlet, the famous lithographer and caricaturist. When about seventeen years of age he travelled through Germany, Switzerland, and Italy, and afterwards in Hungary, Bosnia, and Montenegro, from which countries he brought back many admirable water-colour sketches, which secured for him a widespread reputation. Figures with landscape would be their

general designation. Some of them are now in the Louvre, and others were bought by the Emperor of Austria and by King Frederick William IV. of Prussia.

M. Valerio practised also successfully in oil. He had a picture in the *Salon* of 1879, and two in that of the previous year, one of which, 'Young Montenegrin Girls drawing Water at a Fountain,' shows that in his latter days he had not forgotten the subjects which first engaged his pencil and won him fame. M. Valerio was of a retiring disposition, and with the exception of his annual visits to the waters of Vichy, already referred to, led almost a hermit's life, we are told, in a quiet corner of Brittany.

KENTISH HOP GARDENS.

C. G. LAWSON, Painter.

KENT has not inaptly been termed the "Garden of England;" its poets and prose writers have combined to praise its fertility, its rich picturesque scenery, and its historic associations. Douglas Jerrold says, "We feel a something old, strong, stubborn, hearty; a something for the intense meaning of which we have no other word than 'English,' rising about us from every road in Kent." And Michael Drayton, the poet (1563—1631), in his famous work "Polyolbion," which is a description of Kent, wrote—

"O famous Kent!
What county hath this isle that can compare with thee?
Thou hast within thyself as much as thou canst wish;
Thy rabbits, venison, fruits, thy sorts of fowl and fish;
As what with strength comports, thy hay, thy corn, thy wood,—
Nor anything doth want that anywhere is good."

Drayton must have seen hops growing in the county, though he makes no allusion to them, for they were introduced into England from Flanders in the early part of the sixteenth century, and soon became one of the leading products of Kent: now the duty on the hops grown in that county nearly equals, in a generally good season, the amount paid by the whole of the other hop-growing counties of England.

Mr. Lawson's large and noble picture formed, among the land-

J. SADDLER, Engraver.

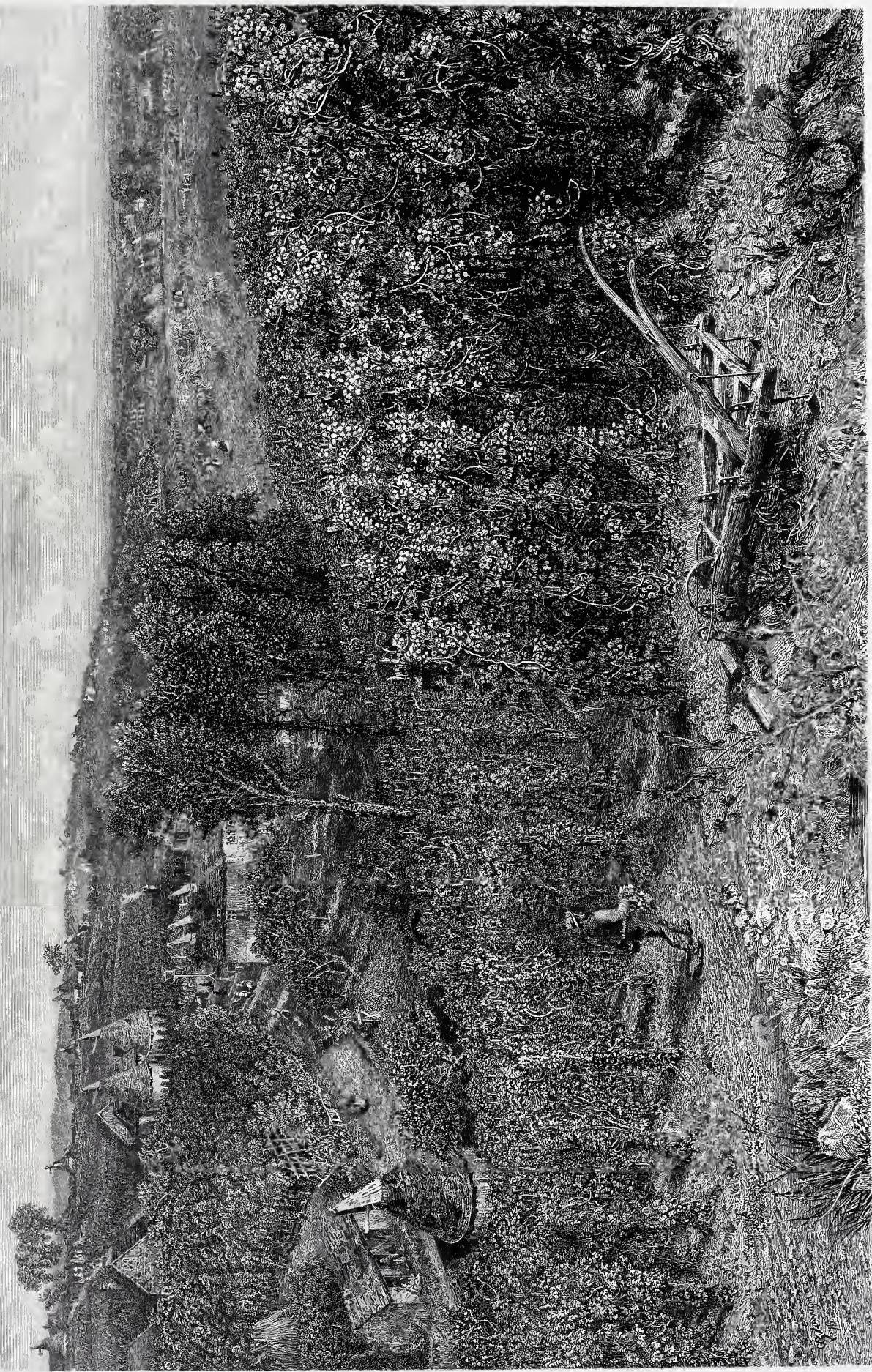
scapes, one of the great attractions of the Grosvenor Gallery last season, where it most deservedly occupied a very prominent position in the principal room. The scene is laid in the neighbourhood of Wrotham, a district particularly distinguished for its hop gardens, which lie chiefly on and under the chalk hills running between Bromley and Rochester. The picture is not an actual transcript from any one point in particular, but is a representative composition of most of the characteristics of many portions of the county of Kent. The time of year presented is September, when, if the season has been favourable, the hop flowers are fully ripe and ready for the "pickers." The gardens then offer a most beautiful and attractive sight, and Mr. Lawson has here done full justice to a scene of nature rich and luxuriant, where the hops are hanging in abundant and graceful festoons from the poles round which the vine clings. The numerous small circular buildings with roofs crowned with a kind of vane are the oasts, or kilns for drying the hops when gathered; these kilns are mostly heated by flues. The machine in the foreground of the picture, that bears a strong resemblance to a plough, is simply an instrument for clearing the weeds from the alleys between hop rows, which should always be kept clean.

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KINROSSHIP GARDENS

ENGRAVING (BY PIRMAL) FROM THE PICNIC IN KINROSSHIP ON THE RIVER TARTAN

C. G. LAWSON, PINS.



ORIGINAL DESIGNS FOR ART MANUFACTURE.

WITH AN INTRODUCTION BY GEORGE WALLIS, F.S.A., SOUTH KENSINGTON MUSEUM.

INTRODUCTION.

HEN in 1850 the *Art Journal* issued its first series of original designs for Art manufacture, the necessity for Englishmen beginning to think for themselves, and trying to be less dependent on foreign aid, had just begun to be fairly recognised after a very uphill struggle of some twelve or fourteen years; and certainly the one great outcome of the Great Exhibition of 1851 was to show the British manufacturer that unless he bestirred himself, and sought to encourage native ability in creative design more than had been hitherto done, with a very few exceptions, some of the most cherished industries of the country would be imperilled by a competition on the part of our French and German neighbours, who had the good sense to combine beauty with utility, and sound Art with scientific *technique*.

The continuation of the series of designs commenced in 1850 was prevented by the demand for illustrations of the various International Exhibitions following each other in quick succession after 1851. In resuming so important a feature of some of the earlier issues of this publication, a glance back at the ground which has been travelled over since its first issue in 1838, at the very time when the Government were contemplating the establishment of Schools of Design, and had just founded the first central school at Somerset House, may not be without interest, at least to many of the present generation, whose notions of the progress made appear to be of a very hazy character, thinking, as many of them do, that, so far from having gone forward, we have gone backward; for, by a strange inversion of the laws of cause and effect, they utterly forget that the education they have themselves received, and the knowledge out of which they are qualified to judge at all, are the result of the radical change in Art education effected in this country since 1840. They cannot possibly have any conception of the state of design as applied to manufactures at that period, unless they have examined specimens or waded through the pattern-books of manufacturers in the various departments of industry—an operation which would undoubtedly teach them modesty in their future judgments; but they would learn nothing else, except the fact that their fathers either admired most hideous things, or that they had to tolerate them because the manufacturer and designer were too ignorant of the most elementary principles of decorative and ornamental Art to produce anything better.

The Great Exhibition of 1851 was a turning-point of vast importance in this matter. The Schools of Design, as they were then called, had been in operation in the provinces some ten or twelve years; and the multiplicity of counsel which prevailed had resulted in a very small amount of wisdom. Directness of purpose was the exception, and not the rule, amongst directors and teachers; and yet where directness had prevailed, and a distinct application of the education of the student to the industry in which he was engaged insisted upon, a great deal more had been done than it answered the purpose of those who subsequently undertook the direction of affairs always to acknowledge. It was, "Me, and prior to me chaos!"—a belief not yet extinct.

Now, if nothing more had been done than to create a popular interest in Art which did not exist prior to 1840, and in the creation of which this Journal has had no mean share, the operation of Schools of Design, and subsequently of Schools of Art, has done very much to promote it. An interest in Art has been created in the family circle; and whilst the manufacturer has been improving his productions, he has found a more appreciative audience than could possibly have existed under the non-education *régime* of the Georgian era.

The fact that people think and talk, or care for congruity in 1880.

style, and are led into ultra-medievalism, or the last new Art craze of the professional furnisher and decorator, Anglo-Dutch, with its fine new name of "Queen Anne," is something to congratulate the nation upon, since it shows an evolution from the depths of the upholsterer's barbarisms, as connected with the Arts as applied to domestic purposes and uses.

When the Schools of Design were first established, there was, unhappily, a notion abroad that decorative and ornamental Art had little or nothing in common with pictorial Art, and that it was desirable to ignore the latter, and keep the student entirely to the study of conventional ornament as it had existed in past ages, and to plant forms, and by no means to travel out of this by studying the human figure. As a matter of course, the thing ignored was regarded as something of much more importance in itself than the thing tolerated. A broad and liberal view would have led to the proper consideration of every phase of Art, and wise teachers would have taken care that every section of study had the proper means provided for its development. Compulsion and restriction begat discontent, discontent led to revolt, and revolt to changes which, in the end, resulted in a looseness as to the true purpose of study in these national institutions, until at last their original purpose as nurseries for Art workmen, and for the growth and encouragement of designers for Art manufactures, got lost sight of; and it is feared, at the present time, that decorative Art has fewer attractions for nine-tenths of the students of our schools than it has ever had. Pictorial Art is everything—ornamental Art comparatively nothing.

One of the greatest difficulties which the early advocates of Art education had to contend with was the persistent ignorance which regarded a picture or a statue as the only works of Art, and to a very large extent this difficulty still exists.

Idiotic criticisms on the Great Exhibition of 1851, by those who either never saw the Exhibition or were too young or too ignorant to appreciate its true purpose, that because pictures were not admitted it was not an Art Exhibition, find an echo in the minds of many people who ought to know better. The original promoters of that undertaking knew perfectly well what they were about, and that the lesson then really needed for the improvement of the national taste was that pictures and statues were *not* the end of all Art. In 1862 pictures constituted part of the exposition of contemporary Art, but it may be fairly asked now, who feels that the display, fine as it was, had anything like the influence on the national taste that the industrial part of the Exhibition had upon the Arts as applied to manufactures and domestic decoration?

In commencing this new series of original designs for Art manufactures, it is desired to give a fair and free opportunity to those who have devoted their attention to ornamental and decorative Art, and especially those who have received their Art training in the National Schools of Art, for the public display of what they have already done, and as a wholesome stimulus to future action in the same direction. At the end of the year suitable awards, as elsewhere announced, will be made as a further recognition and encouragement in this important field of design, in which, beyond the mere representative power required in the production of a picture or a pretty drawing, the artist has to remember that the forms should always be considered in relation to the use of an object, and that the decorative details should embellish the form or surface, and never interfere with the integrity of either, whilst both form and detail should be subordinated to the material or materials in which the object is made, and its easy production by the process or processes applicable to its manufacture.

These are the constituents of a good working design—a very different thing from a pretty and elaborate drawing of an object which it may require the invention of a new process to produce.

A CHALICE.

Our first engraving is a design for a Chalice, by Stuart Thorpe, student of the Sheffield School of Art, to which was awarded the Duke of Norfolk's prize.

The chalice is perhaps, of all others, the Art object to which goldsmiths of the 14th, 15th, and 16th centuries paid most attention. It is difficult to refer with positiveness to any chalice earlier than the 11th



century. Chalices of the 15th and 16th centuries are often good examples of the goldsmith's craft.

One of the great features in designing a chalice is to preserve harmonious feeling relative to its uses. Mr. Thorpe has avoided elaborate ornamentation, and produced a design of much simplicity, preserving the requirements and character of the sacred vessel.

A RACE CUP.

This design is by Mr. Herbert Singer, son of the well-known producer of Art metal-work: he has, therefore, been educated in a practical school. Some years ago the great object of a Race Cup, or, in fact, of any specimen of racing plate, was weight of metal, and the designs were selected accordingly; that is to say, a design was adopted, the production



of which was most likely to employ the full amount of metal placed at the disposal of the manufacturer.

Much valuable time and labour were expended upon the execution of the commonest design depicting the adjuncts of the stable; jockeys, horses, dogs, and foxes were all put into requisition; and the imitations of the texture of a ploughboy's smock, the hair of the dog or fox, and the mud and dirt on a top-boot, were made especial points.

LACE CURTAIN.

Lace, the most delicate of all textile fabrics, contributes more largely than any of the others to the elegancies and luxuries of life. Of late years great advances have been made in this important branch of industry, of which Nottingham is the centre, so that England successfully competes, as regards

beauty and originality in design, and fineness and skill in manufacture, with the best produce of Europe as well as that of the United States.

Ornamentation is of a necessity peculiar to lace, since, without some attempt at a pattern upon its surface, it could hardly retain its name. Its chief characteristics, lightness and fineness of texture, must never be omitted in its ornamentation, which should



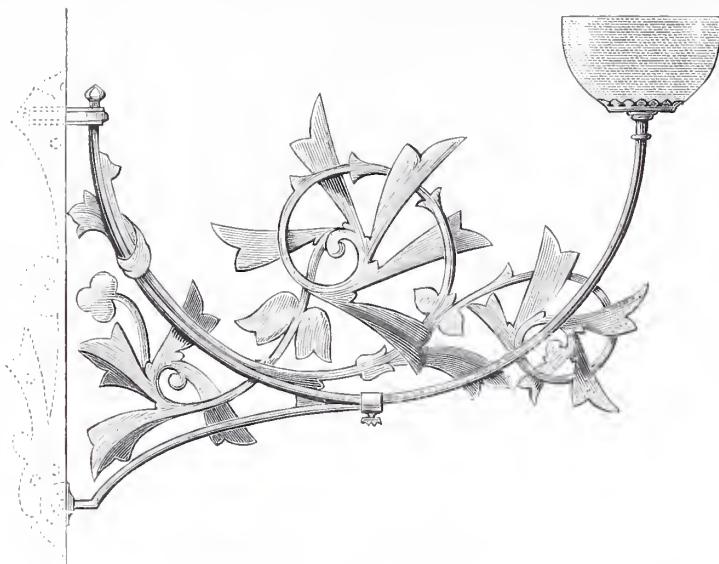
be especially elegant and graceful, all hard and harsh lines being carefully avoided. Old point lace, worked with the needle, was often too heavy in character on account of a too equal distribution of the masses of ornamentation: the present manufacturer frequently errs in the opposite direction, and requires a fuller enrichment in many parts to give point and

character to the remaining portions of the design. Our engraving is from a design by T. W. Hammond, of Nottingham, for a Swiss-made Hand Curtain, to which was awarded a gold medal in the National competition of Schools of Art.

The design is of a very refined character, simplicity and beauty being found in happy combination.

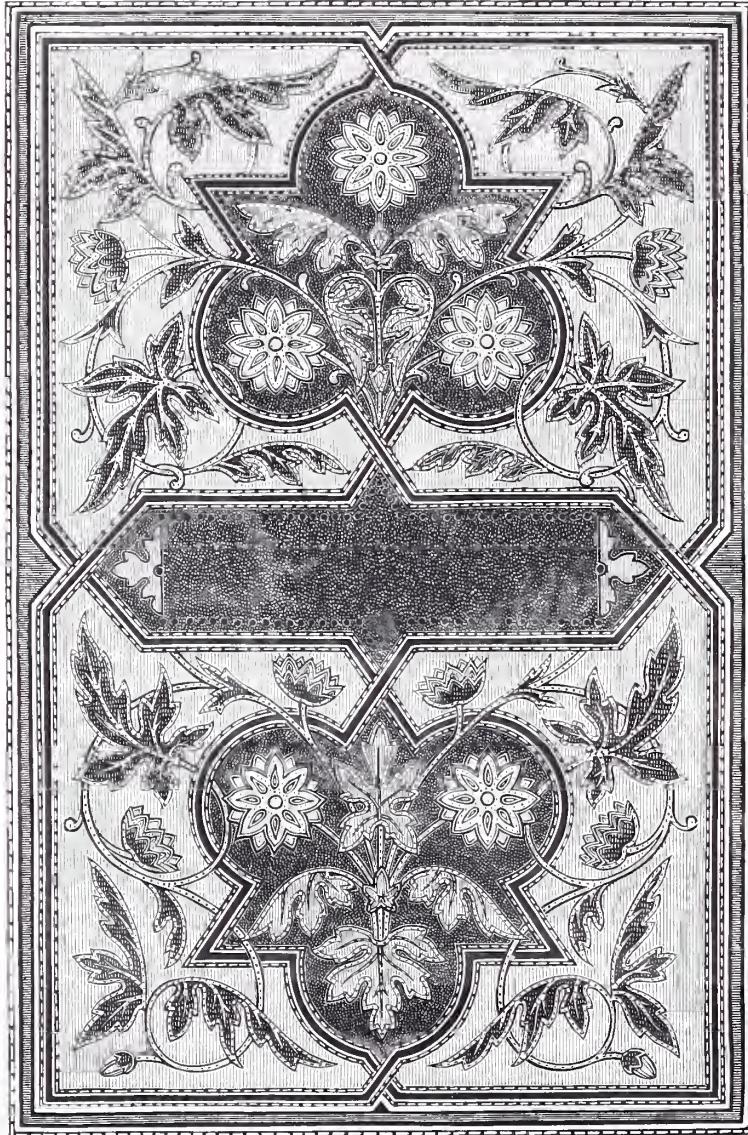
A GAS BRACKET.

We engrave a design for a Gas Bracket, by Mr. F. W. Hulme, who has contributed so much to improvement of design as applied to Art manufacture.



A BOOK COVER.

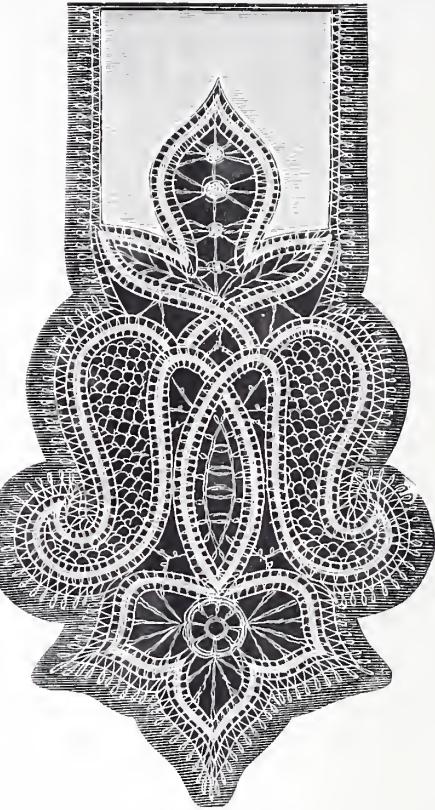
Within the last few years much attention has been paid to the production of ornamental book covers. The above design is by Mr. Fletcher, of the Notting-



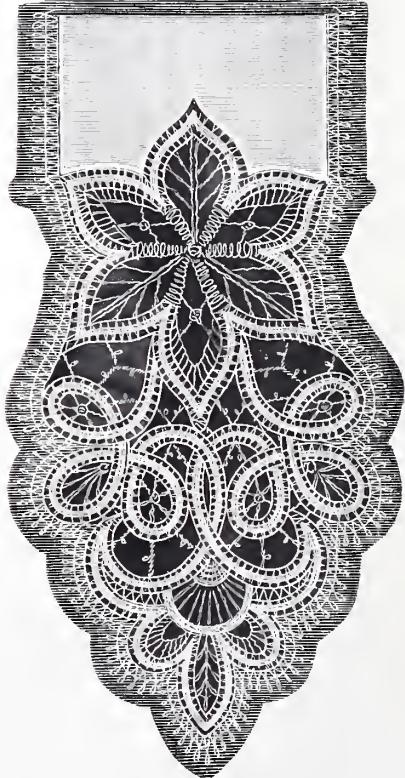
ham School of Art, and is meant to be produced in two greens, gold, and white.

LACE LAPPET ENDS.

The great progress made in England in the manufacture of lace is very apparent. Lace for personal adornment is associated with all special



occasions in life. It bedecks the baptismal robes and the bridal dress. The designs we engrave for Lace Lappet Ends, by Miss Yeomans, of the



Sheffield School of Art, are extremely neat and tasteful. This lady obtained a gold medal for lace designs in the National competition, 1878.

CORPORATION PLATE AND INSIGNIA OF OFFICE, ETC.

BY LLEWELLYNN JEWITT, F.S.A., &c.



EW people, I opine, have even the most remote idea of the amount of artistic wealth, of antiquarian treasure, and of historical relics possessed by, and lying hidden away in the strongholds and chests of, the various corporate bodies of this kingdom; and fewer still can have formed a full conception of the importance and interest, archaeologically, historically, and traditionally, that centres in, or forms a halo around, these inestimable Art treasures. The corporations of the four countries now so happily united under one crown, and whose emblems, as I shall hereafter show, are so forcibly and poetically symbolized by the form and decoration of the mace, are rich beyond compare in works in the precious metals, in emblems of state and civic dignity, in relics of mediæval pageantry, in badges and insignia of various offices, and in seals and records of different periods.

These various objects are, of course, naturally and essentially,

from their very uses, scattered over the length and breadth of the land, and some of them never see the light. They form, as it were, a rich mine for historical and antiquarian inquiry, and present features, peculiarities, allusions, and purposes that are of immense importance. Into this mine it is my purpose to "dig;" and, in the series of papers I now enter upon, and later on in a complete work on the subject which I am actively preparing, to bring to light some of the more curious, suggestive, and important objects of Art metal-work which come under my notice. It is new ground, and will require careful and almost undivided attention; but, with the aid of the mayors and other high dignitaries of the various corporate bodies, I enter upon it with more than usual gratification, and shall not cease until I have produced a work which, I hope, will be exhaustive in its detail and national in its character.

Out of some three hundred and fifty boroughs in England and Wales, to which I propose first to devote attention, leaving those

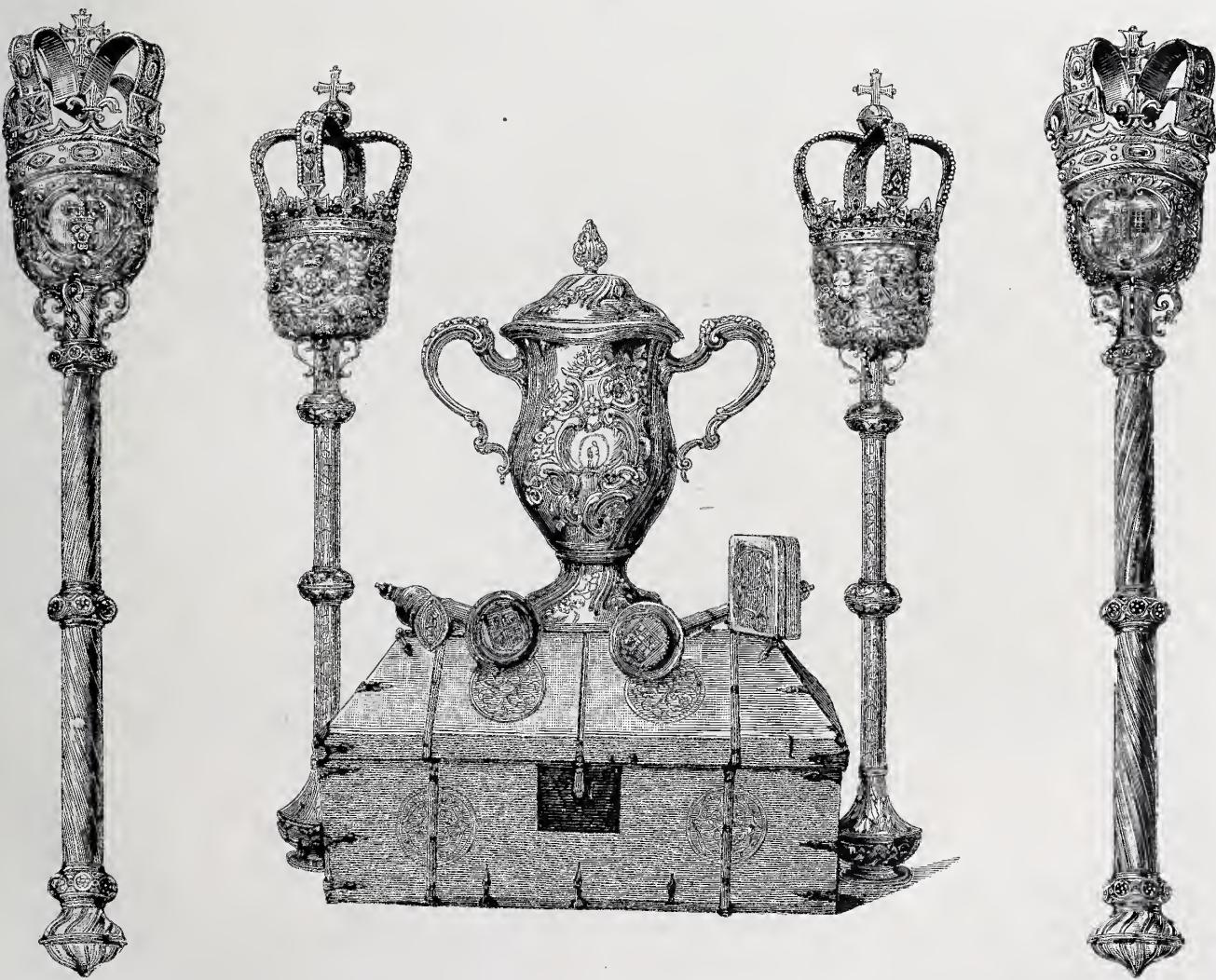


Fig. 2.—Bridgenorth Mace.

Fig. 1.—Corporation Insignia, &c., Bodmin.

Fig. 3.—Bridgenorth Mace.

of Scotland and Ireland for later illustration, it is not too much to say that at least an equal number of maces of various periods exist, while the other insignia and relics of one kind or other are simply innumerable.

It is not my intention, nor would it be my province in this series of articles, even for one moment to enter upon the wide subject of the origin and growth of municipal institutions, or of

corporate offices and dignities. Whether these are of Roman or of Saxon origin, or are simply the outgrowths of primitive agricultural or other industrial communities, it is not my present purpose to inquire. It is sufficient for me to say that the head man—the mayor, portreeve, bailiff, warden, or what not, by whatever name he was called, or by whomsoever appointed or elected, whether by the lord of the place, the "more discreet"

of the inhabitants, the general voice of the community, or even by the King himself—had, and very wisely too, some symbol, or sign, or badge of official power and dignity attached to him as holder of that office, by which he might be known, his authority asserted, and his power and position respected. However humble his ordinary occupation (as I have on another occasion recently written), however low the state of his education and attainments, and however little of natural dignity he might have in manners and demeanour, the symbol of his office gave him authority and power, and placed him, for the time being, far above his neighbours in position and dignity. No matter

was, therefore, enough to show that authority was vested in the individual, and that to him and his decisions all must bow.

The main part of the Art treasures of corporate bodies to which I shall call attention consists of maces, swords, chains, badges, seals, armour, batons, staves, halberds, mazers, loving and other cups, tankards and other articles of ordinary plate, oars, measures and gauges, figures for pageantry, &c.; and these, of course, are of various periods, and differ as widely in their characteristics as in their uses. To these I purpose devoting brief attention, and then to proceed to speak of the treasures of the various corporate bodies of the kingdom in detail.

And first as to the *Mace*. This, there can be no doubt, is the most usual, as it is one of the earliest, symbols of authority in use in our country, and one that has borne no trifling part in events of national history. Originally a weapon of warfare, whose use in our own country dates back into the far-off age of bronze, the mace was capable of doing good service where other weapons would be all but powerless.

In the Middle Ages, besides being a military, it became an ecclesiastical and also a civil weapon, and, from its use for offence and defence, came to be regarded not only as an object of fear, but a symbol of power and authority. Of its military use many examples, from the Bayeux tapestry downwards, occur; and there can be no doubt it was a most formidable weapon in the hands of knights and men trained to arms, and when borne by prelates, who, although forbidden to wield the sword, took rank among the great military leaders of early times, it became a staff of deadly use. Among these warrior bishops the names and doings of Odo of Bayeux, Anthony Bec, and Henry de Spencer will at once be called to mind, as will examples of maces on brasses and in illuminated MSS. Of two excellent examples, probably of an ecclesiastical nature, the one belonging to Mr. J. W. Baily, and the other in my own possession, I give engravings in Figs. 4 and 5.

In confirmation of what I have said as to the warlike origin of the mace, which was certainly intended to batter down and break through the helmet or other armour which the sword could not effect, Mr. Octavius Morgan, F.S.A.—to the value of whose labours, as the historian and classifier of old English plate, I am glad to have this opportunity of paying a warm tribute—thus writes me:—"These small early maces, which have at the tops a knob or head, and their lower ends formed by six or eight flat bars or laminae set round the stem, somewhat resemble the warriors' maces of the time of Henry VIII., and give one the idea that these war maces were the original of the civil state mace, which by degrees, from a weapon, became an ensign of office of certain dignitaries. Our constables' staves, which formerly used to be surmounted with the royal crown, still bear the royal arms, and are [like the mace, of which indeed they are the prototype] a civil weapon for enforcing and preserving order, as the sword was the military weapon which some mayors are authorised to have carried before them. The mace was usually borne by sergeants-at-mace, who were generally constables." Some of these small maces are of iron covered with silver or other metal, and are weighted so as more effectually to serve as weapons. Their heads, as is shown in the four examples in Fig. 7, are usually hemispherical. Those possessed by some corporations are entirely devoid of ornament, while others of a more elaborate character are profusely decorated with armorial or other devices, and crested with richly worked circlets.

It was not until the close of the reign of Edward III. (1366–77) that the sergeants of the City of London were empowered by royal charter to carry maces of gold or silver, or plated with silver, and ornamented with the royal arms; for by the sixth charter of that monarch it is granted, "The Sergeant-at-Mace in the City aforesaid shall be at liberty to carry such maces of gold or silver, or plated with silver, and garnished with the signs of our arms or others," &c.

The body of sergeants-at-mace, afterwards changed in designation to sergeants-at-arms, instituted as a body-guard by Richard I. and by the French King during the Crusades, had "not only to watch round the King's tent in complete

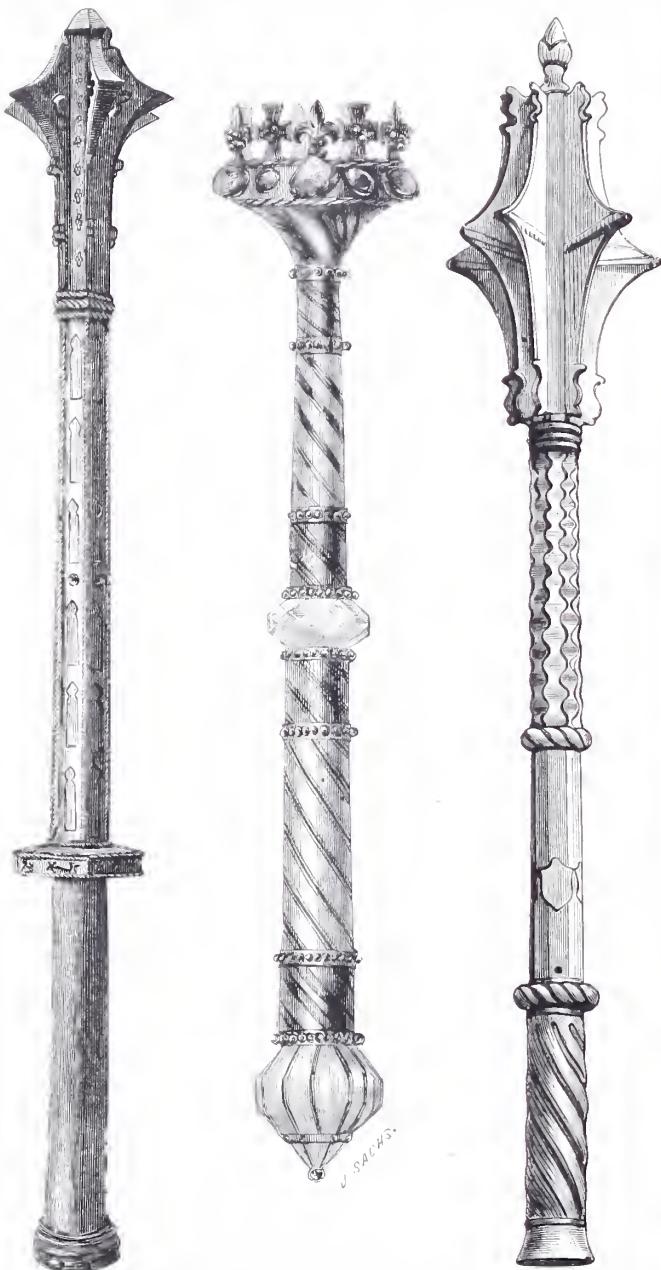


Fig. 4.—Iron Mace. Fig. 6.—City "Sceptre." Fig. 5.—Iron Mace.

how superior in moral or social or educational condition, or of how much higher status in birth and family and rights of property some inhabitants of a town or district might be, the man they chose as mayor or portreeve, or whatever might be his designation, at once stepped, by virtue of that office, over their heads, and became "your worship"—showing, sometimes, "airs" enough to sicken the better and more thoughtful classes of people, without the "graces" that ought to attach themselves to the holders of the office. And it was quite essential that some "outward and visible sign" (alas! often without the "inward spiritual grace") of office should be held by the individual, for without it there was nothing to indicate who *was* at the head of affairs. To "bring out the mace" or other insignia

armour, with a mace, a sword, and bow and arrows, but occasionally to arrest traitors and other offenders about the court, for which the mace was deemed a sufficient authority; hence they came to be called ‘the valorous force of the King’s errand in the execution of justice.’” We learn that a sergeant-at-mace (or at arms), “when appearing in the King’s presence, was ordered to have his head bare, his body armed to the feet, with the arms of a knight riding [*i.e.* with armour such as used by knights when they fought on horseback], wearing a gold chain with a medal bearing all the King’s coats [quarterings of his arms], with a peon royal, or mace of silver, in his right hand, and in his left a truncheon. Hence, in all probability, was derived the custom of the chief magistrate of a municipality, who, as such, is the representative of the sovereign, being attended

by his mace-bearer, as a symbol of the royal authority thus delegated to him” by his sovereign’s charter or otherwise.

Some of our corporations, as I shall show in the course of these papers, are fortunate in possessing early and very remarkable examples of maces, and their form, at all events some of them, will be seen fully to carry out the ideas I have expressed regarding them. The most common and imposing form of the mace—that with the addition of the open-arched crown surmounted with the orb and cross—as now seen in most municipal towns, is not met with of an earlier period than the Restoration, at which time very many corporations, companies, and guilds had the cross arches of the crown, with the accompaniment of orb and cross, added to their already existing maces; and all the new ones that were made were likewise so surmounted. They were



Fig. 7.—Corporation Plate, Insignia, &c., Canterbury.

also usually of a larger size than formerly, and were ornamented with the royal badges and ciphers. The crowned mace thus became more than ever a seeming symbol of royal power—or rather of mayoral authority and power derived from regal sources, and granted directly by royal gift.

Of “swords of state” and other insignia, as well as of the various articles of plate and objects of antiquity possessed by the corporate bodies of our provincial towns, I shall from time to time give historical and introductory notices. These I reserve for future papers, and now at once proceed with my detailed notes on some of the treasures possessed by these august bodies.

At CANTERBURY a remarkably fine assemblage of objects is preserved, and these are shown grouped together in one of the engravings (Fig. 7). There are no less than five maces, a

sword, and a mayor’s chain, besides several valuable articles of plate. The great mace, of silver gilt, is 4 feet 4 inches in length, and is of the ordinary form, with open-arched crown surmounted with orb and cross. The head, or bowl, is divided into four compartments, as usual, by deni-figures and foliage, and in these are consecutively the rose, surmounted by a crown between the initials of Charles II., C^o. R.; a thistle, similarly crowned and initialed; a fleur-de-lis, in like manner; and a harp, also crowned and initialed. The initials are somewhat unusual, the numerals being within the letter C. On the flat plate at the top, under the arched crown, are engraved the royal arms quarterly: first and fourth, France and England quarterly; second, Scotland; third, Ireland; with supporters, crown, and motto. The shaft is engraved with an entwining pattern of roses and thistles springing from one stem. The

four smaller maces for the sergeants-at-mace are also of silver, and are of the same general form as is usual with that class of insignia; they are all exactly alike, are $9\frac{1}{2}$ inches in length, and have semi-globular heads, on the flat top of which are engraved the royal arms, viz. quarterly, first and fourth, France and England quarterly; second, Scotland; third, Ireland; the shield enclosed within a tri-formed wreath of laurel. Round the bowls are the rose, fleur-de-lis, and thistle, each surmounted by a crown, and divided from each other by foliage. Of the maces some interesting particulars are furnished by my friend Mr. John Brent, F.S.A.* It seems that the charter of Henry VI., to which the citizens owe their privilege of electing a mayor, conferred upon that officer the right to appoint sergeants-at-mace, directing that their maces be borne before him. In 26th Elizabeth a mace was ordered to be made out of the silver maces of the town sergeants; and ten years later "one very fair mace" was ordered to "be made decent, to be carried before the mayor." In 1650 "the great mace" was ordered to be altered and finished, but, as the corporation had at that time some heavy demands on its exchequer, it was resolved "that the mace be made with as little charge and addition of silver as may be." Thirty years later (1680) the corporation again decided "that either the new mace be made, or the old one repaired." On this occasion the friends of the new mace seem to have prevailed, for we find an entry wherein the chamberlain is recorded to have given "twenty shillings for those who assisted him about it." This "large and fair mace (1681) of silver," weighing 121 oz., was purchased at 20s. the oz., and with contingent expenses cost £62 10s. "The old mace seems to have been sold for 8s. 4d. per oz.; it weighed nearly 60 oz." In 1721 the mace and city sword were gilded and amended, and in 1767 the new silver maces for the town sergeants were made. In 1746 the mace was ordered to be laid on a cushion with gold fringe.

The sword of state is 4 feet $1\frac{3}{4}$ inches in length; its use was granted by King James I. to the city of Canterbury in 1607, to be, like the mace, borne before the mayor on state occasions. It bears on one side, in gold letters, the inscription:—

THIS SWRDE WAS GRAVNTED BY OVR GRATIOUS SOVERAIGNE
LORD KINGE IEAMES TO THIS CITY OF CANTERBVRY
AND TO THOMAS PARAMORE ESQVIRE
BEING THEN MAYOR OF THE SAME CITY TO BE
BORNE BEFORE HIM AND ALL OTHERS THAT
SHALL SUCCEEDE HIM;

and on the other side the following appropriate quotation from the law of Moses:—

YEE SHALL NOT DOE VNIVSTLY IN
IVDGMENT IN LINE IN WAIGHT OR IN
MEASVRE YOU SHALL HAVE IVST BALLANCE
TREWE WAIGTES A TRUE EPHAH AND A
TREWE HIN.[†] 19 Leviticus: year 35, 36.

(To be continued.)

On the hilt, which is engraved with a floriated pattern of roses, thistles, &c., are at one extremity the royal arms quarterly, first and fourth, France and England quarterly; second, Scotland; third, Ireland; surmounted by a crown between the initials C. R.; and at the other the arms of the city of Canterbury: "under the inscription on the blade is a merchant's mark."

The mayor's chain is modern, and was presented to the city by William Furley, Esq., in the mayoralty of his brother, George Furley.

Of the corporation plate the following brief notes will be interesting. In 1571 the mayor and commonalty, being short of money, "pledged a silver basin and a silver ewer to Thomas Nutt for £17." In 29th Elizabeth (1587) the city plate, according to an inventory of that date, counted by a "basin and ewer 76 oz. and one quarter and half a grain of an ounce; three great gilded goblets—one with a cover 77 oz.; and two lesser goblets, parcel gilded, 20 oz. and one quarter." Some years later all the plate was directed to be sold, except the silver spoons, "which being in pawn were redeemable at 5s. per ounce." Later on the chamberlain is directed "to make sale of the plate remaining in the hands of Alderman Hovenden, saving only the great gilded spoons; and these spoons, 35 oz., Mr. Hovenden is to have at 5s. an ounce—he promising to sell them again to the city at the same price. In 1699 sundry pieces of old plate, said to be worn out, were exchanged for a pair of candlesticks, snuffers, &c. In 1772 a pair of silver snuffers and stand, and a pair of silver taper candlesticks, were bought at a cost of £13 17s. 6d., and at the same time the corporation sold to Alderman French an ancient silver gilt tobacco box for 7s. 6d. an ounce." In 1781 the silver salver, shown in the group, was presented to the city by Alderman Long. In 1617 a basin and ewer of silver gilt, weighing 126 oz. at 7s. 6d. per ounce, were bought at the cost of the city. At the present time the plate belonging to the city consists (besides the maces and chain) of four massive and elegant candlesticks; two candelabra of two lights each; a remarkably fine two-handled loving or grace cup, presented to the city by Harry George Austen, Esq., when mayor in 1873; and a salver, given in 1781, by the then mayor, William Long, Esq., and having engraved in its centre the city arms with foliage, and ribbons bearing the words, "Canterbury. The gift of William Long, 1781." For particulars of all these, and for the group of plate and impressions of the city seals,* I am indebted to the mayor of Canterbury, C. Goulden, Esq., to whom I am under obligation for the trouble he has taken and help given in the course of my inquiries.

The most remarkable relic possessed by the corporation of Canterbury, however, is the ancient "Burghmote Horn," by the blowing of which the members of the corporation were formerly called to assemble together. References to this horn and its use are made in very early times; but I reserve my notice of it for a future chapter, when I shall speak of other early examples.

MONUMENT TO THE LATE DAVID REID.

Engraved by H. C. BALDING, after the Sculpture by C. B. BIRCH.

M R. DAVID REID, to whom this remarkably beautiful monument is erected in the churchyard of Cranbourne, was a distinguished member of the Stock Exchange. The admirably sculptured group was suggested by the widow, and commenced by the late George Miller, a fellow-student of the accomplished sculptor, C. B. Birch, and to whom, indeed, the merit of the masterly work belongs. It is of great excellence in design, and finished with remarkable care. Among monu-

mental groups it must hold a very high place. The sculptor, it is known, was for several years the principal Art associate of J. H. Foley, to many of whose "commissions" he succeeded when the lamented artist was called away from fame and fortune by death. In much the great sculptor did he was assisted by Mr. Birch, and in much that is yet to be done the one will largely aid the other. Mr. Birch holds a high position in his art; he is destined to hold one yet higher, not only in subjects graceful, touching, and effective, but such as have the loftiest aims in the grandest conceptions of the sculptor.

* I am glad to have the opportunity of calling attention to Mr. Brent's highly interesting volume on "Canterbury in the Olden Time," to which my readers cannot do better than refer on any matters connected with that grand old city.

† Perhaps it may be allowable to explain that the Hebrew "ephah" is a dry measure of about 60 pints, and the "hin" a liquid measure of about 10 pints.

* The seals of the various corporations I reserve for a special series.



MONUMENT TO THE LATE DAVID REID

ENGRAVED BY H.C. BALDING, AFTER THE SCULPTURE BY C.B. BIGGS

CHAPTERS ON RIVER SCENERY.

BY PROFESSOR D. T. ANSTED, F.R.S.

I.—SOURCES AND EARLY COURSES OF RIVERS IN GRANITE.



O much of the beauty and interest of landscape depends on rivers and on the part played by water in all scenery, that an attempt to connect effects with causes in a matter so influential in Art cannot fail to possess interest. Viewing scenery with an eye accustomed not only to receive impressions, but to accept suggestions and bring knowledge and memory to assist observation, I may perhaps be able to give special interest to a subject in itself charming, by calling back recollections of voyages and visits long past, and suggesting by word painting, however imperfect, something of those peculiarities of scenery that are derived from differences of physical and geological condition in various countries, climates, and associations.

The early history of rivers—the point at which the River God rises from the earth, and first begins to assume the character which he will in his progress through a country continue to bear, and which will remain his distinctive feature till he carries his watery burden to the sea—depends very greatly on the geological features of the country, on its climate and rainfall, on its mountain chains, its high or low plains, its valleys and its vegetation. Most rivers worthy of the name originate on comparatively high ground, and in some part of their course at least are interrupted and become irregular and altered, the rock they have passed through being changed, and producing those many varieties of feature that render the course of a river so interesting. Let us consider a few examples that ought to be familiar, and that present themselves in our country.

A whole group of rivers originate in, or are partly fed from, a granite boss that rises out of slaty and altered rock on the borders of Devonshire and Cornwall. If the reader is familiar with the country, or will take the trouble to examine a skeleton map, he will see that the Teign and the Dart by several branches, the Exe by some of its branches, several small rivers, the Aulne, Erme, Yealm, and Plym, the Tavy, several branches of the Tamer, the Torridge, and the Taw, all obtain their early water supply from this rounded hill of granite. The rain that falls upon Dartmoor is indeed directed to every point of the compass, some of the water flowing east, west, and south into the English Channel, other parts flowing north to the British Channel near the mouth of the Severn. Most of the rivers are small, the Dart being the most important so far as the flow from the central hill is concerned; the Exe, the Torridge, and the Tamer, though far more considerable as rivers, receiving their chief supplies elsewhere.

The granitic mass of Dartmoor has many peculiar and striking features highly characteristic of the rock, and wonderfully picturesque in its own wild way. It has no trees, and it is not much clothed with vegetation of any kind. Wildness is its characteristic, and in this it is not easy to find a rival to it. It has little beauty of form: it is not lofty, or peaked, or jagged. It does not rise up out of a plain, and command attention from a distance. It is simply grand from its nakedness, its unity, and its inhospitable and barren nature.

Dartmoor is, however, well worthy of the attention of those artists who love the grotesque as well as the monotonous in nature. Its highest point, though the loftiest in the south of England, is little more than 2,000 feet above the sea, and its mean elevation only 1,700 feet. It is of considerable extent, the moorland occupying an irregular oval, whose greatest length is about twenty-two miles, and its width nearly twenty. The central part, though called a forest, is without trees, not one being visible in a living state, but it contains on the surface innumerable ancient trees of large growth, now reduced to the condition of peat bog. Out of this bog rise here and there a few rocky summits, called in the language of the district, and else-

where in England, *tors*. All round are decay and the stillness that marks an almost total absence of life. If it were not to cut the peat, which is utilised in surrounding villages, there would hardly be a visitor in the year. Quadrupeds and even birds avoid it, as yielding nothing to support life. Only a few insects are found, and a small sprinkling of ferns and similar low forms of vegetation, kept alive by the almost incessant moisture caused by the mists that hang over this rounded boss of high land, cold from its elevation and constant evaporation, and receiving, by the attraction of its mass, the moist warm wind from the Atlantic.

Over a road cut through the bog down to the granite it is possible to approach a dreary island of firm ground in the sea of peat, and thus inspect closely the curious tors that give the character of grotesqueness needed to relieve the scenery from being tame and monotonous. They are separated portions of the great rounded mass of granite standing forth detached on all sides except at the base, owing to long-continued and irregular exposure wearing away all the softer and leaving the harder part of the rock. The parts thus detached assume the most curious, weird, and whimsical resemblances to objects familiar enough in other landscapes. They represent on a gigantic scale castles, houses, animals, and even men; and seen through the mists and in doubtful lights, they might well alarm the timid or superstitious traveller who ventures into the mazes of this rugged wilderness. They are very numerous, and indeed countless, some being conspicuous eminences bearing familiar names, but many having no special name, and only distinguished by their forming breaks in the wild expanse of peat bog. It may well be imagined, and is certainly the case, that for harmonious combinations of colour, the tint of the lichen-covered and weathered rock mingling with that of the sky at rising and setting sun, seen through a thin mist magnifying and multiplying the importance of these half-detached masses, the tors of Dartmoor are deserving of careful study, and we soon find that the few plants present—heather and grasses are the principal—provide varieties of colour little to be expected from the general appearance of barrenness.

Among these tors, and in the peat itself, is a small pool (Cranmere Pool), now drained in summer by the removal of the peat around, and never more than a couple of hundred yards in circumference, occupying the very central point of Dartmoor, and being, in one sense, the starting-point of the numerous streamlets that feed the rivers proceeding from the district. Not far from this pool are old copper and tin mines, and ancient cuttings into the fine clay obtained from the ultimate decomposition of the granite. Some of these have been washed for stream tin, and some for the *kaolin* which forms so important a feature of the valleys below, and has been found so useful in our potteries. But around this dark, still pool—called fantastically “The Mother of Rivers”—there is nothing to indicate the future of the streams that are born of it.

To trace these streams—to follow each early streamlet till it is joined by another feeder, and then follow on the tiny brook or torrent till it becomes first a rivulet and then a river, would, in many cases, be exceedingly difficult, and in some practically impossible. But it is from such small beginning that the whole group of rivers named have originated. Let us see what can be learnt from a few short excursions from this gloomy pool towards the more open country below, working our way through the fissures in the granite walls to the place where the granite sinks below the ground, where less rugged and ungenial rocks cover it, and where the little brooks, united into one stream, have become rivers, and put on the more quiet and rustic features afterwards retained.

Of the northern rivers proceeding from this pool the Okement, a tributary of the Torridge, is one of the most considerable. It receives a part of the northern drainage of Dartmoor by several small streamlets, the rest of this part being taken directly by the Taw. The rills of water in each case pass at first, and are almost lost, between the fragments of granite, or the weathered clefts that have been formed in it. These springs and sources are the overflow from the great blanket of peat that almost everywhere covers the granite, except in those places where the rocks project in the tors already alluded to. The mists condense, and the rain falls over the whole hill-top, and the fallen rain rapidly passes out of sight under the boggy covering which shelters it from immediate evaporation. So frequent is the rain in these tracts, and so usual is the cloudy covering, that the popular rhyme on the subject of the climate of Dartmoor can hardly be called an exaggeration:—

"The south wind blows, and brings wet weather,
The north gives wet and cold together;
The west wind comes brimful of rain,
The east wind drives it back again.
Then if the sun in red should set,
We know the morrow must be wet;
And if the eve is clad in grey,
The next is sure a rainy day."

While the northern overflow thus feeds the rivers of North Devon, the same gloomy pool gives rise to the Teign, the Dart, and the Tavy, which flow southwards, and convey the water to the English Channel.

The eastern branch of the Dart pursues a picturesque but wild course into a valley which contains curious and interesting records of its former human inhabitants, in some constructions almost Cyclopean, and some remains of the works of the old people who once obtained large supplies of tin from washing the material near the bed of the river, derived from the decomposition of granite rendered rotten by these softer veins. Very curious and interesting are these remains, on the western as well as the eastern branch. Rings of stones are occasionally found where these old men held their pagan festivals, and where more recently the laws of the district were promulgated. Here, in a valley of the West Dart, shut in by hills whose slopes are great granite boulders, are poor living remains of the ancient forest that once existed on the moor. Twisted and gnarled stems of oaks, stunted in growth, dwarfed in height, and poor in development, are rooted among a thorny undergrowth in clefts between the rocks. No young trees succeed these ancient denizens; the old trunks are thickly covered with moss, and the branches with trailing plants.

Where the two branches of the Dart form themselves into one river (the place is called Dartmeet), the scenery is wild and agreeable, but beyond this the main valley of the united streams, where the river leaves the granite and enters the slates and schists, it changes a good deal in character, and beauty takes the place of, or rather accompanies, the wildness of the upper streams. The valley becomes a rocky glen, still, however, strewn with granite fragments of all sizes. The stream is rapid and noisy, and when in flood, which is frequent after the heavy rains of the upper country, it makes a "cry" which may be heard far from the banks. These banks are now not only rocky, but clothed with trees, and are broken in a very picturesque manner. In the valley of a small feeder coming into the Dart at Buckfastleigh there are some fine cascades, the water falling into deep hollows among the numerous boulders obtained from the decay of the granite on the moor above.

Few of our rivers are more beautiful and more varied than the Dart at the point where it leaves the granite and enters the slate country near Ashburton. The grand wildness of the broken fragments of rock on the banks of the stream still continue to indicate the rock from which the river takes its rise, and the scenery somewhat resembles, though with its own peculiar modifications, the valleys in Yorkshire and Derbyshire where the millstone grit and mountain limestone, by their disintegration under the action of water, have produced a picturesqueness for which those parts of the country are deservedly celebrated.

The clearness of the water of the Dart, due to the conditions

under which it comes down from the moor, and the total absence of human occupation, are very remarkable; and when the slate rocks are entered, and the ground becomes broken, as it is in the middle part of the river course, the mixture of rolled and transported granite with the newer rock is very striking.

Below Ashburton the Dart enters the limestone country, and leaves the grand scenery of its upper course. Here, however, another feature is presented, for limestone that has undergone the action of time and geological causation is almost always broken and pierced with holes, and converted by the action of water into caverns. Such caverns sometimes diminish the volume of water of streams passing them, and sometimes the whole stream disappears for a time, and only reappears at a distance with increased volume. In the case of the Dart the limestone, however, only adds another to the many sources of picturesque rocky beauty, and the scenery soon becomes of a more ordinary and rural kind, owing much of its beauty now to the fine vegetation with which it is clothed.

The romantic glens and gorges so characteristic of the upper course of the Dart where it flows through granite are repeated, though on a less grand scale, in the valleys of the other rivers proceeding from Dartmoor.

The Teign and its tributary, the Walkham, are remarkable for the wild way in which the river rushes down valleys over naked granite, enlivening the dark rocks with its spray, and the glen with its music. Isolated crags, or tors, and the general roughness of the granite, weathered as usual into fantastic shapes, are frequently seen in this valley; but a comparatively small part, and only the early course, of the Teign and Tavy valleys are granitic.

The smaller streams that commence from the rainfall on the Dartmoor granite, or drain the large expanse of peat that covers the moor, such as the Yealm, the Erme, the Aulne, and the Plym, all proceed from a group of tors, of which Fox Tor is the most important, and are, though small, wonderfully fine and characteristic. The Erme is a wild, impetuous stream, carrying the wreck of the disintegrated granite over the fields and through the valley by which it makes its way to the sea. Nature, too, in this part of Dartmoor, is often supplemented by the rude labours of the early inhabitants of our country, and the facility with which the rocks were obtained has tempted the ancient miners (who sought, and no doubt found, here great stores of mineral wealth) to bestow much labour in piling together in some sort of order vast blocks of the hard rock, which even time and decay have been unable seriously to injure. Everywhere in this neighbourhood are cairns, hut circles, cromlechs, barrows, avenues of huge stones, and some arranged in circles, some standing as detached monoliths, some constructed as dwellings or tombs, but all wild, rough, and desolate.

A pilgrimage to the granitic district of Dartmoor in search of the characteristic features of mountain streams well repays the artist and lover of nature, and affords a greater variety of wild scenery than would be thought possible within so limited a range of country. But, after all, it is not the extent of a tract that governs the picturesqueness or the variety of the scenery. Within a very few square miles it is possible to find ample opportunity to wander for many days without covering twice the same ground, always discovering fresh beauties, and always coming upon something new. In the little island of Sark, one of the group of the Channel Islands, I have made excursions for a fortnight, each day seeing some new glen or ravine, some hitherto unknown atom of coast, some modification of rock or mineral vein, some fragment of a cavern, or some cliff yet unclimbed. That island is, however, only about three miles long, and not a mile across. Such feats are only to be accomplished where we have a combination of hard rock and water action. On an island the ceaseless beat of the waves, as they advance and recede each tide, will soon discover the weak places in the hardest rock, and having discovered them, will eat them away. Thus, by tunnelling and undercutting on the shore, occasionally assisted by the rain, scooping out some worn and rotten rock from above, the coast is soon made to present the aspect, so loved by the artist, of grand, broken outlines, in which there is

infinite variety of form in the smallest space. Just as the wave produces these effects on a coast, does the action of air and water produce ravines and gorges, and narrow, picturesque valleys, when a wide moorland tract rises above the general level of the country; and as we only find a bold coast with a hard material to form cliff, so it is only where the rock is hard and difficult to destroy and disintegrate, that we find the sources of rivers and their early course yielding the finest and boldest effects for the artist.

We have been considering a group of rivers originating in a variety of granitic rock unusually favourable for picturesque effects, owing to its liability to weather and disintegrate. There are other granite rivers in districts where the rock is of more uniform hardness, and the result is simpler. But everywhere it will be found that there is a family resemblance, and in Scotland, as in Devon and Cornwall, the characteristic of granite is

wildness and grandeur. This is seen in various ways. Where the slope of the river is considerable, and the country, instead of rising gently to a rounded summit, is abrupt, jagged, and broken, the water flows in a very different manner, and leaps madly down precipices, forming after heavy rain waterfalls on a large scale. Such is the case in Scotland, and when, after unusually heavy rain and continued bad weather over a large area of almost naked surface of mountain land, the waters come down in torrents, sweeping all before them, another kind of grandeur is produced. But there is no space to dwell on these results. They have been often described, and sometimes painted. I have endeavoured, by taking an example in a district where the cause and effect can be studied in their more normal and simple form, to illustrate the bearing of the subject, and the way in which, being understood, it may become useful and suggestive.

(To be continued.)



THE ARTISAN REPORTS ON THE PARIS EXHIBITION.*



THESE reports comprise a selection from a number made by special delegates, of whom there were in all more than two hundred, sent to Paris through the agency of a joint committee of the British Royal Commission for the Exhibition and of the Society of Arts. The subjects are Pottery, Glass, Art Work, Mechanical Engineering, Agriculture and Horticulture, Building Trades, Cabinet Work, Watch and Clock Making, Jewellery and Optical Instruments, Printing, Textile Fabrics, Leather and India-rubber, Mining and Metallurgy.

Of those which come within our domain three are devoted to pottery, and one to china painting. These are all, we believe, by practical designers and artists, one or two of whom made reports on the previous Paris Exhibitions held in 1855 and 1867. The names of these reporters are Frank Harris, Aaron Green, Charles Toft, and J. Randall.

The famous manufactory at Sèvres naturally attracted much attention, especially as the reporters were allowed to see and learn much more than they were in 1867. Moreover, the establishment has been entirely rebuilt, and both the pottery and the show rooms are very much more roomy. The reporters' practised eyes soon found matter of interest. The nature of the clay first struck them; they saw several articles formed on the wheel—the old foot-wheel still used at Sèvres—out of the same mass of clay, and were astonished to find that the material, after all that working, felt as tough and tenacious as it did at first. They were informed that it was a native clay, not an artificial or compound substance, and that it came from Limoges. It would appear, from all the remarks of these reporters, that this fact concerning the clay was not known to our potters; yet the deposits of china clay in France are well known to the scientific, and we should have thought to the practical world also. The reporters were equally surprised at the admirable arrangement of the furnaces, and at the perfect cleanliness which reigned everywhere. The use of wood in place of coal accounts in a great measure for this, and, besides, Sèvres is rather a laboratory than a manufactory, and the amount of porcelain produced is very small. It was evident to the reporters that no private potter could possibly afford such expense as the Sèvres arrangements entail. The care bestowed by the Sèvres artists on the tints of the slip and pigments employed is remarked upon by more than one of the reporters, as is the fact that in the rooms in which they sat "the walls were covered with glass-fronted cabinets, containing birds, shells, seaweed, butterflies, fossils, and drawings," for their use. The modes of alloying the gold—about which we are surprised there was any secret—the method of pencilling red and brown shading on the gold, and, generally, the elaborate care bestowed upon gilding, greatly

impressed our artists. There is much of interest in all that is said about the Sèvres works, but the reader should also consult the notes on the subject in our Catalogue of the Exhibition, in which is important information relative to the recent improvements introduced into the fabrication of this famous porcelain, which evidently did not reach the reporters.

Comparing the present productions of Sèvres with those of our own countrymen, the reporters are highly favourable to the latter; but we must refer our readers to the reports themselves on that head. One fact noted as regards the Sèvres work is of general interest, namely, that nearly all the large pieces are made in several parts; even small vases, such as are usually made in one piece, are joined at the foot, and covered with metal mounts. Of course there is great convenience in such an arrangement: if an accident occur, only one portion of the object has to be re-made instead of the whole, and the manipulation and painting become easier. The enormous difficulty of executing grand vases with complicated handles, all of clay, decorating and turning them without a flaw, may be imagined; and to those who are fully acquainted with such difficulties it seems surprising that such a feat should ever be accomplished. Then, as regards the bronze and gilt metal mountings, they frequently serve to hide imperfections, and so prevent the loss of labour—already immense—being greater than it is; but we cannot conceal our surprise that one of the reporters should find this a commendable feature in Sèvres work; we have always felt the contrary, and we believe that metal is never introduced with porcelain without in some measure interfering with the harmony.

The remarks on the productions of other French potteries are interesting, especially those relating to the beautiful white ware, either entirely plain or only slightly decorated: those amateurs who have resided in France cannot be insensible of the charm of this beautiful porcelain, sometimes glazed, sometimes in the form of biscuit, and sometimes with the two combined. A grand centrepiece, with the base more than three feet in diameter, by M. J. Pouyat, is especially mentioned as exhibiting extraordinary difficulties surmounted. It is the opinion of at least one of the reporters that the artistic work of some other French makers is quite equal to any produced at Sèvres; and it is hinted that the famous old factory has done its work, and will probably not long remain a national establishment. No such information has reached us, although we are aware of some rather curious changes which have recently occurred there: there must still be scientific, if not artistic work for such a national establishment to do with advantage.

In speaking of the remarkable tile-work by French artists, the reporters have inadvertently attributed too much to M. Deck, who can well afford a slight diminution of his high honours. A portion only of one façade of the Beaux Arts was executed by

* "Artisan Reports on the Paris International Exhibition of 1879." Published by Sampson Low & Co., London.

M. Deck—the rest was the work of MM. Boulenger; the other façade was decorated by M. Læbnitz. The names of the designers, artists, and manufacturers are all given in our Catalogue notes. We do not remember to have seen the beautiful exhibition of Oriental tiles and other work by M. Collinot mentioned in the reports; this was probably owing to the fact that the beautiful pavilion of M. Collinot was not in the ceramic, but in the furniture and decoration section.

The productions of our own potters are of course fully discussed by the reporters, but they have already been treated, we hope satisfactorily, in our Catalogue.

The Austrian, and particularly the Viennese porcelain is highly commended by all the reporters for the elaborate finish of its figure painting, and the lavish beauty of its raised gold work; the extreme care and finish displayed are pronounced marvellous. The Belgian majolica and decorated earthenware, Swiss faience, Danish unglazed ware, Bohemian breakfast services, a pair of grand vases in the Persian style from Morocco, and the beautiful dark green and brown glazed ware of India are spoken of with much admiration. The contributions from the United States surprised one of the reporters, who speaks of Mr. Brewer's vases as quite original, and as ornamented in good style, and of a bust by the same as a capital piece of modelling, and who admires some figured trays by Mr. J. Carter.

The admiration called forth by the Chinese, and still more by the Japanese collections is almost unbounded. The immense vases, all fired, and well fired too, in one piece, without any metal bands, handles, or other auxiliaries, the splendid enamels and colours, the *cloisonné* work, the truthfulness of the flower drawing, and the marvellous perfection of manipulation throughout, are thoroughly appreciated.

The four reports on China and Earthenware contain much useful information in a compass of eighty pages.

Mr. George Bedford's report on Terra-cotta and other similar ware, such as the Doulton stoneware and Mr. Lascelles's cement bricks and slabs, is a very interesting production, affording valuable hints for all who desire to obtain or increase their knowledge of this beautiful art. The productions of France, Italy, Austria, Denmark, and other countries are carefully and fairly criticized and compared with those of England; the important element of price is never forgotten; and there is a good deal of statistical and practical information in the report.

A full report on Glass of all kinds, by Mr. Joseph Leicester, completes, with the preceding, the second part of these reports. The reporter goes minutely through the Exhibition, and shows himself an enthusiast in the beautiful art of the glass-blower. His remarks are generally judicious. Mr. Leicester also visited one of the best glass houses in France, and has given an admirable account of French methods of working, which differ materially from ours.

The second division of the work contains five reports. The first of these is on Stained and Painted Glass, by Mr. Francis Kirchhoff. It is short, but we think complete. The writer thinks that the best French work is as good as possible, and speaks of the Belgian with high praise, while condemning the usual German style. For many reasons the British contributions did not fairly represent the present highly honourable position of the art in our own country.

Mr. William Letheren's report on Ornamental Ironwork is that of a practical smith, with very clear notions respecting the principles which should guide the artist in hammered iron. We think he does full justice to all, and we cannot but indorse his opinions generally respecting Belgian, Austrian, and French work in iron. He protests, and properly so, against the absurd fashion which has prevailed too long in England of disfiguring rooms with Gothic branches, fenders, finger-plates, and, we may add, coal-scuttles, and in general designing domestic work on ecclesiastical principles. Architects of taste do not commit this egregious blunder. Like all true artists in metal, Mr. Letheren mourns over the wretched imitations of genuine hammered work, traced and cut out of a sheet of iron, presenting no variations in thickness, and none of the crispness and admirable relief which the hammer produces. Let us not forget, however, that whereas,

half a century or so ago, the very notion of pure hammered metal ornament was all but lost, we have now hundreds of practical men who thoroughly understand its value, and many who can and do produce really artistic hammered work.

Two reports on Wood Carving will be read with interest by those who studied the examples of this beautiful art at the Exhibition, although they may disagree with certain judgments; and the general conclusions and remarks on the opportunities and capabilities of French and English workmen, and on the methods of Art education, if not new, are generally fair.

With respect to the carving of the Italians and French, both reporters agree, and we agree with them, that the former treat it more as a Fine Art, and the French as decorative and auxiliary; and again, that the effect of much of the French work is marred by excessive finish and polish. Lovers of carving will find at South Kensington specimens of the most remarkable Italian carving that appeared at the Exhibition.

Stone carving is treated in a terse, practical manner; the report contains some useful remarks on French tools and methods, as well as on Art education, and speaks very highly of the work of the French stone carver.

Three reports are given on Cabinet Work. One, by Mr. Henry R. Paul, is full and good; the respective qualities of the furniture of France, Italy, and our own country are discussed with judgment and impartiality. The grounds upon which the British cabinet-work obtained so much attention, and the highest honours of the Exhibition, are set out very distinctly. Mr. Paul examined some of the best English specimens with two Parisian cabinet-makers, also appointed to report on the subject. He likewise visited the establishment of M. Fourdinois and that of MM. Damon, Namur & Cie., who employ six hundred men and two hundred women, and his account of what he saw there is valuable, as exemplifying the differences which exist between the two countries with respect to the methods of work, wages, and other circumstances, besides giving some statistics of the trade, the importance of which is indicated by the fact that there are twenty-seven thousand workmen employed in it, of whom fourteen thousand two hundred and sixty are in Paris.

Two reports on Watch and Clock Making, by Mr. Henry Ganney and Mr. B. W. Warwick, deserve the careful perusal of all who are interested in these manufactures. With the exception of marine chronometers, and perhaps pocket chronometers of the highest class, England has somehow allowed much of this trade to slip through her fingers first to Switzerland, then Besançon, and now to the United States: the former have succeeded by means of good technical education and training, and the last by the adoption of machinery. We cannot imagine a better field for the immediate and energetic action of the new Guilds' Institute than the raising of the condition of the Clerkenwell industry, and securing real theoretical and practical education and training for the rising generation. The rule of thumb has failed here as in other cases, and must be dropped.

Mr. Edward Kirchhoff contributes a short report on Jewellery, which contains useful hints respecting the work of the French and Italian jewellers, and the evident superiority of the gold-plate work of Paris. The reporter cannot avoid noticing the absence of leading London houses from the Exhibition, but he points to the beautiful collection of Mr. Brogden as quite sufficient to show what the best English jewellers can do, whether in the revival of the styles of the antique, or in the production of modern work.

It appears by this report that in Paris apprenticeship in the jewellery trade only extends to four or five years, but that the youths are obliged to attend technical drawing schools, which are supported by the employers, so that many of them are tolerably good workmen at eighteen years of age, while in England they would be apprentices till the age of twenty-one.

Throughout these reports the recognition of the immense advantages which Parisian workmen enjoy forces itself on the reporters. "With such opportunities open to them," says Mr. M. Lambert, "can we wonder that the French workmen have acquired for themselves so high a reputation for intelligence and skill?"

THE MOSQUES OF CAIRO.

BY EDWARD THOMAS ROGERS, ESQ., LATE H.M. CONSUL AT CAIRO, AND HIS SISTER, MARY ELIZA ROGERS.

THE DRAWINGS BY GEORGE L. SEYMOUR.



AIRO is justly celebrated for the number and beauty of its mosques. From almost any eminence within the city more than a hundred minarets may be counted, and from the citadel nearly twice that number may be seen.

A recently compiled official list shows that there are now in Cairo, with its adjoining suburbs, Boulak and Misr, three hundred and fifteen important mosques, one hundred and ninety-one places of prayer, thirty-five mosque schools, two hundred and ninety-four tombs which are venerated, two hundred drinking fountains, and eighteen hospices. This calculation is exclusive of the clusters of tombs and mosques of the Mam-luke Sultans and others in the extensive extramural cemeteries.

The mosques are justly admired for the combination of elegance and simplicity of design with architectural skill in execution, and exquisitely beautiful surface ornamentation. Moreover, they possess considerable historical interest, from the fact of their having been built at all periods, from the first century of the Muhammedan era down to the present day, thus being typical monuments of the rise and development of Muhammedan ecclesiastical architecture.

The first mosque built in Egypt was erected, soon after the Muhammedan conquest of the country, by the Conqueror himself, 'Amru-*ebn-el-Aas*, at his new capital, the city of Fustât, and it still bears his name. It is sometimes alluded to by old writers as "The Mosque of the Conquest," and is also known as "The Crown of the Mosques." The foundation of this mosque was laid in the twenty-first year of the Hejra, corresponding with A.D. 643.

According to early Arab historians it was a very simple structure originally, but was enlarged and enriched with the spoils of churches and temples by succeeding rulers of Egypt, and attained its present magnificent dimensions apparently in the tenth century of our era. Since that period it has been restored again and again, having suffered from war, fire, and earthquake. Salah-ed-Dîn (Saladin), in the twelfth century, greatly embellished it, and it may be said of him, with regard to this building,

where he found stone and wood he left marble. Although in ruins now, it is still one of the most interesting buildings of Muhammedan origin.

It stands to the eastward of the present Misr-al-'Atika (called by Europeans Old Cairo), on the confines of the mounds of rubbish, the charred and calcined remains of that part of the ancient city of Fustât which was destroyed by the Muhammedans by order of Shawer, the Wazir of the last of the Fatimite Khalifs, in A.D. 1168, to prevent its falling a prey to the Crusaders under Amaury, King of Jerusalem, who had already destroyed the town of Bilbeys, in the Delta, and were then marching towards the capital, Fustât.

The plan of this mosque in its present state is very simple, and is in accordance with the typical rectangular form, founded on the sacred enclosure at Mekkeh. It is three hundred and thirty-nine feet wide, and three hundred and ninety feet long.

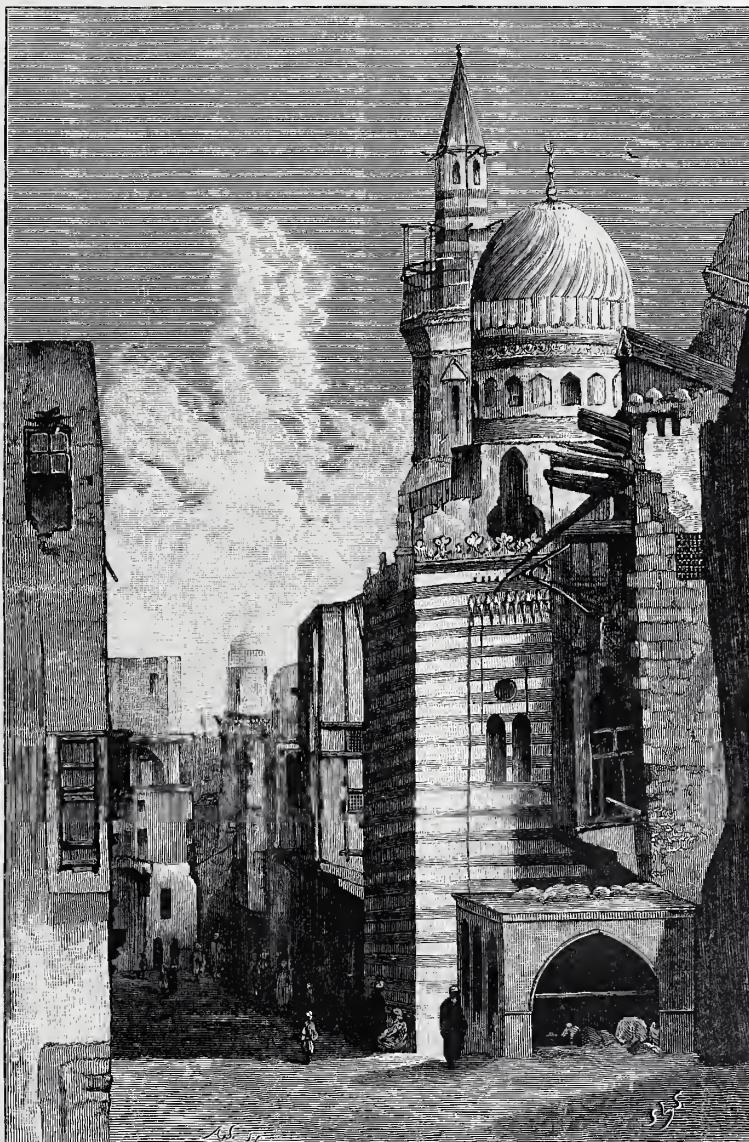
The exterior gives no indication whatever of the grandeur of the interior. There is nothing to be seen outside but the long, high, grey brick walls rising amid the mounds of rubbish, without windows or architectural adornment of any kind. Only two plain minarets and a palm-tree tower above them. (See page 102, vol. 1879.)

There were formerly three gateways in the western wall: two of these are now blocked up. The one in use is close to the larger minaret, not far from the south-west angle. Immediately on passing through it, the stranger recognises with astonishment the vast extent and imposing character of the building, with its lofty colonnades, its immense number of marble columns, and its spacious open court, in which thousands of worshippers could easily assemble.

In the centre of this court, which is called the *Fasha*, there is an octagon *Hanafiyeh*, or raised reservoir, shaded by a wooden

roofing, supported by eight marble columns. Round the edge of this reservoir jets are placed at convenient distances apart, that the faithful may perform their ceremonial ablutions in running water before beginning their prayers. A palm-tree and a thorn-tree, planted long ago, still flourish near this fountain.

On the west side there is an arcade formed of marble columns,



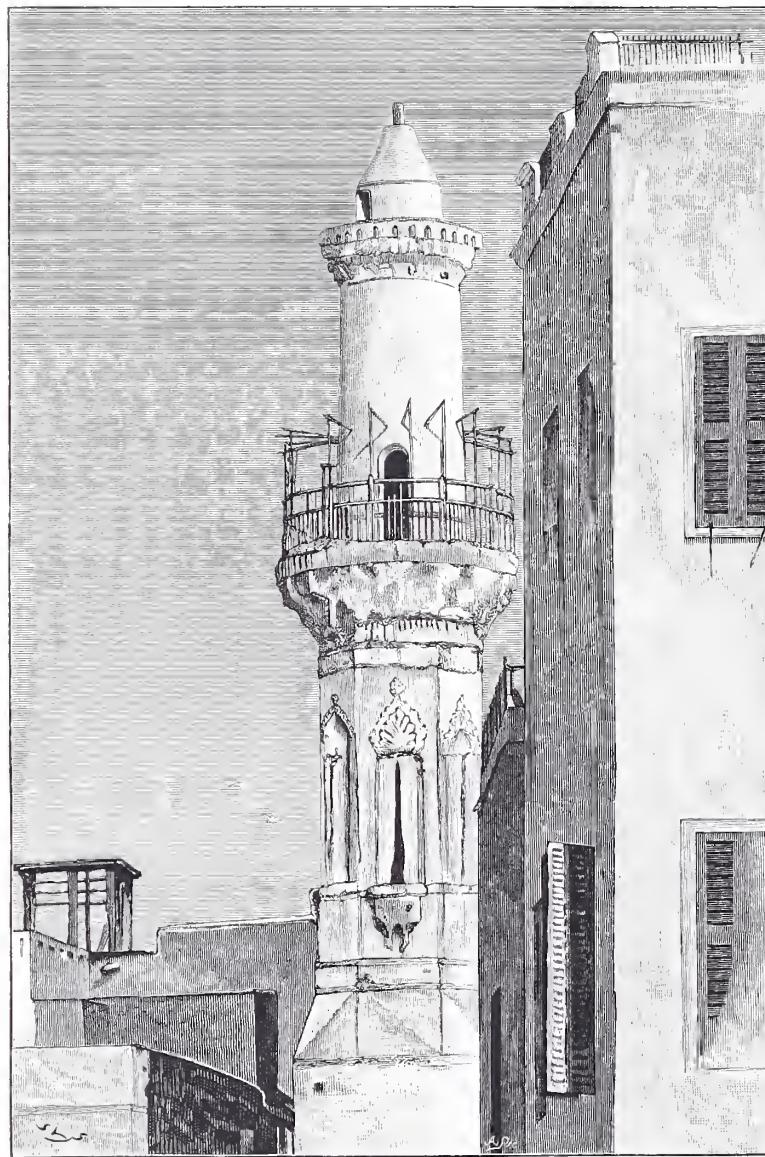
A Mosque—Cairo.

with carved capitals, supporting plain round arches. On the north side there were originally four rows of columns, also supporting arches; but these are nearly all destroyed, or have been removed to be used in the construction of other buildings, the bases of the columns alone remaining to show where the shafts of the columns once stood. The greater part of the southern colonnade, which was formed of three rows of columns, is in the same state of decay.

Fortunately the *Liwān*, or Sanctuary, on the eastern side of the court, is in a good state of preservation. Here there are six rows of columns, and also a row of columns, or pilasters, attached to the eastern wall; these support lofty arches, and thus form six arcades, above which there is a flat roof of unconcealed rafters. These arches, which are quite plain, and, with a few exceptions,

of a circular form, are evidently modern. They spring from square piers built above the columns. Old historians describe the roof as "very low;" it was probably originally supported by columns only.

There are some examples of the pointed arch between the pilasters in the southern wall, the dates of which are uncertain; it is probable they are of the ninth century of our era. The columns are formed of marble of many kinds, and are surmounted by richly carved capitals of various orders of architecture, Classical and Byzantine. They have been appropriated from Christian churches and more ancient temples for the adornment of this mosque. They are not of uniform height, but this defect has generally been remedied by raising some of the bases higher than others. Sometimes an inverted capital has been used to



A Minaret—Cairo.

raise a column to the required height, without any regard to its style, the size evidently being the only point considered in its selection.

The arches do not follow the direction of the walls, as in ordinary cloisters, but form arcades from north to south, and unarched aisles from west to east. There are cross-bars of wood between all the columns, just above the capitals. Each capital is surmounted by an abacus of sycamore-wood, on which the beams rest. Thus all the columns are linked together, and the bars serve for the suspension of lamps.

According to the historian Makrizi, this mosque was at one period lighted every night by eighteen thousand lamps, and possessed twelve hundred and ninety copies of the Koran.

Near the north-east corner of the Sanctuary there is a carefully protected cenotaph, which is said to cover the remains of the celebrated general, 'Amru, the founder of the mosque. Some, however, regard it as the tomb of his son, Sheikh Abdallah.

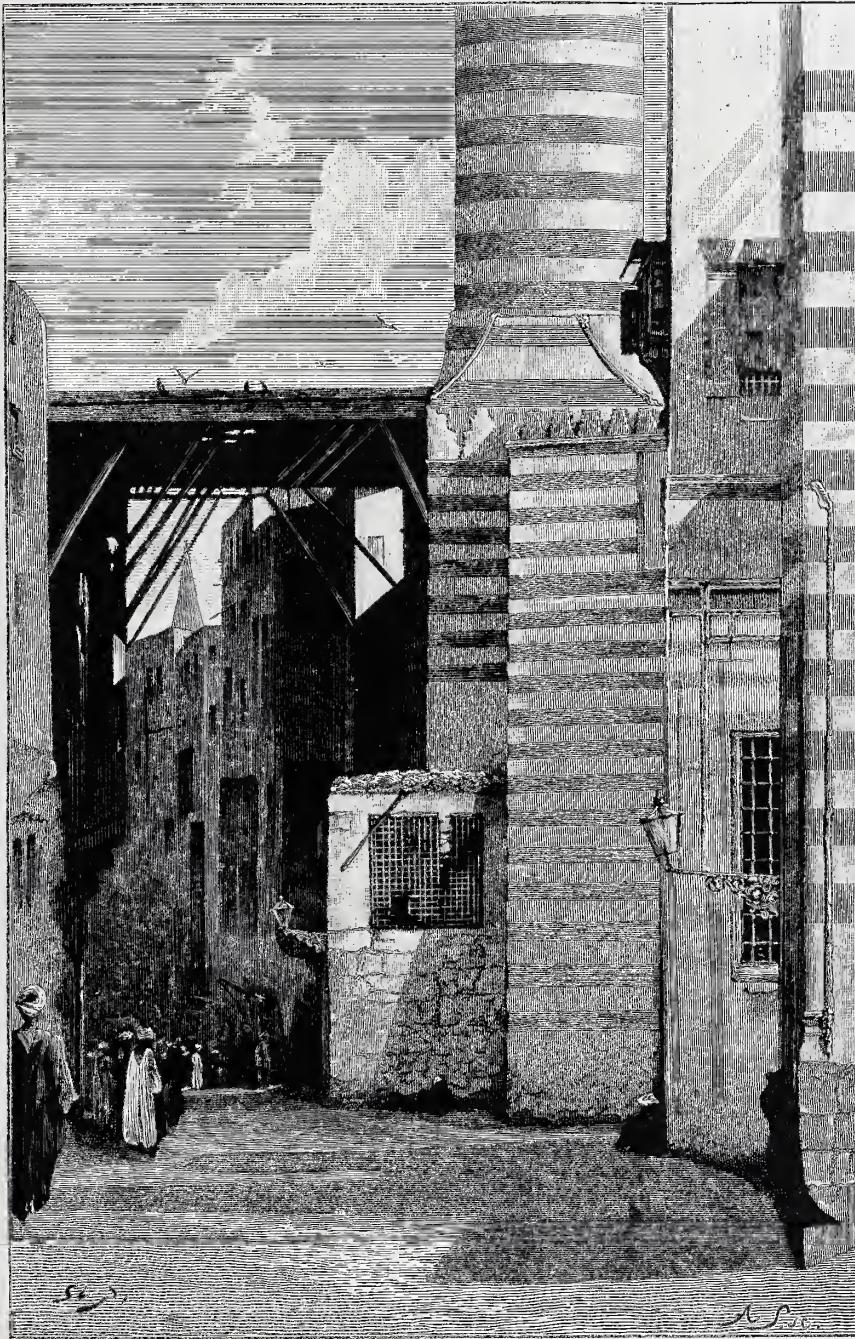
The *Kibla*, or prayer niche, is in the middle of the eastern wall, and near to it is a pulpit, in front of which there is a grey marble column bearing the name of Muhammed. This column is believed by Muhammedans to have been transported miraculously from Mekkeh to Cairo, at the request of 'Amru, when he was building the mosque. The mark of the Prophet's whip, or *kurbadj* (a streak of white in the grey marble), is shown as a proof of the miracle! For it is said that after he had twice commanded it in vain to move, he struck it with his whip,

shouting, "I command thee, in the name of Allah, O column, arise, and betake thyself to Misr!"

On the western colonnade there were formerly many double columns, but only one pair now remains. These two columns are near the entrance, and are placed at a distance of only eight or ten inches apart. Visitors are invited, as a test of faith or piety, to endeavour to squeeze themselves between them. There is at Jerusalem, within the Haram esh Sherif, a similar "narrow way"—a curiously literal representation of the "narrow way that leadeth to eternal life."

No very recent attempts have been made to preserve or restore this building, and yet there is a tradition to the effect that the downfall of this Mosque of 'Amru and of Muhammedanism will be simultaneous. Probably this belief at one time had considerable influence in prompting its repeated restorations.

Just outside the principal entrance to the mosque, near the south-western corner, there is a collection of native huts formed of crude brick, in some of which are manufactories of rude pottery, where porous water bottles of various shapes, clay toys



A Street in Cairo.

in the forms of animals, and whistles are made and exposed in heaps by the roadside for sale to visitors. Travellers are often much annoyed by the people of this place, as men, women, and children eagerly crowd and jostle round them, with extended arms and open hands clamouring for backshish.

For more than a century the Mosque of 'Amru was the only one in this neighbourhood. But in the year 169 A.H., when Al-Fadl-ibn-Sahal was Governor of Egypt, a mosque was constructed for the soldiers at the camp on the north of Fustat, and it was

called Al-'Askar. It was destroyed, according to Makrizi, in the sixth century of the Hejra, and no trace of it now remains.

The next mosque of importance was that built by Ahmad-ibn-Tulun in the year of the Hejra 259, corresponding with 873 of our era, in his new town of Al-Katâ'i'a, at the southern extremity of the present city of Cairo, on an elevation called Kalaat-al-Kabsh (*the Citadel of the Ram*), on a hill called Gebal Yashkûr (*the Hill of Thanksgiving*)—a place about which there is a

tradition that Moses had there conversed with God, and that prayers were there heard and vouchsafed. This remarkable building is now in a deplorably dilapidated condition. It is much to be regretted, for it is the earliest known instance of the pointed arch being used exclusively throughout an entire building; on the other hand, we may rejoice that it has been allowed to remain unaltered and unrestored. It is the oldest authentic example of Arab architecture, and it proves that the use of the most graceful form of arch—the pointed—was adopted in the East at least two centuries before its introduction into Western Europe.

This mosque (the Gama Tûlûn) is in the form of a quadrangle, like that of 'Amru, and the *Fasla*, or open court, is two hundred and ninety-seven feet square. The colonnades surrounding the court are built of brick, plastered over with stucco, which is ornamented with rich designs, not moulded as in the Alhambra, but actually carved in the stucco. These are the earliest examples of the conventional scroll-work and geometrical tracery which soon became characteristic of Arabian architecture, and gave rise to the word arabesque.

The *Liwân*, or Sanctuary, consists of five series of arcades, and on the three other sides there are double arcades, all formed of pointed arches. The outer wall is crowned by an open-work balustrade. Many of the windows are preserved, showing the remains of delicate tracery of intricate design.

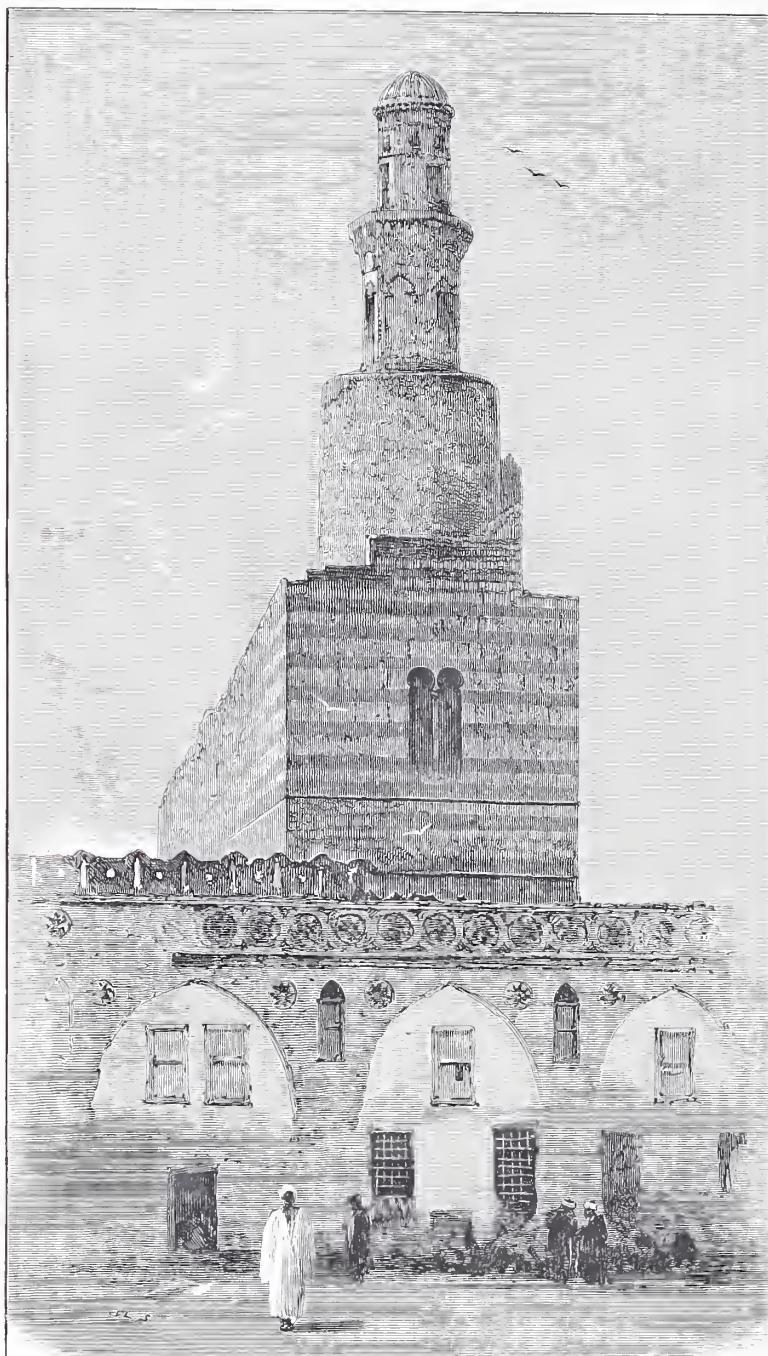
The whole of this mosque, unlike any preceding ones, was constructed of entirely new materials. It is said that when Ahmad-ibn-Tûlûn conceived the idea of building a mosque, he hesitated as to the design. His liberal-mindedness caused him to shrink from the continuance of the practice of his predecessors, who destroyed Christian churches for the sake of their columns, and he asked if the stonemasons were capable of making

new columns for the projected mosque. A Christian architect (a Copt), who was in prison, asked for permission to submit to the sovereign of Egypt a design for the new edifice without monolithic columns. Al-Makrizi states that the Prince at once ordered the release of the petitioner, and supplied him with parchment on which to make the plans. These, when submitted, were approved and adopted. There was formerly a minaret at each corner, but outside the quadrangle; two of these are ruined,

and the remaining two are in such a state of dilapidation that their ascent is dangerous. That at the north-west corner is unique, in that the staircase winds round it on the outside. It is said that Ahmad-ibn-Tûlûn, who was of a thoughtful disposition, was once noticed by some of his court cutting slips of parchment and rolling them up in a spiral form. He was doubtless thinking of important matters, and his restless fingers were working involuntarily. One of his courtiers, not perceiving that he was in a reverie, alluded to the frivolous work on which

he was engaged as unworthy of him. He instantly recovered himself, and with great presence of mind rejected the idea of frivolity, adding that he was making a design for one of the minarets of the new mosque. He sent for the architect, showed him the spiral roll which he had made almost unconsciously, and ordered him to construct the minaret in that form, with the staircase outside.

This mosque is now used as a hospice for the poor, to whom daily rations are issued. The beautiful arcades are converted into cells, and these, as well as the courtyard, literally swarm with family groups of pensioners. They are in the most abject state of dirt and rags, and the traveller desirous of seeing this interesting building must wend his way through the midst of them. This is by no means a pleasant expedition. Many of these poor people are so ill that they appear to have only sought refuge here to die; others are sleeping, rolled up in tattered coverlets, or old clothes, or pieces of sacking, and remind one vividly of mummies ready for burial. Some are talking loudly, others quarrelling; whilst the women are engaged in domestic duties, cooking food or preparing fuel. The disagreeable odour pervading the whole place forces the ordinary visitor to beat a hasty retreat, notwithstanding his desire to examine more closely the beautiful designs of tracery



Sketch in the Court of the Mosque of Ahmad-ibn-Tûlûn.

and mural decoration. Only an enthusiastic student of Art would be tempted to linger here.

A domed structure in the centre of the open court has been converted into a fountain for ceremonial ablution (see page 85, vol. 1870); it was, however, originally intended for the tomb of 'Amru, the founder of the mosque, but he died in Syria, and was buried there, A.D. 879.

(To be continued.)

THE WORKS OF FRANCIS WILLIAM TOPHAM.

IN the "obituary" list which appeared in our Journal in 1877 occurs the name of this artist, one of the most distinguished of our more recent water-colour painters, who died at Cordova, in Spain, in the spring of that year, while visiting that country with two friends on a sketching expedition. Mr. Topham was born at Leeds, in Yorkshire, in 1808, and carried on his Art practice there as an engraver till 1829, when, finding the work affecting his health, he came to London and entered on another career by joining the New Society of Water-Colour Painters, now known as the Institute. He continued a member of this society for several years, but, with some others, he left it on account of certain differences, and joined the elder Society of Water-Colour Painters, and remained with them till his comparatively early decease. His works are of a varied character as regards subjects, which are sometimes ideal, but chiefly taken from domestic scenes in the United Kingdom and Ireland, and in his later years in Spain. It should be mentioned that in the earlier period of his artistic career his talents found considerable employment as a draughtsman on wood for book illustrations.

Among such publications may be pointed out "Midsummer Eve," by Mrs. S. C. Hall, which originally appeared in this Journal; an edition of T. Moore's "Melodies and Poems;" one of "Burns's Poems;" and the "Angler's Souvenir."

The subjects of Mr. Topham's pictures may be divided into three classes, the earliest being principally Irish, then English and Welsh, and his latest Spanish. It is not proposed, however, in this notice, thus to classify his works, but merely to select a few of his leading pictures on which to offer some brief comments; for indeed the character even of these compositions is not such as to call for or justify lengthened analysis or description. We will take them, so far as we can, in chronological order.

Reviewing the exhibition of the New Society of Water-Colour Painters in 1842, and speaking of a work, 'The Wearied,' exhibited by this artist, we said, "This is a new name, but one that will make itself famous. The artist is an extensive contributor, and all his works betoken genius of no common order. His style is bold and free, yet sufficiently finished in the parts that require more 'working up.' In this picture he has represented a group of young but wearied wayfarers resting awhile



Drawn and Engraved by]

The Cabin on the Moor—Evening.

[Butterworth and Heath.

beside an ancient bridge; from the stream it crosses one of the party is drinking a refreshing draught. The figures seem to require more careful drawing, but the landscape is natural and true, and a happy harmony pervades every portion of the work." In the same gallery we noticed, in the following year, a scene taken from Goldsmith's "Deserted Village," depicting the departure of a rustic family leaving their hearth and home in "Sweet Auburn," the village being to them no longer the locality

"Where health and plenty cheered the labouring swain."

The picture at once stamped the artist as a valuable acquisition to the society, and may be classed among the best of his works; and not only this, but also among the finest productions of its kind, as showing that the artist had studied Nature attentively

and accurately, as well with regard to her external effects as to the higher emotions which sway and control the human heart. The subject is suggestive of sadness and melancholy, and the artist has treated it appropriately; for even the sky is clouded, like the fortunes of the emigrants, and the whole is painted in a dull, or rather low, key of colour. A brighter picture than this, but not a whit more natural, is a little landscape hung with it—"Rustic Bridge near Ilkley, Yorkshire"—composed of simple materials well selected, and as well presented. The drawings exhibited in 1844 have considerable variety of subject matter. One called 'The Shepherds' Meal' shows a group of men discussing their frugal meal *al fresco* by the side of a stream, whose waters descend from a background of hills and rocks: there is much rich colour in this work, but it is not carried to

excess. The second, 'Turf-Cutters crossing the Tal-y-Bont, North Wales,' is a slight drawing, somewhat after the manner of the early water-colour painters: this is chiefly apparent in the foreground rocks. Another, called 'The Stranger,' represents an itinerant organist resting on his instrument, with a girl, having two children under her charge, standing by his side and waiting till the music is recommenced. Mr. Topham's principal contribution to the society's gallery in 1845 was 'Pilgrims to the Holy Well,' the scene of which is laid in Ireland. Our verdict upon it at the time was this:—"The figures are exquisite, in a sentiment which is supported by the whole composition; it is, in short, a drawing that would stand pre-eminently forward in any collection, and may be classed among the most brilliant achievements of British Art." A homely, but scarcely less interesting, subject hung on the walls in the same year; it was called simply 'The Mill Stream,' and showed two children, juvenile disciples of Izaak Walton, plying the "gentle craft" with

no greater ambition than to capture a few minnows, which, when taken, are transferred from the hook and line to a glass bottle. The whole is made out with unquestionable truthfulness and delicacy of manipulation. Ireland continued to prove a fertile field for the exercise of this artist's prolific and pleasing pencil, as was evidenced in his 'Mavourneen! Mavourneen!' presenting the interior of an Irish cabin, in which is a group of figures, of whom the most prominent is a mother bending with fondness over a cradle containing her darling infant. The sentiment is beautifully supported, and the work is throughout distinguished by sweet harmonious colour combined with great depth and transparency. It was exhibited in 1846. 'St. Patrick's Day: Scene in the West of Ireland' is a large drawing that appeared in 1847; it shows an open space enlivened with several groups of figures making merry, in true Irish fashion, in honour of the patron saint of the country. There are two principal figures, a girl and her partner, dancing in a spirit more boisterous than



Drawn and Engraved by]

Leaving Church—Charity.

[Butterworth and Heath.

graceful, the latter of whom twirls his shillelah—a strong oaken cudgel—over his head with a careless vivacity, as it seems, that looks as if the weapon would endanger the heads of some of the merry-makers if, unfortunately, it came into contact with them; every tatter of his uniformly well-worn garments enters into the glee of the movement with apparently as much relish as himself.

In 1848 Mr. Topham, in company with Messrs. E. Duncan and G. Dodgson, seceded from the New Water-Colour Society, and the three artists were elected Associates of the Old Society, to whose gallery we must henceforth refer for the appearance of their works. In that year he contributed to the exhibition of that society another genuine Irish subject, suggested by a line in the ballad of "Rory O'More"—"Arrah, Kathleen, my darlin, you've teased me enough"—the title given to the picture, which represents the interior of a cabin in which are a young man and his "darlin," unmistakable specimens of the Irish

peasantry. She has been engaged at her spinning-wheel, but, though still seated beside it, she is now occupied in earnest conversation, which makes her, for a time at least, unmindful of her manual labour. The figures are felicitous as being animated with the proposed sentiment, and they are accompanied in their circumstances by a masterly breadth of style and colour, which gives an inexpressible charm to the entire composition.

While referring to some of Mr. Topham's Irish subjects, it is well to allude to the first of our engravings—'THE CABIN ON THE MOOR: EVENING'—which certainly must be included in the list of such compositions, though we cannot find any clue to the date of its appearance—if, indeed, it ever were exhibited. It is an agreeable example of the artist's pure and picturesque style of handling a commonplace subject; there is nothing vulgar nor unpleasant in the poverty it depicts—it rather sug-

gests the simplicity of lowly rural life than suffering or want.

Our second engraving, from one of Mr. Topham's Spanish scenes—"LEAVING CHURCH: CHARITY"—was painted in 1874; it is a composition of considerable merit, both as a whole and in its varied *dramatis personae*. It may be hypercritical, perhaps, to find fault with a portion of the younger female's dress, but the skirt of her gown is too much broken in its folds to be effective, and, as a lady seated by us as we write observes, "is inconveniently long in the front." Apart from this, however, which is, after all, less a question of artistic propriety than of

feminine taste in dress, the figure of the fair *religieuse* is most graceful; and her sweet and kindly face gives assurance that hers is practical Christianity, which loves to be its own almoner, and she offers her gift with a look of such real sympathy as will make it doubly welcome. Her elderly companion is less concerned with the things around her, and is a type of passive, as the younger lady is of active, religion. But there is much gentle sadness in her face; yet it is probably mingled with the devotional feeling produced by the service in which both have been recently engaged. The bright face of the girl selling flowers forms a pleasing contrast to the worn and weary-looking



Drawn and Engraved by

"Chick! chicks!"

[Butterworth and Heath.

mother and younger girl on each side of her. We may remark that these Spanish subjects are, perhaps, the most attractive and valuable Mr. Topham produced: he visited Spain several times, the first being in 1853, when the country and its inhabitants were but comparatively little known among us artistically.

Our third engraving—from a late drawing entitled 'CHICK! CHICKS!'—shows a young round-faced girl, with a rich crop of thickly flowing hair and large black eyes, who has descended the steps of her cottage home at the back of the house, bringing

in her hand her morning meal, that she may share it with her feathered friends, which she endeavours to tempt to her side.

We have notes of many other pictures by this pleasing and truthful artist, but our limited space compels us to bring our remarks rather abruptly to a close. We may, however, observe that the mantle of the father has descended upon his son, Mr. Frank W. W. Topham, on whose shoulders it sits with grace as becoming as it did upon those of the father.

JAMES DAFFORNE.

WORKMEN'S INDUSTRIAL EXHIBITIONS.

THE announcement that an Industrial Exhibition is now being held in the Tolmers Square Institute, Euston Square, containing specimens of industry, Art, taste, and skill of the working men, women, and children of St. Pancras, will be read with pleasure by those interested in technical education, and following, as it does, so closely upon the late exhibition at Westminster, speaks favourably for the success of a scheme which stimulates to renewed exertions the steady and industrious working man, while it tends to elevate the character of the work with which he employs his spare time.

The opening of the exhibition was attended by Sir Thomas Chambers, M.P., Mr. Forsyth, M.P., &c., whose exceedingly practical remarks were well adapted to their class of hearers, placing before the exhibitors the advantages that accrued from the employment of their leisure hours in endeavouring to improve and cultivate the faculties with which many of them were endowed.

The question of the value of these exhibitions is beyond doubt, if due attention is paid to the objects to which awards of prizes are made.

The knowledge that such an exhibition will be held, and the prospect of exhibiting publicly their handiwork, perhaps obtaining a prize, are alone incentives to artisans and others to turn their leisure hours, and even holidays, to the best account; it may be in producing a model illustrative of that branch of manufacture whereby they earn their daily bread, or, as is more often the case, in a manner that awakens faculties and powers which, but for the incentive of exhibiting, would in all probability lie dormant.

It is impossible to calculate the good men and women insure for themselves by the innocent and pleasant spending of their time in the production of objects which they can contribute to these exhibitions; and if everything will not stand the criticism of a highly cultivated taste, there is generally enough achieved to show that the efforts have stimulated the executants to some advance in their work.

In those large exhibitions held in Paris, Vienna, and Philadelphia the working man is, so to say, "out in the cold." The manufacturer exhibits his goods, obtains the award, and the real workers are overlooked. There is no remedy against this; the manufacturer bears the expenses, takes all the responsibility, and he must receive the reward due to his enterprise.

Here, then, we find the value of these industrial exhibitions, where individual effort is recognised, and where the expenses are only those required to purchase materials for the production of the exhibit. Many objections have been raised on the ground

that the works exhibited are beyond the powers of the executants; in fact, that the exhibitor's capabilities are overshadowed by his industry, but by ambition he is induced to attempt that which he cannot accomplish, and also that he would be better employed in the higher development of his daily occupation. This may be a good argument where men are employed in some handicraft capable of illustration in an exhibition, such as coach-makers, cabinet-makers, wood carvers, glass-blowers, &c.; but we must consider that we have around us a large number of men not so employed. Is the milkman to study theoretically and practically the transport of milk, or the policeman the construction of a new thief detector, or the lamplighter the practicability of the electric light as an illuminating power, as the higher development of that sphere in which he earns his bread? The very fact that the milkman makes a model in cork of a church, or the policeman carves a panel or attempts to paint a picture, or, as in an instance in the St. Pancras Exhibition, a chimney-sweep devotes his leisure time to the illustration of the history of the silkworm, shows that if any hard or fast line is attempted to be drawn, to the exclusion of any person or class, it would result in the exclusion of those to whom it is of the greatest social importance encouragement should be given in industrial, artistic, and even scientific pursuits, for the realisation of which their daily occupation affords no scope.

At the present time, and in these days of free trade, hemmed in as we are on all sides by an overwhelming competition, it is surely the duty of every English workman, no matter of what class, to endeavour to improve himself and his work in every possible way; for as the years advance it will only be by our facility of production, combined with excellency of workmanship, that we shall be able to hold our own.

Quantity and quality must of a necessity go hand in hand together for the maintenance of a trade with foreign countries, and as a protection of a legitimate kind against the foreigner. Quantity once preponderating, quality will be the door through which our rivals will enter; therefore quality must be the means by which our future trade can alone keep its position in the markets of the world.

Any stimulus, therefore, to the ingenuity, skill, and effort after excellence in our working men should be encouraged by all available means. To "pooh-pooh" efforts because they do not reach some standard of perfection set up by those who have had good opportunities, which others have lacked, is simply to say that unless a man can *do* a thing he had better not TRY.

W. W.

THE NEW CURATE.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

D. W. WYNFIELD, Painter.

H. BOURNE, Engraver.

THE great popularity of this attractive picture at the exhibition of the Royal Academy in 1876 the engraving will readily enable to be recalled by many of our readers: attractive the picture undoubtedly is, both in subject and rendering. The advent of a "new curate" in a country village is an event of no small importance, and the half-inquiring, half-roguish expression of his fair young parishioners suggests the idea that they are wondering whether to take him as a friend or foe at their lawn tennis tournament. But we venture to think the owner of that kindly, truthful face will make scant leisure from the higher duties with which he is put in trust for pastimes of the kind, agreeable though it would be in the company of such winsome lassies. A less honest man than the artist has depicted the "new curate" to be might

certainly feel abashed at the very penetrating glances of this sweet-looking matron and her bright-eyed daughters, the very "image" of their mother; but he bears the ordeal unflinchingly, and in all probability will often be a welcome guest at four-o'clock tea with this trio of fair women. The chief characteristics of the picture are truthfulness and simplicity; nothing is either exaggerated or out of harmony. Mr. Wynfield has wisely adhered closely to his subject, and the interest is in no way divided, the accessories being as unobtrusive and free from extravagance as the whole subject. A more pleasant and homelike picture of English country life could not readily be seen. Mr. Wynfield's well-earned reputation as a healthy realistic painter is thoroughly sustained.



D. W. WYNFIELD PINXT

T^WHIT^E NEW CUTTAT^E

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS

H. BOURNE SCULP:

THE LESSER ART INDUSTRIES.

IRISH POPLIN, OR TABINET.

THERE appears to be some little doubt not only as to the actual date of the commencement of silk weaving in Ireland, but also as to the persons by whom the trade was introduced. Dr. W. Cooke Taylor, quoted by Smiles, fixes the date at 1693, and it is a matter of history that shortly after the conclusion of the peace of Limerick, in 1691, when the Irish Parliament revived their Bill of 1674, "granting naturalization to Protestant refugees settling in Ireland, and guaranteeing them the free exercise of their religion," colonies of foreign manufacturers settled in Dublin and other parts of Ireland.

Whitelaw, writing in 1818, and upon the spot, states that the Dublin colony came from Spitalfields, and the refugees were so numerous that they had, in 1695, three large congregations in the city. Their employment was almost entirely that of the weaving of silk and cabinet, better known in these days by its modern name of Irish poplin, and the trade always remained confined to Dublin, a very large business, home and foreign, being done in the beautiful goods produced by the tasteful workpeople, to whom Ireland is indebted for the introduction of new varieties of fruit trees and numerous flowers. Warburton states that the cultivation of flowers was but little attended to, and that exotics were scarcely known in Dublin before the reign of the first George. The refugees commenced a "Florists' Club," which Smiles incorrectly speaks of as being still in existence, and for years they held their flower shows and gave their prizes in the Rose Tavern, in a country lane, now a street in the heart of the city; but in 1818 the society was no longer in existence.

In the year 1764 an Act was passed to place the silk manufacture under the control of the Dublin Society, and they at once established a silk warehouse, with a superintending committee of twelve noblemen and twelve persons with technical knowledge of weaving to inspect the goods sent in by the manufacturers.

In the year 1815 over sixty-four thousand yards were exported to Great Britain, and eighty thousand yards to America; but several causes combined to affect both the production in Ireland and the use abroad, one of the most serious being the Parliamentary prohibition of the expenditure by the Dublin Society of any portion of its funds for the support of houses in which silk goods were sold, the society having for many years not only made laws and regulations for the management of the trade, but also paid premiums of five per cent. to the manufacturers on all goods sold in the Parliament Street warehouse. It is said that during the time the trade was under the control of the Dublin Society the sales averaged £70,000 per annum.

During the three years ending 1798 the raw silk imported into Ireland weighed nearly two hundred and sixty thousand pounds, and in the three years ending 1815 the amount had increased to nearly three hundred thousand pounds. By one of the regulations made at the Union, the Irish trade was protected by paying less duty than the manufacturers in Great Britain paid; and it was anticipated that the year 1821, the date fixed for the special privilege to cease, would see the ruin of the trade in Dublin. The time of trial came earlier, however, for although at the commencement of the present century there were nearly two thousand silk weavers in Dublin, towards 1816 the trade was almost ruined, and there were five hundred looms idle in the city.

It is noteworthy that the writers of the time considered it extraordinary that the Irish manufacturer, protected as he was, was not able to supply the Irish market, and they attributed the circumstance to two causes only—an absentee nobility and gentry, and a "perverted preference" for foreign goods. The complaint is illustrated by the revenue returns, which show that whereas during the three years ending 1798 the value of the

silk goods imported into Ireland was about £62,000, the duty paid being nearly £10,000, for the year 1815 alone the imports amounted to nearly £105,000, and the duty to over £13,000. It was urged by the masters themselves that in 1816, when over five hundred looms in the Liberties alone were silent, the quantity of silk articles brought into Dublin would have kept sixteen hundred Jacquard looms fully employed for the twelve months.

From that time the trade has known very varying fortunes. Like that of all articles dependent to a certain extent upon the vagaries of fashion, the demand is by no means regular, and the operatives, therefore, at times suffer greatly. Through one of these painful periods of depression many of them are now passing, poplin not being, at present, fashionable as an article of clothing; but cabinet of a lighter material is already being manufactured, so as to compete with the comparatively thin and very narrow stuffs now in popular demand. There can be little doubt that the pressure upon the operatives would be much more severe and more widely felt than it really is, were it not for the fact that cabinet has of late been employed largely as an article of decoration for upholstery, and the many uses of the kind to which velvet, rep, &c., have been put.

The manufacturers of Dublin have jealously guarded against any deterioration in the standard quality of their goods, which have, in other parts of the kingdom, been produced in inferior form and at lower rates; but these efforts have been eminently unsatisfactory alike to manufacturer and to customer, and have only tended to bring a really beautiful material into disrepute.

With the view of ameliorating the condition of the weavers, several suggestions have recently been made as to the adoption of cabinet for other purposes than those to which it has hitherto been employed, and one of them, that of its use for the lining of carriages, is, we understand, likely to be very widely followed, there being many powerful reasons in favour of the substitution of poplin for the materials at present generally used; The designs differ much in style; indeed, all "styles" are represented; and many of the fabrics produced are fifty-four and sixty-three inches wide, forming an ample width for curtains without joining.

That this Irish manufacture can be surpassed either in richness and excellence of material, or for beauty of design and purity of colour, by the products of the French looms, we do not believe; and with our gradually increasing knowledge in Art matters, and our growing taste, we do not see why the Jacquard looms in Dublin should not for the future be kept fully employed.

Cabinet is a most beautiful fabric; there is none that so perfectly suits the female form, in its graceful folds; glossy, yet not shining, capable of any ornamentation; embellishing, while embellished by, any design; rich, yet not costly; warm, without being heavy; solid, without suggesting weight; aristocratic, yet not ostentatious. There is no garb of silk or stuff, of cotton or wool, no production of the loom, so well calculated to add grace, elegance, and refinement to the form of woman. Then it is almost the only branch of manufacture in which Irish artisans are unrivalled: it is consequently of the highest importance that it should be fostered and aided. This is not an age in which protection can be tolerated; but policy, as well as patriotism, dictates a course by which this "trade" should be encouraged and patronised—patronised, first, because of its intrinsic beauty and value, and next as a source of prosperity to a country where manufactures are few and but ill sustained by capital. Let it, therefore, be an accepted truth that the lady who wears the beautiful fabric is a true friend to Ireland, and, so being, essentially promotes the best and truest interests of the United Kingdom.

ILLUSTRATED BOOKS.—PICTURES FROM BIBLE LANDS.*

IT is from the *Book of books* that we take our first impressions of the lands of the Assyrian and Egyptian. They are always lands apart from other lands—sacred from association and early teachings at our mother's knee. They are indeed holy in our eyes, and the longing of many a devout heart is for once to behold them, even as the soul yearns wistfully over that which has been touched by, or associated with, the loved and the departed. The soul yearns after what in the body we may

not behold; and for those (they are very many) who are ever drawn by some irresistible sympathy towards the scenes of ancient story, the publishers of the Religious Tract Society have given a substitute for personal toil and travel that will delight and instruct them. The letterpress and illustrations begin with Damascus, “the oldest city in the world.” A third division of the work contains sketches from Northern Syria and Asia Minor, as connected specially with New Testament history,



Cedars of Mount Lebanon.

beginning with Antioch, where “the disciples were first called Christians,” and passing on to various scenes of apostolic labour, including the spot of newly revived interest, the island of Cyprus. Nineveh and Babylon, and their mighty rivers, have

a section to themselves. The illustrations, being in a great measure from photographs, have a reality about them that is truly fascinating; and the sketches of native costume, the scenery, the old relics, the fac-similes of ancient inscriptions, including the famous Moabite stone, are invaluable to the artist and the archaeologist. They are well, some admirably, engraved. The thanks of all readers will be heartily given to the editor, Dr. Samuel G. Green.

* “Pictures from Bible Lands.” Drawn with Pen and Pencil. Edited by Samuel G. Green, D.D. The Illustrations by Edward Whymper and other eminent Artists. Published by the Religious Tract Society.

THE FRENCH GALLERY WINTER EXHIBITION.

THE French Gallery, in virtue as much of its excellence as of its age, takes precedence of all the other winter exhibitions. It is now twenty-seven years since the gallery was first established, and for many seasons past it has maintained a level of excellence by which we measure the pretensions of all similar institutions. The summer exhibition, it will be remembered, is devoted exclusively to the continental schools; but in the winter these are associated with choice specimens of British Art, which give variety to the walls, and enable both students and connoisseurs to note differences, mark progress, and draw such comparison as will strengthen present practice or stimulate to fresh efforts.

The collection consists of two hundred and two paintings, which, with two or three exceptions, are of cabinet size. Foreigners hold the places of honour; but here and there we come upon canvases by British hands, whose Art merits would secure them distinguished place in any Art gallery in Europe.

Facing us as we enter, for example, will be found a magnificent cattle piece by J. H. L. De Haas, showing 'Early Morning on the Meuse' (136), with three sleek, well-fed cows immediately in the foreground of a dewy meadow. The knowledge of nature here displayed and the means of reproducing it, from the texture of the hides of the cattle to the grey of the morning sky, are all quite masterly; but not more so than the Thames pictures flanking it, from the pencil of Clara Montalba. 'Southwark Bridge' (123), showing a hay barge under one of the arches and St. Paul's dominating the whole, is one, we hope, of a series illustrating the beauties of old Father Thames. We say "beauties" advisedly, for our own river and its banks are just as paintable as anything to be seen in or about Venice. The lady has, notwithstanding the years she has devoted to Venice, returned to England with an eye unprejudiced, and with a hand ready to do justice to the atmospheric greys of our northern clime, and blend with them the various forms and colours which float on the surface of the river, or give picturesque value to its ever-varying banks. The crisp, silvery sheen of the water, for example, in the picture just noticed—melting, as it does, into a tawny gold beneath the great arch, then merging again into the grey of the upper air—strikes us as being not only chromatically beautiful, but atmospherically true. The same reaching after effect of light is successfully expressed in the barge which we see, with its mast let down, floating under a grey sky 'Off Erith' (145).

We mention with cordial approval Ellen Montalba's beautiful realisation of Tennyson's 'Elaine,' whom we see in loose white robe leaning pensively on her arm against the wall, watching, through the window, Lancelot as he "sadly rode away." The drapery here is nicely studied, and the artist has realised for us the fine spiritual face which we associate with the name of the hapless Elaine.

Turning to the near end of the gallery, that immediately on the left of the entrance, the place of honour is again worthily held by a foreigner—viz. the dashing and impetuous Schreyer, who has made Londoners so familiar with the ways and doings of the free lances of the desert. His 'Arab Horsemen' (21), headed by their chief, who is mounted on a white steed, are seen advancing through a wild, broken country, with the character of which the low key chosen by the artist is in admirable keeping. The handling is vigorous, and the grouping spirited, as are all the works of this facile and able painter.

In interesting contrast to the forceful brushwork and lusty tone of Schreyer are the delicate manipulation and dainty colour of T. F. Dicksee, as displayed in his 'Madeline' (13) and 'Juliet in the Balcony' (34). The former is a stately figure in pale green dress; she is in the act of withdrawing her arm from her left sleeve, in front of her glass and her bed, and

"Her rich attire creeps, rustling, to her knees."

The Juliet is almost in full face, and in her white satin dress,

her hands on the iron railing of the balcony, she looks upwards, with the famous apostrophe on her lips—

"O Romeo, Romeo! wherefore art thou Romeo?"

T. F. Dicksee is essentially the painter of sentiment, and in his special walk he stands quite alone. W. S. Herrick, with equal felicity, takes up the same character at an earlier part of the play, and gives us a very sweet life-sized bust of 'Juliet' (46), in loose pink dress, withdrawing her mask and asking her nurse—

"What's he that follows there, who would not dance?"

Among the several small pictures which are in this neighbourhood, by such well-known artists as P. Seignac, C. Seiler, J. Ruinart, and others, there is one which, from its free handling and perfect rendering, is more than ordinarily interesting. It represents two seedy members of an orchestra, a trombone and a bassoon, leaving the bill-bespattered façade of a theatre on a wet, windy day, and illustrates with much originality and humour the words, 'Blow, blow! ye wintry winds!' Another very clever cabinet picture, only in a low key, is from the pencil of H. Schloesser, and shows a couple of 'Village Politicians' (47) hotly debating in a humble wine-house, while the landlord and a neighbour look on with faces expressive of edification and interest. A. Spring (a pupil of Diez, of Munich) is another master in the delineation of domestic incident. His 'Lesson in Reading' (68)—an old man instructing his grandchild on his knee—and 'Grandfather's Darling' (182)—a little girl seated on a table, while the old man tries to adjust her stocking—are, in spite of a certain porcelainish tendency, two of the daintiest bits of *genre* in the whole exhibition.

In landscape art there are in the exhibition several charming examples, representing almost every nationality in Europe. There are 'The Road to the Village' (40), as seen in winter, by L. Munthe, of Norway; 'The Port of Beaulieu, near Nice' (52), by A. Wahlberg, of Sweden, who is as famous for his moon-lights as the other is for his winter pieces; 'A Summer's Day on a Welsh River' (65), by B. W. Leader, one of the most pleasing of English landscapists; and 'A Pastoral' (91), by Tom Lloyd, one of the most promising of our coming men.

'The Morning of the First' (186) and 'Harvest Time' (187), by J. L. Pickering; 'Coast Scene after a Storm' (119), by E. Gill; 'Among the Breakers' (126), by Charles Stuart; 'St. Albans' (97), by A. Dawson; and the two views of 'Rotterdam' (173 and 175) by H. Dawson, are only a few of the many desirable pictures to be seen in this gallery. Among figure subjects passed over, but which will command attention without any commendation of ours, are Louise Jopling's 'Dear Little Buttercup in the Pinafore' (103), and Augustus Savile Lumley's cavalier 'Making an Effort to Raise the Wind' (105)—the old money-lender opposite him at the table being evidently determined not to part with his bag of gold pieces till the young spendthrift has signed away no end of his patrimony. The workmanship in this picture, by the way, is not half so masterly as that in the same artist's study of 'A Head' (4) of a sparkling young creature in white, with a mob-cap. The former picture looks the work of an amateur; this, of an artist. The 'Morning Stroll' (168) of the lord of the manor and his lady, in the attire of a century ago, by J. Forbes-Robertson, painter and player, is a very pleasing study, and would have been altogether satisfactory, perhaps, had the artist been more laborious and less facile. A facile pencil has proved a stumbling-block to many an artist who otherwise might have achieved fame.

Of the 'Mecca Pilgrims' (78), by Professor L. C. Muller, we need scarcely speak; it is one of the chief features of the exhibition. A negro and three Arabs, listening to a story-teller, are seated in the immediate foreground, while the distant tents gradually merge into the hot haze which hangs over the whole encampment. The picture is full of characteristic incident, from the resting camel immediately before us to the palm-trees rising

out of the distant mist. In striking contrast to this is G. von Bochmann's small picture of 'A Hungarian Fair' (83), and yet it is as true to life and as geographically characteristic as the other. A large barn-like building is on the left, a horse-pond on the right, and a pair of graceful beeches in the centre of the composition. The active elements of interest are figures, cattle and geese, all naturally and most vigorously introduced, only under a grey, darkling sky, which necessitates the scheme of colour being low in tone. There is undoubtedly more daylight—and delicacy, perhaps—in his gipsies enjoying their 'Mid-day Rest' (72) by a roadside; but there is much less of incident, and there is in it neither the vigour nor the character to be found

in the 'Hungarian Fair.' As to A. de Neuville's noble picture of the ever-memorable defence of 'Le Bourget' (October 30th, 1870), when the church, after the village had been attacked and taken by a whole division of the Prussian guard, was defended to the last extremity by eight French officers and twenty men, we need add nothing to our praise of last year, which was as emphatic as we possibly could make it. We congratulate Mr. Wallis on being able to show such a masterpiece during the whole of another season; and we congratulate the country at large on the fact that the pencil of this prince of battle painters has been secured for the delineation of the heroic defence of Rorke's Drift during the late Zulu war.

THE MACLEAN GALLERY, HAYMARKET.

M R. MACLEAN has opened his sixteenth annual exhibition with a well-chosen collection of two hundred and twenty-four water-colour drawings, many of them having been expressly made for this gallery.

By far the largest contributor is Mrs. Hellen Angell, who contributes fully a score of flower pictures, which for brilliancy and breadth of treatment may well challenge comparison with those of almost any artist we remember. Her brother (W. S. Coleman), who has made what may be called the classic treatment of children his special study, has several of these charming compositions in the collection, among which the two nude children seated by the seashore fingering a piece of 'Coral Spray' (219) is full of sweetness and *naïveté*.

In animal delineation, so far as sporting dogs come under that appellation, James Hardy's 'Setters' (22 and 24), O. de Penne's 'Hounds in Cover' (33), and Basil Bradley's two black and tan retrievers 'Waiting' (38), may all be accepted as masterpieces of their kind; while T. Meulen's 'Sheep in Holland' (64)—slightly suggestive of the Bonheur manner—and the great herd of horses following two mounted dealers along a wet road on the Roman Campagna (55), by J. E. Coleman, of Rome—not J. S. Noble, as stated in the catalogue—may with equal propriety be regarded as representative pictures in their respective walks. For horses in action, however, we must refer the visitor to Sir John Gilbert's 'Battle of Marston Moor' (56), one of the most boldly coloured and spirited drawings this accom-

plished artist ever produced. For gay, harmonious colour and artistic arrangement we would point to Silvio Rotta's Venetian boat, with which a 'Fisherman's Family' (41) busy themselves as it lies at the waterside.

George Clausen has a couple of bright open-air-looking drawings, each containing a single figure worthy of Jules Breton. One represents a handsome Alsatian girl raking in the field (36), and the other (45) an equally stately figure standing with the reaping-hook in hand, with which she has been cutting clover. Near the latter hang a view of 'Moel Liabod' (46), by E. M. Wimperis, and 'A Corn-field in Surrey' (49), with a fine sweep of country beyond, by Edmund Warren. T. W. Wilson has a small warmly toned drawing of four Dutch-looking children defending a rustic bridge with a toy cannon, while a wooden sabot floating at the side does duty as a ship of war, or rather, perhaps, a gunboat—the beautiful imagination of childhood being able at a moment's notice to convert the wooden shoe into the one or the other as the necessities of war demand.

J. D. Linton occupies the place of honour in the far end of the room with a low-toned, vigorous picture of 'Alice Bridge-north' in an early scene from "Peveril of the Peak" (107), and near it hang characteristic drawings by Thomas Collier, George Dodgson, J. D. Watson, E. Hume, Thomas Pyne, S. Bird, E. K. Johnson, Alma-Tadema, R.A., R. Carrick, Seymour Lucas, and others; but, as we shall presently meet all these elsewhere, we need not particularise their respective contributions.

THE GALLERY OF ARTHUR TOOTH AND SONS, HAYMARKET.

THESE gentlemen have of late years improved very much the character and quality of the works they exhibit, and on the present occasion they submit to the public a collection of cabinet pictures in oil, some of which are of the highest merit. A few of these we proceed to name, premising that the works number a hundred and twenty-seven.

A great master of vigorous brushwork is Frank Holl, A.R.A. His 'Widowed' (113), showing a poor woman burying her head despairingly in her arm, which rests on the table, while her little girl looks on in wonder and sympathy, is one of the strongest of Mr. Holl's many strong pictures. The cradle, the stockings hung on a string overhead to dry, and all the other details of the humble home are but slightly indicated; yet the chiaroscuro is so potently managed that we can fill up all the rest for ourselves. His other picture—viz. 'The Daughter of the House' (51)—a sweet, fair girl under a white figured coverlet, sitting up in bed, with a caged cockatoo on one side and a vase of splendid flowers on the other, is handled with equal freedom, and might have been the work of Mr. Millais.

We have marked S. E. Waller's 'Suspense' (66) for special com-

mendation. It represents a liveried servant holding two saddle horses, while he looks eagerly through the gate into the park, where two young men are seen engaged in a desperate duel with rapiers. E. A. Pinchart's 'Cupid Disarmed' (47) and bound to a pedestal, while several laughing girls, attired in party-coloured dresses, rail at and tease him, is a bright texture picture, somewhat in the school of Madrazzo, who, by the way, occupies the place of honour on the left wall with two gaily attired laughing girls reading a 'Letter' (24), as they sit beside a trellised wall of greenery. Above this hangs a very pleasing and very honestly painted life-sized portrait of a handsome lady in black, but walking near a wood, in which she has doubtless gathered the little basketful of 'Primroses' (23) she carries in her hand. The author is E. W. Russell.

Among the other noteworthy contributors to this exhibition are Hamilton Macallum, Marcus Stone, A.R.A., Peyrol Bonheur, John Syer, Seymour Lucas, J. L. Tissot, T. Sidney Cooper, R.A., John Faed, James Webb, B. W. Leader, and Vicat Cole, A.R.A. Each and all of these eminent artists justly demand the space we are unable to accord to them.

THE BRUNSWICK SCAGLIERI MONUMENT.

IT may be affirmed that one of the most remarkable incidents to be recorded in the history of Art occurred during the year of grace 1879. Its name may be taken from the above heading. The works of great painters are—need it be noted?—habitually copied with zealous fidelity. They may be repeated centifold. Not so with the great sister art, architecture, which, united for its development with piled stone, presents an obdurate resistance to the zeal of those styled by the satirist “*Imitatores, servum pecus.*” The past year presents to us a signal exception to this rule in the transference of a group from the Scagliari tombs, which has immortalised Verona, to a site in Switzerland, to be reflected from the blue waters of the Leman, and guarded by the grandeur of Mont Blanc.

Our readers are familiar with the incidents which have led to this imitative and singular creation; how the late Duke of Brunswick—the banished Duke, as he might have been styled—left by his will a vast property to the town of Geneva, on the condition that a copy of one of the Verona Scagliari group of tombs should be elevated to his memory. The condition was accepted, and it has been fulfilled. There stands the honoured tomb, with but one special variation from its original—an enlargement of its size by one-fifth.

It would be superfluous and tediously redundant to offer to our readers a minute portraiture of the great Italian work, familiar as it has been to our travelling classes. It will be remembered

its general aspect is at once unique and essentially Gothic in its elaboration. It gushes upwards in numberless irradiations of slender shafts, not fantastically tangled, but united in singularly graceful harmonic combination. Within this are found a stately peristyle, a chapel, and a sarcophagus tomb. On the latter reclines the figure of the Duke—not in black, but spotlessly white marble—a lion crouching at his feet. Around are ranged six—also white marble—statues of ancestral worthies, elevated on pillars of ruddy marble. The ceiling of the chapel is sustained by six columns of Carrara marble. It is sanctified by four guardian angels. The most singular part of this structure is a delicate pyramid which springs over all, having, however, sufficient enlargement at its apex to sustain the statue of a war-accoutred knight on horseback, and bearing a long spear through the air.

A great variety of *relievo* ornamentation gives rich interior detail, all elaborated with materials of the finest quality, to this most remarkable monument. Exterioly connected with it is a lofty encircling protective *grille* of wrought iron, in which the finest artistic workmanship is presented. This is worthy of the house of Moreau, of Paris, the first at present for iron ornamentation. They have made an improvement upon the Italian model by the introduction of pervading *fleurs-de-lis*. Four years have been exhausted in the completion of their task, and it is calculated that its cost will amount to one thousand francs per square mètre.

MINOR TOPICS.

THE ROYAL ACADEMY.—On the 10th of December, 1879, after the delivery of an eloquent and comprehensive address by the accomplished President, the annual distribution of medals and prizes took place at the Royal Academy. The principal prizes and premiums were awarded as follows:—Historical painting, gold medal—H. H. Le Thangue. Landscape painting, gold medal (Turner)—Henry Gibbs; silver medal, extra—George Francis Miles. Painting of a figure from the life, silver medal—C. Knighton Warren. Painting of a head from the life, silver medal—William Hatherall; silver medal, extra—Henry D. Chadwick. Copy of an oil painting, silver medal—Sydney J. Hayes. Drawing of a figure from the life, silver medal, first—C. Knighton Warren; silver medal, second—Sydney J. Hayes. Drawing of a figure from the life, £10 premium—William M. Griffenhagen. Drawing of a head from the life, silver medal—Edith Savill. Composition in sculpture, travelling studentship—Thomas Stirling Lee. Composition in sculpture, gold medal—Frederick Calcott. Model of a figure from the life, silver medal, first—Frederick Piercy; silver medal, second—Frederick Calcott. Model of a statue or group, silver medal, first.—Not awarded; silver medal, second—David J. Wade. Drawing of a statue or group, silver medal, first—Jane Mary Dealy; silver medal, second—Not awarded. Drawing of a statue or group, £10 premium—Jane Mary Dealy. Design in architecture, gold medal—Frank T. Baggallay; silver medal, extra—J. Howard Ince. Design in architecture, travelling studentship, Robert W. Gibson. Architectural drawing, silver medal, first—Frederick Miller; silver medal, second—Not awarded. Perspective drawing and Sciography, silver medal—Not awarded. Design for a composition (Armitage prizes) first, £30—Marcus H. Smythson; second, £10—Thomas Hill.

THE CERAMIC AND CRYSTAL PALACE ART UNION had its twenty-first meeting at the office, 9, Conduit Street, on the 29th of November last, when the prizes were distributed: the report having been read, and the approval recorded of the Council of

the Society as to the several works issued to subscribers. The subscription list has fallen off during the year, but the “badness of the times” has injuriously affected all matters connected with Art. No society is better entitled to public favour than this; it has advanced popular taste by the dissemination of works that improve it; there is no one of its hundred issues to guinea subscribers that is not fully worth the guinea paid for it, not taking into account the chances in a subsequent allotment of prizes.

‘DR. JOHNSON IN THE ANTE-ROOM OF LORD CHESTERFIELD’ is, perhaps, the best of Ward’s pictures. Fortunately it is in the National Gallery—one of the bequests of Mr. Vernon to the nation. There it will be a perpetual teacher, but happily not only there, for the Art Union of London, having had it engraved by the master hand of Lumb Stocks, R.A., will give it circulation among the people, bringing it within the reach of all classes. It is the latest, and we think the most valuable, of all the issues of the society. Year after year we have to record an augmented debt to this admirable institution; its fosterage of British Art has been pregnant with immense results, not only in the adornment of our walls by good prints, which inculcate useful lessons, but in many other ways; its benefit to the artists is great, that to the public is yet greater. The prosperity of Art in England commenced with the date of the first year of the Art Union; it cannot, and does not, claim all the merit of a change from neglect to patronage, but of a surety it is foremost in the list of causes that have led to it.

DIARY BLOTTING PADS.—Ingenious manufacturers of Art stationery, Messrs. Hudson and Kearns have issued a blotting-pad which is a great acquisition to the writing-table, the counting-house, &c.; in short, wherever such an article is a necessity, and that is wherever pen and paper are in use. The left side is occupied by slips containing the dates of the month, of course to be removed as the days pass. There is a diary

also attached—small—so as not to interfere with the blotting sheets, yet large enough for ordinary memoranda. It is a very simple production, yet of great value; indeed, it would seem to be indispensable to all who have once used it. It is something, too, that the pad is done up with exceeding neatness, so as to suit the boudoir and library of the most fastidious writers.

MR. ROTHE, of King Street, Covent Garden, is the publisher of some excellent season cards, calendars, and birthday cards. They are imported productions—from Germany, no doubt. They possess novelties, too, both in shape and decoration; some are printed on a paper that has the character of silk, others are so highly and skilfully glazed that they seem to be of porcelain. Certainly true artists have been employed to produce them, and as certainly they are among the best we have seen, by which delight may be given and Art may be taught during Christmas-time and the new year.

MR. F. D. BUTLER, of Great Portland Street, has issued two sets of cards for Twelfth Night; the one is a medley, with some pretence to wit and humour, the other a selection of characters from Shakspere. It is gratifying to notice so excellent a supply of Art joys of the season. The special day for needing them is very nigh at hand.

ARTISTIC COPYRIGHT.—“A novel question of artistic copyright, which could not arise under our own law, has recently been decided in France. The heirs of three great painters, Paul Delaroche, Horace Vernet, and Ary Scheffer, brought a joint action against the publishing firm of Goupil to restrain the reproduction and sale of works of those masters, on the ground that the extension

of time granted by the law of 1854 enured only to the benefit of the representatives of the painter. The Minister of Fine Arts intervened in the suit, to watch the interests of the nation. In July, 1878, the Court of First Instance decided adversely to the plaintiffs, but this decision has been reversed on appeal. According to the judgment, Messrs. Goupil have an absolute property in the original paintings; but, after the lapse of ten years from the death of the painters, the right of reproduction reverted to their heirs. It was therefore ordered that the defendants should pay a royalty to the plaintiffs on account of copies sold since that date, the amount to be determined by an expert.”—*Academy*.

ARTISTIC STATIONERY.—At Leeds there is a manufactory of “artistic stationery” conducted on a large scale. Its productions are consequently numerous, not only for the ordinary uses to which writing-paper is applied, but for *menu* cards, and a score of other purposes into which Art may enter as an essential element. The *menu* cards are acquisitions to the dinner-table, as Art objects that give pleasure, and stimulate healthful appetite.

KING'S COLLEGE.—The City Guilds Institute has endowed a Professorship of Practical Fine Art, and the Council of the college has appointed to the new office Professor Philip Delamotte, who has long filled the post of Professor of Drawing at the college.

MESSRS. GOODE, of Clerkenwell Green, wholesale stationers, add another name to the long list of producers of Christmas cards. Those they have issued are of considerable merit, and rank among the best of the season.

ART PUBLICATIONS.

A N ART STUDENT IN MUNICH” is a new edition, but with so much of valuable addition as to be almost a new book.* The author, it is well known, is the daughter of William and Mary Howitt (a name of high honour in the land's language), and to her venerable and estimable mother she dedicates the work. It is a work of deep interest from the first to the last page; of more than deep interest to all Art lovers, but a fund of most agreeable reading to those who seek delight in the pleasant paths of peace. Long out of print, in its present form it will be cordially welcomed to the tables of all who study Art either as an enjoyment or a profession, especially to those who make acquaintance, near or remote, with the great Art city of the world. The book must be by no means considered a book only for artists; it is calculated to be—what it certainly was when originally published, twenty years ago—extensively popular; there is no book that gives so valuable a description of much that is amusing as well as instructive in the grand capital of Bavaria. Its attraction is in its style no less than in its contents: the former is so graceful, yet so comprehensive—so thoroughly much in a little—that information is conveyed without an effort, and seems to spring naturally out of the will of the author to be perpetually *en rapport* with the reader. The visits to artists' studios, the miracle plays, the domestic lives and habits, the grand galleries and the private collections, the festivals, the religious ceremonies, the occupations, amusements, lighter pleasures, and serious habits of the Bavarians are all described so graphically, with so much of vigorous truth, yet delicate comment, as to render the volumes as acceptable as any that have issued from the English press. It is a pleasant task to praise the production of a lady whose claims to grateful consideration are so strong as those of Mrs. Howitt-Watts. She demands no indulgence on that ground; her book would be of largely admitted value if it came before the public anonymously; but it is a more than commonly gratifying task

thus to pay, in part, a debt of gratitude. The world owes much to the father and mother of the author, and not a little to the father of her husband—Alaric Watts. Among those who will live for ever in the memories of the good are the veterans of literature, William and Mary Howitt—the one but recently removed from earth, the other calmly and hopefully awaiting removal—both workers during at least three-fourths of the eighty years and upwards allotted to their earth-life. We rejoice, then, to discharge the duty of recommending the book of Mrs. Howitt-Watts, no less for its own merits than as affording us an opportunity of tendering homage to the memory of valuable workers for humanity for all time.

AMONG the many valuable illustrated works issued by the enterprising firm of Cassell, Petter, and Galpin is one that describes Morocco.* It is a translation and a reprint; but in its graphic descriptions, its exciting history, its peculiarly interesting details concerning so many singular habits and customs, and especially its abundance of illustrations, the reader will find so much that is original and instructive as to justify a notice of the book in terms of warm praise and welcome, as ranking among the best publications of the season. It brings us to acquaintance with a country that is to most of us new; yet it is one that has remained little changed during the past ten centuries. The volume is full of anecdotes, interesting while they instruct the reader; nearly every page contains an engraving—a work of good Art—the production of French artists; the translator has ably seconded the writer, “the Adventurer;” and altogether the work may be regarded and accepted as one of the very best and most charming books of modern travel.

ANOTHER of the good books offered by this firm is

* “An Art Student in Munich.” By Mrs. Howitt-Watts. In Two Vols. Second Edition. Published by De la Rue & Co.

* “Morocco; its People and Places.” By Edmondo de Amicis. Translated by C. Rollin-Tilton. With Original Illustrations. Published by Cassell, Petter, and Galpin.

entitled "Our Own Country."* It strongly contrasts with that which describes the Moors and Morocco; it proves to us, however, how much greater may be the enjoyment derived from a home tour than from travel that carries us into countries full of annoyances and perils. It is a wise mingling of the actual with the picturesque, of history in combination with facts, illustrating the glories of our country by showing what, on the one hand, Nature has done for it, and Art industry and capital on the other. Of course romantic incidents are detailed side by side with records of commercial enterprise. Thus we have matters concerning Leeds and those that relate to Dartmoor, with all sorts of venerable remains of remote antiquity—from Salisbury Plain and Pevensey to the cathedrals of Bristol and Exeter. The engravings, although interesting and of great value to the text, are not of the highest order. Their accuracy, however, cannot be questioned, for the originals are supplied by photographs. Perhaps the selection of themes for a popular book might have been better, for assuredly some of them might have given way to others more truly and richly characteristic of "our own country"—such as might stir up to enthusiastic warmth a writer who appears to be content to deal principally with dry facts; but no doubt many places more glorious, "descriptive, historical, pictorial," will be subsequently dealt with.

MORE ETCHINGS! and they are welcome, although but repetitions.† We have here a boon to all Art students and all Art lovers. We have to express to Mr. Charles Eliot Norton the cordial and grateful thanks of amateurs and artists for so important and valuable an aid to progress. It is impossible to obtain the originals, but these copies well supply all that is needed in the way of education. They are the groundwork of the "Liber Studiorum." Turner had a few impressions of his etchings of each plate taken off before the mezzotint was applied to the copper. Here they are—if not the actual produce of the artist's hand, fac-similes of them. They will teach and gratify all who possess them, and possession may be easy; thirty-three valuable and unerring Art teachers can be procured for very little cost.

ANOTHER admirable engraving after Landseer has been issued by Messrs. Agnew. One of the most effective of the many engravings after Landseer—and surely one of the very last (dogs of course)—is entitled 'Well-bred Sitters.' A group of the great artist's canine friends, seated or standing in positions as nature placed them, are "sitting" for portraits. Beside them is dead game, which no doubt they assisted to place there. One of them—a grand descendant of the aristocracy of Newfoundland—holds in his mouth the artist's pencil; all of them show their "good breeding" by docility and obedience. Each is a fine model; together they form a "set" that any lover of the noble animal may covet, either in life or in mimic life on the canvas. We believe the picture from which this excellent engraving (the work of W. H. Simmons) has been taken was painted not long before Sir Edwin died. It may not have the vigour that distinguished his earlier works, but it has the intense feeling and thorough appreciation of the character of, and strong affection for, the dog that mark the paintings of the great master. We owe another debt to his memory for this charming example of portraiture, and to the engraver by whom it has been multiplied.

ONE of the most agreeable engravings of our time has been recently produced by Messrs. Pilgeram and Lefevre. It is a very simple subject, entitled 'Study,' and represents a girl, in her fresh youth, examining a book of sketches, but pondering over them as if each was a lesson to thought and a stimulus to labour. The student is a pretty maiden with a thoughtful brow: just such a study as an artist might like to look upon. The print is a good engraving from the burin of Atkinson. The picture is by one of the best of our Art masters—the

* "Our Own Country: Descriptive, Historical, Pictorial." Illustrated. Published by Cassell, Peter, and Galpin.

† "Fac-similes of Thirty-three Etchings by Turner for the Plates of the 'Liber Studiorum.'" Reproduced from copies in the possession of Mr. Ruskin, and of the Editor. Cambridge, 1879.

President of the Royal Academy. It is a comparative trifle, but it is eminently calculated to give pleasure: to do so has evidently been the aim of the artist, and he has succeeded.

THESE "Selections" * from the literary and artistic remains of a clever and accomplished lady are very well worth perusal. The book contains several charming poems, one entitled "Street Music" being the best; two or three stories of foreign travel and description; many reviews, republished from the *Scotsman*, *Chamber's Journal*, and other publications; some most interesting letters penned to her and to others by the late Rev. W. Whewell, D.D.; and several most lovely specimens of her own handiwork in oil and water colour, in both of which vehicles she painted admirably.

Poetry, Art, prose, all seemed to come alike with ease to Lady Paulina Jermyn Trevelyan. The Honiton lace-workers owe her much; she assisted them with her patronage, and gave them many designs for lace, one of the most successful—composed of fern fronds—being now in the lace collection at the South Kensington Museum. Unlike many women of genius, she led a happy life—a happy married life—and is an example to her sex. She was clever without "strong-mindedness," accomplished without vanity or obtrusiveness; a faithful friend, "strong to lead those younger and weaker than herself towards a happier, fuller state of being; yet happy always to learn from those she esteemed wiser than herself."

THE story of Yusuf,† the little Cairo donkey boy, is a very sweet one, charmingly and freshly written, with a flavour of reality about it that makes us feel we are journeying with the party, and seeing everything they see. Its illustrations are very good, consisting of views of Cairo, the Nile, ancient monuments, and Egyptian life and customs. A very charming gift book for intelligent children, and a pleasant hour's reading for their elders.

"IN the Woods" ‡ is a book to take with us on a summer's day, and read as we lie under shady trees, while the birds sing around and above us. It is all about denizens of the pathless woods, their ways and doings, with most lovely illustrations of bird and leaf and flower sprays.

FOREMOST among the many well and carefully illustrated books of the season we must assuredly place "Famous Parks and Gardens of the World."§ For beauty of illustration and graceful writing, for information concerning the chief gardens of ancient and modern times, from the "hanging gardens" of Babylon to the magnificent conservatories of Chatsworth and Kew, few books can compare with it. From first to last the interest of the reader is kept up, fascinated by the wondrous beauties of bountiful nature, whether revealed in mountain, lake, gigantic tree, or minutest flower. The illustrations of Chinese gardens, Moorish "bits," the grand fountains of Versailles, landscape studies at Fontainebleau, and others too numerous and varied in subject to mention, are admirably executed; and the information concerning conservatories, and the best trees, flowers, and climbing plants wherewith to decorate our stately and more "homely" homes of England, is evidently of the best. The artists unquestionably take a delight in their work, bringing God's lovely creations home to many an English fireside, and thus leading many hearts, weary and city-soiled, from "nature up to nature's God."

"WORKMEN and Soldiers"|| is a tale of continued interest, and one full of information as well as excitement, for it relates

* "Selections from the Literary and Artistic Remains of Paulina Jermyn Trevelyan, First Wife of the late Sir Walter Culverley Trevelyan, Bart." Edited by David Wooster. Published by Longmans, Green & Co.

† "Yusuf and his Friends. The Story of a Family Trip to the Land of Egypt." By Sara Hunt. Published by Thomas Nelson and Sons, Paternoster Row.

‡ "In the Woods." By the Author of "The Birds we see," &c. Published by Thomas Nelson and Sons, Paternoster Row.

§ "Famous Parks and Gardens of the World." Described and Illustrated. Published by Thomas Nelson and Sons, Paternoster Row.

|| "Workmen and Soldiers: a Tale of Paris Life during the Siege and the Rule of the Commune." By James F. Cobh, F.R.G.S. Published by Griffith and Farran.

the fearful times in Paris of the Prussian war, the siege, and the Commune. Both sides of French character are well depicted, the simple and self-denying, and the selfish and cowardly. It is evidently written by one who knows the French in their heroism and in their vainglory. The whole tale is full of vivid interest, and the description of old Paris, now nearly disappeared; Dinan, where the author himself passed the month of August, 1870; and every locality connected with the fearful siege and Commune days are graphically brought before the reader: one rises from the perusal of this well-written book with a feeling of having been a spectator and sufferer with those tender, affectionate, and yet excitable and passionate people. The numerous illustrations are very good; the author is a word-painter who draws truly and yet tenderly from the life.

A SERIES of sketches from characters portrayed by Charles Dickens has been issued by Messrs. Cassell, Petter, and Galpin.* The prints are large—needlessly large—and they are not likely to appear in frames. Yet they are admirably done—efforts of ability, and proofs of comprehending the design of the author such as Dickens would himself have been delighted with. The best of the series of six, perhaps, is Bill Sikes; Mrs. Gamp is admirable; while Mr. Pickwick seems least to answer our reading of the part. We humbly think that a collection of a hundred "characters"—it would be easy to find so many—of reasonable size, would be popular. It would be hard to find an artist better qualified to do justice to the theme than Mr. Fred. Barnard.

THE Committee of the Council on Education has added to the series of "South Kensington Museum Art Handbooks," edited by Mr. William Maskell, one on Gold and Silversmiths' Work,† which gives a brief history of the precious metals from the earliest period, and their application chiefly to artistic manufacturing purposes. The narrative is of great interest, independently of the more immediate object for which it was compiled, namely, "to be useful, not alone for the collections at South Kensington, but for other collections, by enabling the public at a trifling cost to understand something of the history and character of the subjects treated of." The woodcuts introduce the reader to a variety of gold and silver objects of exquisite design and workmanship.

WHEN the Church had somewhat relaxed her hold on the artistic mind, which may be dated from about the end of the fifteenth or the beginning of the sixteenth century, the painters of that time began to take a wider survey of the whole realm of Art, and to search for subjects elsewhere than in the legends of saints and angels; and, when not in these, in the fabulous stories of classical history, almost the only alternative with religious Art, if we except an occasional picture representing a contemporary, historical, or political event. The author of a little book‡ in our hands, speaking of that class of artists whose works in a great measure succeeded the altar-pieces that were created for the embellishment of churches and convents, as well as for the religious teaching of the masses, says, "To have chosen, as the occupation of their Art, neither the features of inanimate Nature as men see them in landscape, nor the progress of august events which make up history, nor the embodiment of visions and hopes of the future, but the things of daily happening, homely and common experiences

revealed to their keenest observation—is certainly some evidence of their own capacity for life, of their own closest contact with its pains and pleasures; and such capacity for life, such contact with its pains and pleasures, makes the foundation of the interest of biography."

In this paragraph we find the aim and object of the *genre* painter's work, which is to illustrate the incidents and "things of daily happening, homely and common experiences." The schools of the Low Countries have been pre-eminently the expounders, as they were to a great extent the leaders, of this change in pictorial art, and Mr. Wedmore therefore very properly places Rembrandt at the head of the list of the *genre* painters whose biographies he sketches out in this book, assigning as his reason for doing so, "because Rembrandt was in a large sense the head and front of a whole school of genre in Holland, whose work can hardly be rightly thought of, when it is thought of quite apart from the work and influence of the master."

Rembrandt is followed by other more or less well-known names in the schools of the Low Countries, as De Hooch, Van der Meer, N. Maes, Terburg, Metsu, Jan Steen, Ostade, Teniers, Brekelenkamp, Gerard Dow, F. and W. Mieris, and some others whom Mr. Wedmore classes among the "Petty Masters;" by Watteau, Lancret, Pater, Chardin, and Fragonard, of the French school; and of our own school, Hogarth, Wilkie, and Leslie.

THIS little book,* neatly got up, and of convenient size, is useful and interesting to intending topographers. It is really a series of hints as to the best way of writing parochial history, divided into such headings as Etymology, Prehistoric Remains, History of the Manor, Civil or Domestic Architecture, Personal History, Parochial Records, History of the Church, Description of the Church, Religious Houses, and so on. Many of the hints and instructions given are admirably put together, and eminently worth the taking; but others, as might naturally be expected, are not so good, and the books recommended to be used or referred to, though doubtless the best known to the author, are in many instances far from being the best that could be cited.

THIS is another capital boy's book of sailor life † from the pen of William H. G. Kingston, with good illustrations by W. W. May and George H. Thomas. There are the usual hair-breadth escapes, desperate encounters, gales, shipwrecks, and adventures with wild animals. The tale of the unnatural cubs who eat steaks cut from their poor bear-mother, who had intended to make steaks of Jerry the sailor, seems rather a hard pill to swallow; but travellers, we all know, see strange sights. Jerry's yarn is very good. "Among other voices I recognised that of Abraham Coxe—'My poor mate is killed and eaten by bears,' says he; 'but I may as well have his knife, and his 'baccy-box and buttons, if they ain't eaten too.' 'No, I ain't eaten, nor dead either, you cowardly rascal, and I hope a better man nor you may have my traps when I do go,' I sings out, for I was in a towering rage at being deserted."

"OUR BOYS" is the title of a very pleasant print recently published by Messrs. Agnew, engraved by Pratt from a picture by Walter Severn. It is one of those always welcome productions of the burin that, without pretending to large value, are sure to give pleasure. Two embryo sailors, lying on the ground by a park-side, are waiting and watching the explosion of a mimic cannon—the promise of a future.

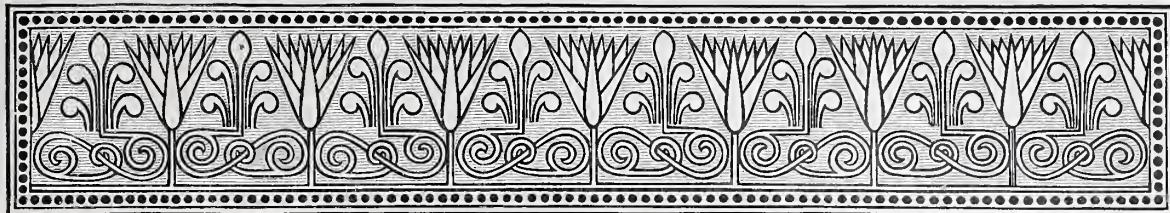
* "A Series of Character Sketches from Dickens, being Fac-similes of Original Drawings by Fred. Barnard." Published by Cassell, Petter, and Galpin.

† "Gold and Silversmiths' Work." By John Hungerford Pollen, M.A. With numerous Woodcuts. Published by Chapman and Hall.

‡ "The Masters of Genre Painting; being an Introductory Handbook to the Study of Genre Painting." By Frederick Wedmore. With Sixteen Illustrations. Published by C. Kegan Paul & Co.

* "How to Write the History of a Parish." By J. Charles Cox. Published by Bemrose and Sons, Paternoster Buildings.

† "Will Weatherhelm: the Yarn of an Old Sailor about his 'Early Life and Adventures.'" By William H. G. Kingston. Published by Griffith and Farran.



CORPORATION PLATE AND INSIGNIA OF OFFICE, ETC.*

BY LLEWELLYNN JEWITT, F.S.A., &c.

OME few corporations possess, besides the mace, a sword of state, which they are empowered by special grant, or royal favour, or other right, to have carried before their mayors on occasions of civic state and pageantry. There are, however, I believe, only about thirty or forty corporations in England and Wales that are so honoured. Some of these swords were actually and personally given to the towns at the hands of their mayors, on occasions of royal visits, by the sovereign himself, and, in some instances, with the grant of special privileges. The sword, an emblem of justice, represents the old criminal jurisdiction of the municipalities. Thus, when Richard II. visited Lincoln in 1386, "he granted to the mayor and his successors the privilege of having a sword carried before them in their processions." At Exeter, Henry VII., on the occurrence of some dissensions in the corporation in 1497, "summoned them before him, and directed another method of election to be pursued for the future. The

king nominated as the first mayor under the new order of things a person who had formerly been one of his servants, and who had been bailiff of the city. Taking his sword from his own side, Henry gave it to the newly-made mayor, with a cap of maintenance, to encourage him to persevere in his duty; the sword to be carried in state before the mayor and his successors for ever, as was the usage in the City of London." Norwich, "having favoured the pretensions of Henry, Duke of Lancaster (afterwards Henry VI.), was presented by him with a sword, which, on his ascending the throne, he permitted the mayor and sheriffs to have carried before them with the point erect, in the presence of all lords or nobles of the realm, whether they were of the blood royal or not, excepting only in his own presence and that of his heirs." At Chester, King's Lynn, and Liverpool swords were granted by charter. At the first of these places the sword was given in 1394 by Richard II., and has ever been borne before the sovereign, sheathed but erect, within the limits of the city. It was so carried in 1494 before Henry VII., who-

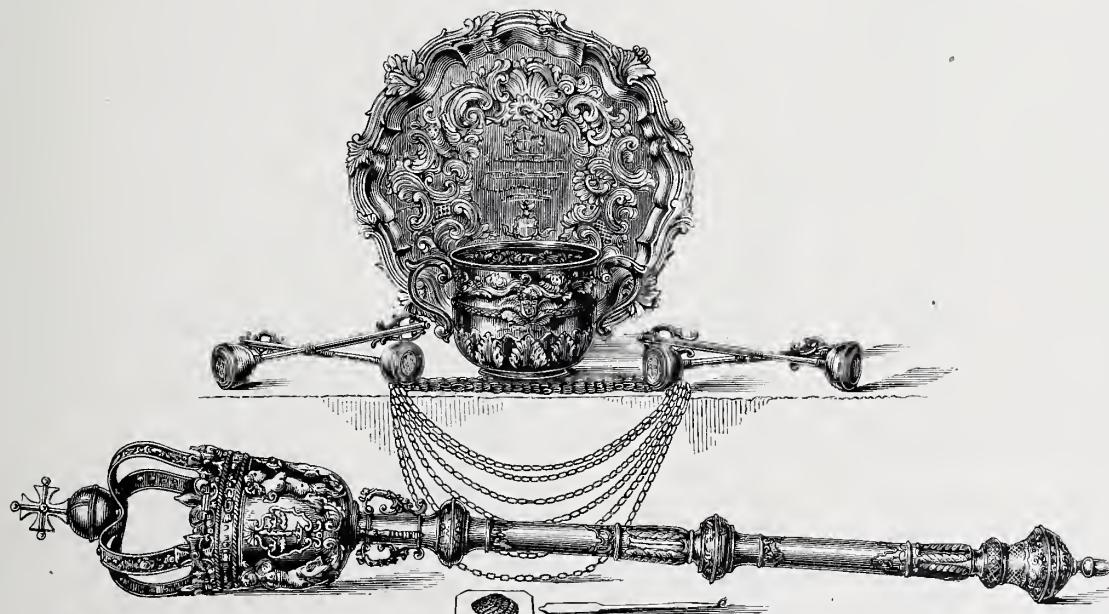


Fig. 8.—Corporation Plate, Insignia, &c., Colchester.

a few years later, in his charter to that city (1506), expressly ordains that the mayor and his successors shall have the sword carried before him "in our absence, and may cause it to be borne before him with the point upright, in the presence as well of other nobles and lords of our realme of England who are related to us in lineal consanguinity and others whomsoever, and in any other manner howsoever;" and it is also recorded that "as often as the mayor repaired to the church to hear divine service or sermon, or upon any just occasion, he was to be

at liberty to have the sword of the city borne before him with the point upwards"—an emblem of supremacy he has at different times been called upon to assert, and always with success. At King's Lynn the privilege of carrying the sword was, by Henry VIII., restricted to its being sheathed. At Canterbury the privilege of having a sword of state was granted by James I. in 1607, as I have already noted in my account of the insignia of the city. But it is needless to cite more instances, as they will all follow in the course of my notes.

The "Cap of Maintenance," or of "Dignity," so intimately associated with the sword and sword-bearer of some of our

* Continued from page 12.

most honoured corporations, is variously formed in different cities and towns. Heraldically "this kind of head-tire," says Gwillim, "is called a *Cap of Dignity*, which cap dukes are accustomed to wear in token of excellency, because they had a more worthy government than other subjects. Also they used to wear the same in token of freedom. This cap must be of scarlet colour, and the lining or doubling thereof ermine." "Some," wrote Sir John Ferne, "boldly affirm that as well the earl and marquis, as the duke, may adorn their head with this *chapeau*, or cap—even by the same reason and custom that they

sword, to King Henry VIII.* The cap of maintenance, however, of corporate dignity is not like the heraldic cognisance, but is usually round, and of fur. An example will be described in my account of the Coventry insignia. It is worn by the sword-bearer of the City of London, and by those of York, Coventry, and other places. It forms one of the distinctive badges of the Lord Mayors of London and of York: in the former the crest rises from the cap. The strange-looking fur cap of the sword-bearer, as seen in "Lord Mayors' shows," while seated with stolid composure at one of the windows of the grand old lumbering state carriage, will be at once called to the minds of many readers, and give an idea of what a corporate cap of maintenance should be and is.

And now I again pass on to notice in detail some maces and other plate, &c., of various corporate towns.

The Corporation of BODMIN is rich in the possession of a unique twelfth-century ivory casket, as well as other objects of interest. The "Bodmin Casket," or "Reliquary of St. Petrock," as this inestimable Art treasure is called, is 18 inches in length, 10 in height, and 12 in width, and is formed of thin slices of ivory, with ivory rivets, and metal clamps and bands. The ivory slabs are polished externally, but in the interior of the casket remain of their original roughness, and even bear marks of the saw. The bottom is of oak, painted to match the ivory. The casket (engraved in the group, Fig. 1) is painted externally in gold and colours, with birds, foliage, and circles of arabesque ornament. Regarding this matchless relic the Mayor of Bodmin (1879), J. D. Williams, Esq., to whom I am indebted for much valuable help, writes me that "St. Petrock died at his priory at Bodmin June 4th, A.D. 564, and in 1177 his crumbled bones were carried off to Brittany by Martin, one of the canons. Roger, the prior, pursued, and brought back the relics with all honour, enclosed in an ivory shell, coffin, or box—the identical ivory reliquary now known as the Bodmin Casket. The relics of the saint were, on their way back, seen and adored by King Henry II. at Winchester." Benedict, Abbot of Peterborough, a contemporary of Prior Roger in 1177, says of this casket, "He [Roger] brought the body of the blessed Petrock, closed in an ivory case, to the city of Winchester, and when it was brought into the King's presence, the King having seen and adored it, permitted the prior to return in peace with his holy charge to the Abbey of Bodmin." None of the bones of the saint now remain in the reliquary, which, the mayor informs me, only at the present time contains "a perfect candle and four parts of candles of ancient date with the casket."

There are four maces, all of silver, at Bodmin. The two smaller ones are the most ancient, and are dated 1618. They are both of the same general character, with semi-globular heads, and three ornamental projections at the base of each, but they differ in details. On the flat top of each are deeply engraved the royal arms of James I., viz. quarterly, first and fourth, France and England quarterly; second, Scotland; third, Ireland. The shield is between the letters I R, and is surmounted by the date 1618. These maces were formerly carried before the Mayoress: they are 15 $\frac{1}{2}$ inches in length. The two large maces, which are of silver gilt, and 2 feet 8 $\frac{1}{2}$ inches in length, are in every respect identical. They are, as usual with this class of maces, each surmounted by an open-arched crown with orb and cross; the bowls are divided into four compartments by demi-figures and elaborate foliage, and in these occur in order a rose, a thistle, a harp, and a fleur-de-lis, each surmounted by a crown. The shaft and base of each mace are ornamented with foliage, and on the flat plate under the open-arched crown at the top are engraved the royal arms with supporters, surrounded with the Garter motto, "Honi soit qui mal y pense;" and beneath, "Je mein tein Dray." On the flat bottom of the bases are engraved the arms of Bodmin (a full-length crowned figure of King Æthel-

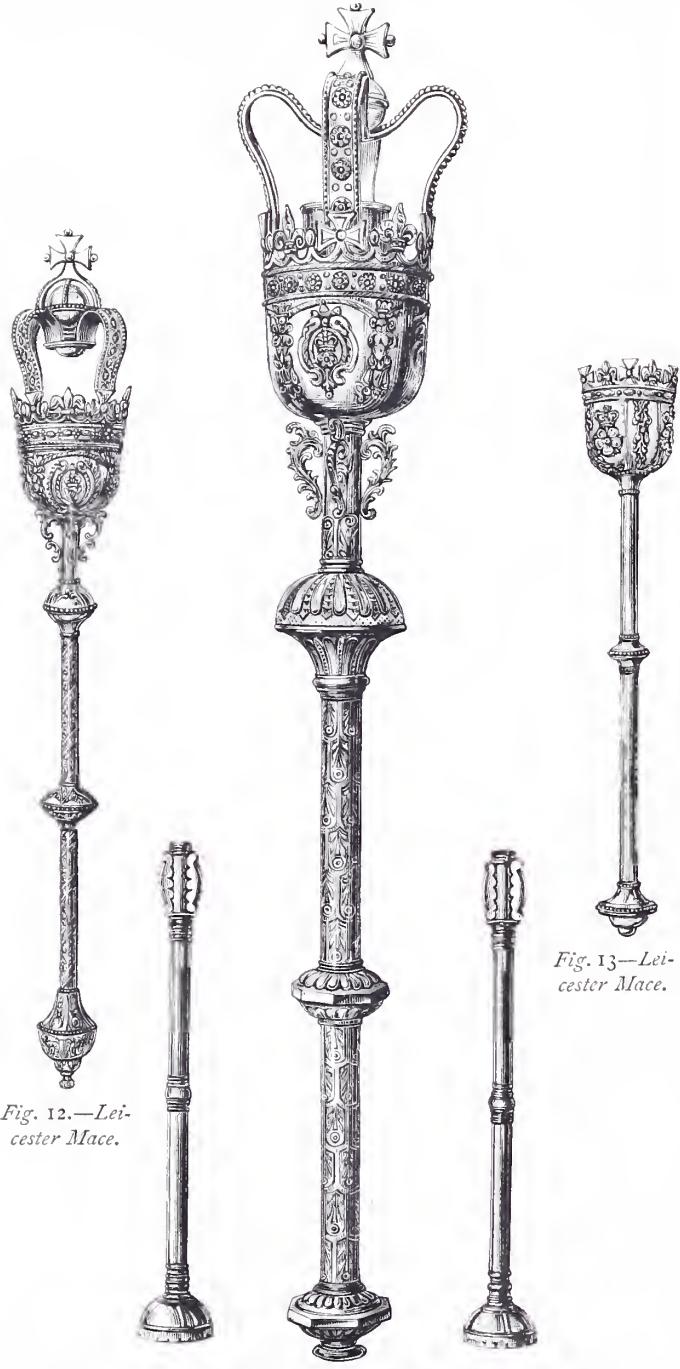


Fig. 12.—Leicester Mace.

Fig. 13—Leicester Mace.

Figs. 9 to 11.—Stafford Maces.

do challenge to wear their coronets; because this cap, as also their crowns, are allowed them, not only for a declaration of their princely dignities and degrees, but withal for tokens and testimonies of triumph and victory; for the wearing of the cap had a beginning from the duke or general of an army, who, having gotten victory, caused the chiefest of the subdued enemies, whom he led captive, to follow him in his triumph, bearing his hat or cap after him, in token of subjection and captivity." Such a cap, it is said, was sent by Pope Julius II., with a

* "The cap and sword of maintenance were sent by the Pope in 1513, whose prothonotary arrived in London with them on the 13th of May, where they were received with most solemn ceremony. The King received them in St. Paul's Church, where, in his proceeding to the throne, the sword, in addition to his own sword, was carried before him by the Pope's orator, and, when he was seated, the cap was put on his head, and the sword girt about him, and mass said."

stan seated on a throne, with trefoil head and castellated canopy, holding a fleur-de-lis sceptre in his right hand), surmounted with a ribbon bearing the words, "Sigillvm . Comvne . Burgensivm . Bodminie ;" and with this inscription, "Ex . Dono . Prenobilis . Caroli . Bodville . Comitis . Radnor . 1690."

The two-handled covered "loving cup" is of silver, and stands 17 inches in height. On one side it bears the arms of the borough, as just described, surrounded with the legend, "Sigillv Comvne Burgensivm Bodminie," and on the other the words, "Union in the Corporation and Prosperity to the Town of Bodmin, 1760 ;" while round the top is, "The gift of Sir Wm. Irby to the Corporation in the year 1760—created Lord Boston 1761." The town seal is of silver, but will be described hereafter. The silver snuff-box bears on its lid, within mantling, two shields; first, the arms of Bodmin and a ribbon bearing the

roses, and, in base, three ships of one mast and yard-arm; second, a harp between the royal initials A. R., and surmounted by a crown; third, a fleur-de-lis similarly initialed and crowned; and fourth, a rose and thistle initialed and crowned in like manner. The central boss and base, or pommel, of the shaft are richly decorated in *repoussé* work. This mace was presented to the corporation in 1710 by Samuel Shepheard, jun., Esq., M.P.

On the 16th of April, 1705, Queen Anne paid a visit to Cambridge, when "the Mayor delivered the [then] mace to her Majesty, who was pleased to return it to him again."

The four smaller maces are of the same general form as the larger one, and bear the same arms and national emblems round the bowl, but have the royal initials G. R. in place of A. R.; the demi-figures are winged. These maces are 41 inches in length, and each bears the initial P of the maker, Paul de Mery. Their bases, or pommels, are finely embossed with fleurs-de-lis and



Fig. 14.—Corporation Plate and Insignia, Hedon.

words, "Sig : Com : Burgensium : Bodminie ;" second, the arms of Flamank, a St. George's cross between four estoiles, impaling three lions rampant; and the Flamank crest. The inscription is, "Bodmin Corporation," "The gift of the Revd. Dr. Flamank, Mayor, 1812."

The maces of the Corporation of CAMBRIDGE, five in number, are of silver gilt, and of good form and workmanship. The largest, or "great mace," measures 53½ inches in length, and weighs 153 ounces. It is, as usual, surmounted by an open-arched crown with orb and cross. On its flat top, within the arched crown, are engraved the royal arms of Queen Anne, viz. quarterly, first and fourth, England and Scotland impaled; second, France; third, Ireland. Around the bowl of the head are four semi, or therm, figures ending in scroll-work, and between these are consecutively, first, the arms of the town of Cambridge, which are, on a fesse, arched, three towers, all masoned, between, in chief a fleur-de-lis between two

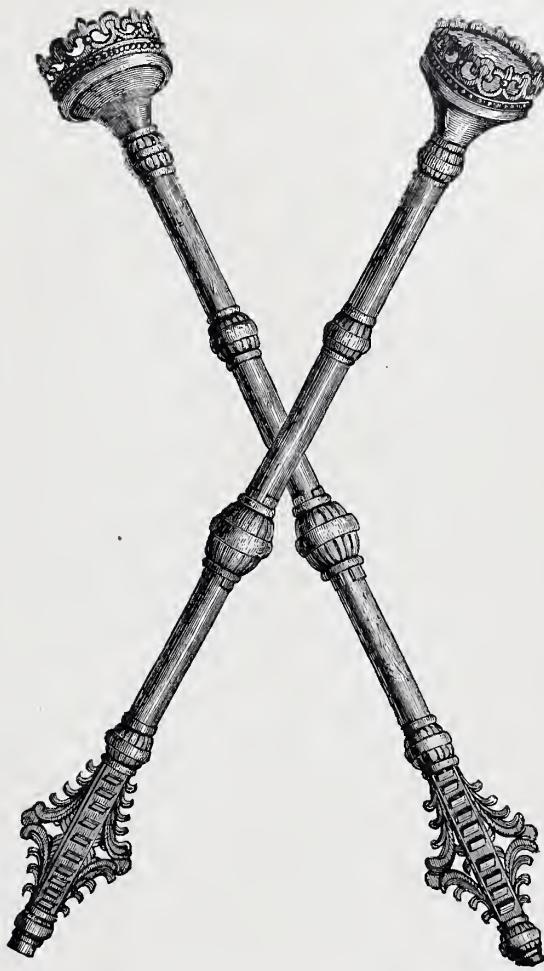


Fig. 15.—Winchcombe Maces.

coats of arms, viz. a chevron between three trefoils, and under one shield on each mace are the words, "The gift of Tho. Bacon, Esq. Tho. Nutting, Mayor, 1724." The donor, Thomas Bacon, was at that time M.P. for the borough. The heads and bases of the maces take off, but do not fit together for use as drinking cups, as do those of some boroughs.

A peculiarity of Cambridge is the "rest" for the mace, the two sides of which are shown on the engraving. This interesting object is placed in front of the mayor's pew at church, and supports, by the aid of an ancient wrought-iron ornamental screen, the large mace, and at other times, on state occasions, is carried by the town crier before the mayor. The "rest," which is strengthened at the back by an iron cross fastened on with rivets, bears on its front the royal arms (quarterly, first and fourth, England and Scotland impaled; second, France; third, Ireland), surrounded with the Garter, and having helmet, crest, supporters, &c. It is 22½ inches in height and 7½ in width. For

the admirable drawings from which the engraving of the Cambridge maces has been made, I am under obligation to my gifted friend, Mr. W. B. Redfern, of that town, who, with his usual skill, has specially drawn them for me from the objects themselves.

The corporation plate of Cambridge, of which much was possessed by that body, was, I am informed by the mayor, sold soon after the passing of the Municipal Reform Bill. There are still, however, preserved some highly interesting relics. Among these are a large brazen standard measure, bearing engraved on one side the royal arms (quarterly, first and fourth, France and England quarterly; second, Scotland; third, Ireland), with motto, Garter, helmet, crest, supporters, and mantling, and the words, "THE STANDARD OF THE TOWNE OF CAMBRIDGE, 1646;" and on the other side the arms of the borough, with supporters, helmet, crest, and mantling; two good halberds, now placed behind the civic chair in the council chamber; and a very fine and early iron-bound oak chest.

The insignia of STAFFORD consist of three maces (Figs. 9 to 11), one large and two small, and a mayor's chain and badge. The great mace is of silver gilt, 42 inches long, and its shaft, as usual, is divided into three lengths by massive bands. The emblems round the head, or bowl, are divided from each other by demi-figures and arabesque ornaments, and consist of a rose surmounted by a crown, and enclosed in an oval tablet; the former arms of the town (on a chevron the Staffordshire knot), similarly enclosed; a thistle, crowned and enclosed in the same manner as the rose; and the same arms repeated. The head is crested with a circlet of crosses pâtee and fleurs-de-lis, alternated with balls, from which rise the arches of the open crown, surmounted with orb and cross. It bears the inscription, "1655. This Mace was made. Master Thomas Backhouse, Ironmonger, being Maior of Stafford."

The two small silver maces are almost identical in pattern, and are 17 inches in length. On the base of the oldest are engraved the royal arms, viz. quarterly, first and fourth, quarterly France and England; second, Scotland; third, Ireland. Above the shield, which is between the initials C R, are the words, "Vive le Roy." On the base of the other, in like manner, are engraved the royal arms of William and Mary, viz. quarterly, first, England; second, Scotland; third, Ireland; fourth, France; over all an escutcheon of pretence of Nassau. Above the shield, the initials W R

M R

The first record of a mace at Stafford is that in July, 1614, the corporation "bought a mace of silver and gilt, 111 $\frac{1}{2}$ oz. 2 dwts., for £48 7s. 2d." This was probably the mace referred to in the following account of the visit of James I. to that town in 1617:—"The Maior kissed the mace and delivered it up to His Majestie, who having received the same did very seriously observe the forme thereof, for it was in outward shew as fair a

mace as anie the king had then carried before him, yt had all the arms and coats of the kingdome richlie wrought upon the gloabe, and yt was of that beautye, and seemed to be of that worth, that Francis Dorington had given forth divers times that it was too bigge, and that the king would take exceptions to yt. But thanks be to God, that scruple of conscience was removed, for the king did most graciously give the same back again to the Maior, enabling him thereby, as it were then by an actual possession, both to carry that mace and to exercise his former authority." There is no record of what became of the mace obtained by the corporation in 1614, but it is probable it disappeared during the period of the civil wars.

The mayor's chain and badge, designed and made by Messrs. Wyon, the Queen's engravers, were procured by subscription at a cost of £213, and were first worn on the 21st of October, 1870, when Ephraim Austin was mayor. The centre of the mayoral badge is a shield, bearing the borough arms, viz. *gules*, a castle between four lions passant guardant, *or*, in base, *azure*, a fish swimming, *or*. The background to the shield, which is within a circle, is boldly diapered in gold; and between that and the outer circle is the inscription, "Mayor of Stafford," carved in gold letters upon a blue enamel background. All round the outer circle just mentioned is a coil of thick chased golden rope, which forms itself into a "Staffordshire knot," at the two sides and at the bottom. Above the shield is a white enamelled rose, with two golden leaves, and on the top is a mural crown, boldly chased in gold. The chain, which is 36 inches in length, consists of massive links of the Staffordshire knot, chased in gold, each link measuring about 1 $\frac{1}{4}$ inches long and $\frac{7}{8}$ inch broad. The badge is suspended from the chain by a white enamelled rose, with gold leaves.

The corporation of the ancient Glamorganshire borough of ABERAVON possesses a highly interesting and curious mace, which belonged to the older corporation, which consisted of a portreeve, aldermen, and burgesses, as constituted under an ancient charter granted by Thomas de Avon, a son of Saint John de Avon, Lord of Avene, "in the 24th of the reign of King Edward, after the Conquest." This old corporation was superseded, in 1861, by a fresh body constituted under the Municipal Act. The mace—for particulars of which I have to thank the late town clerk, M. Tennant, Esq.—is of silver, and is 13 inches in length. The top, which is removable for use for the purpose, is the old seal of the borough. The arms, which, with some simple mantling, fill up the entire space of the head, 2 inches in diameter, are quarterly, first and fourth, a chevron between three crosses pomme fitchée; second and third, a double-headed eagle displayed, impaling three rests or clarions. The base of the mace, about five-eighths of an inch in diameter, bears the arms, a chevron between three spear-heads, probably for Morgan. Around the head of the mace is the inscription, * AVAN * R . S *, but there is no date.

(To be continued.)



THE CONFESSORIAL.

HERMANN KAULBACH, Painter.

W. SCHMIDT, Engraver.

THE painter of this picture is son of the distinguished German artist, W. von Kaulbach, whose name is familiar to all in the wide world who take any interest in Art matters. The younger Kaulbach studied under Carl Piloty, Professor of the Fine Arts at the Royal Academy of Munich, in which his father was appointed, in 1849, Director. He has established himself firmly in his native country as an historical and *genre* painter of considerable ability; and certainly in this latter department of Art such pictures as that here engraved go a considerable way to confirm the opinion generally entertained of his talents, for the composition is rich in material, which is displayed most picturesquely and effectively, and not without a feeling of humour as regards some of the characters. While several of the worshippers—the more aristocratic por-

tion, as it seems—are piously attentive to the religious service, there are others who appear to have entered the sacred edifice more from curiosity or habit than from any other cause.

The figures in the upper part of the picture may be regarded as a family of the wealthy class, all of whom, except the head and one of his two sons, are intent upon the services of the church. Their costumes manifest their position in society, and the richness of their dresses harmonizes very appropriately with the carved bench on which they are seated. As an illustration of Roman Catholic worship in a continental church, and for its excellent pictorial qualities, 'The Confessional' can scarcely fail to attract admirers, whatever may be the creed of those who examine it.



HERM. KAULBACH PINX.

WILH. SCHMIDT SCULP.

THE CONFESSORIAL.

IMPROVEMENTS IN ARTISTIC COLOURS.

VERY few who employ colours prepared for artists' use have any conception of the wonderful strides that have been made in recent times in their production. For, now that drawing has become a recognised branch of education, instead of an occasional accomplishment, colours—or, as they are more properly termed, pigments—prepared for artists, have assumed an importance to the world in general in the fullest sense of the word, and contrast strongly with the scanty supply within the reach of our forefathers down to a comparatively recent period. A century back artists were compelled to prepare their own materials, and their colours, of the commonest kind, were ground with slab and muller in a similar way to that represented on the wall of a house at Pompeii, where the artist is depicted painting in the same room, employing a simple forked easel like the one now in common use.

It was formerly believed that the ancients possessed colours of great brilliancy and permanence, the processes of making which had been lost; but the investigations made by modern analytic chemists have demonstrated their simple and limited range. The ruined temples of Egypt have attracted attention by the brilliancy of the painted decorations, remaining little changed after the lapse of so many centuries. The climate, however, has great influence on colour, and that of Egypt is exceptionally dry. From the French chemist, Vauquelin, and our own countryman, Davy, we learn that the Egyptian pigments consisted of the natural earths, such as the siennas, ochres, and umbers, whence they obtained yellows, reds, and browns; a green earth now known as *terre-verte*; and several preparations of copper, from which various shades of green were produced. Their white was a preparation of lime, and their black a soot produced by the combustion of oil. Cinnabar, a natural vermillion, and indigo, probably, were used by them, as they were known at a very remote period in India. The one colour, however, which created most astonishment and admiration was their blue, similar to what is now termed ultramarine. Some modern painters, and those we term the old masters, employed in their pictures a costly pigment prepared by a tedious and expensive process from the precious stone called lapis lazuli. The ancient Egyptians made lavish use of a similar colour in the decoration of their temples, which has lasted unchanged for a period of three thousand years. How did they procure it? The rarity of the stone, and the difficulty of extracting the colour, precluded the idea of its being procured in quantities from that source. The careful analysis made by the above-named chemists has enlightened the world, and given us back the secret that had lain hidden so many centuries, and we now possess the one colour until then lost to modern Art.

Colour-making during the Roman Empire appears to have made considerable progress, as many new pigments were found among the ruined temples, and in the excavations at Pompeii—pigments made from lead, as white, yellow, and orange; the second being procured by heating the first, and the orange, or redlead, by burning the white. Orpiments, both yellow and orange, have been found, and a lake which strongly resembles lac, or Indian lake. The earth colours were native of the soil, and were naturally in common use. In recent days the solutions of colouring matter used by the dyers gave many additional pigments when added to an aluminous or earthy base, and these being mostly of a fugitive nature, caused modern colours to have the character of being fugitive; and it is only during a very recent period that the science of chemistry has stepped in, and, while restoring to us some of the buried secrets, replaced many of the fading colours with others of greater permanency. The range of pigments now at the service of artists is very extensive—too much so for more than a brief notice of the most important additions and improvements made in recent years.

Whitelead, or flake white, from its extensive use, merits a few words, not as a new colour, but as one greatly improved in

quality and permanency, leaving the oil painter little to desire. The modern white pigment made from zinc was expected, on its first discovery, to supersede it; but this has only been the case in its use, under the name of Chinese white, for water-colour painting, where it is now indispensable. Chromates of lead and zinc have yielded beautiful yellows and oranges; and more delicate and permanent colours are made from strontian, cadmium, and cobalt. From the latter metal a very beautiful, pure, and permanent yellow, the discovery of a French chemist, is now made, and is much employed by artists under the name of aureolin. In blues there have been marked improvements. Ultramarine, the beautiful colour extracted from lapis lazuli, was, owing to its high price and scarcity, beyond the reach of many artists, but the researches of the chemists before alluded to led to the discovery of the modern colours now so generally employed. Of these the best are the French ultramarine, of a slightly purplish tone, discovered by M. Guimet, and the permanent blue manufactured by Messrs. Rowney, and introduced by them about forty years since. This latter colour is almost identical with the lapis ultramarine, and stands the same chemical tests. To Saxony we owe the incomparable blues made from cobalt, an ore found in lead mines, and formerly rejected as worthless, which derived its name from Kobolde, the demons supposed to inhabit the mines, mischievous imps who placed these worthless stones among the lead ore to disappoint and worry the unfortunate miners. Perhaps the most popular of all blues is Prussian, or, as it might more correctly be called, Prussiate blue. This pigment, most serviceable in every way, whether used pure or in combination with other colours, had one serious failing—it was fugitive. This induced Messrs. Rowney to try a series of experiments that resulted in their producing a Prussian blue, about ten years since, which is unchangeable through exposure to light. Mr. Redgrave, R.A., at first incredulous, put the colour to the test, and being satisfied with its permanency, substituted it for indigo in colour boxes given as prizes by the department of Science and Art.

The reds are numerous and beautiful. Vermilion of various hues is now manufactured of great chemical purity, and, when so made, the hues are permanent. The cochineal and aniline lakes are rich and more brilliant in tone, but lack durability; while the madder lakes have permanency, but are wanting in depth and body. Some manufacturers have endeavoured to remedy this by the addition of a small portion of cochineal lake, to the detriment, however, of their permanency. Great improvements have recently been made in the madder colours, and much richer and stronger tones are now produced.

Greens are so generally made by the admixture of blue and yellow that they are less numerous as genuine pigments, but two very useful and permanent greens may be mentioned—the one an opaque colour, an arsenate of copper, termed emerald green, and the other transparent, made from the metal chromium, and named Veronese green: these cannot be made by mixing, like most other greens.

We alluded just now to the old-fashioned method of grinding colours with the slab and muller. Messrs. Rowney, dissatisfied with such a tedious and imperfect process, turned their attention to improving the method, and about thirty years since were the first to grind their colours by machinery; they were rewarded by finding the colours so treated much finer and brighter than before, while the economy of labour was considerable. The pigments then developed their full beauty to an extent, in many cases, that was hitherto unattainable. Another point of great importance, especially to the water-colour painter and to draughtsmen, is the laying of flat washes of colour which will lie smoothly and evenly on paper without gloss or granulation. Where substances so different in their nature as vermillion and lampblack are to be treated, the difficulty of their preparation may be somewhat imagined. All sorts of

pigments—mineral, animal, and vegetable, hard, soft, and fibrous—are by them subdued and made to work pleasantly together in one harmonious whole. In these respects there seems little room for improvement.

This subject is deeply interesting to artists—to painters of all classes and orders; to those who are amateurs as much as to those who are professors of Art. We live in an age when pro-

gress is, so to speak, a necessity of existence. To stand still is to become, in the worst sense, stagnant. Yet few seem to have given thought to the advantages that science has obtained for the modern over the ancient masters: whether the gain has been in proportion to the means is another matter, to which we may hereafter give needful attention.

L. L. D.



ON THE FRAMING OF PICTURES.

BY JAMES FAIRMAN, M.A.



FINE ART, in its most limited sense, implies the use of material agencies as a means of communicating that which shall stir the imagination to a high tension, and minister to the sense of the beautiful. The abstract ideal of the great master never is, and probably never can be, fully expressed in the present state of existence; therefore, manifestly, every means that legitimately contributes to that partial expression of the artistic thought which is possible should be carefully determined and employed, from the very consideration that those means are so feeble even in their highest degree. In every department of Art except painting there is an adroit use and careful husbanding of all known agencies that will assist the general effect.

Fine Art in music has advanced so far within the last century that the resources of the orchestra, as known to us, may be called a creation of the last four generations. Histrionic art was found by Garrick to be without what we should accept as worthy of the name of stage accessories, and not even a pretence to appropriate costume, the usage being to perform Julius Caesar in a scarlet coat and powdered periuke; now we have such a revolution in these things as to warrant us in assuming that Shakespeare never dreamed of a magnificence and realism such as mark the presentation of his works on the modern stage.

No artist of rank, outside the arena of the painter, pleads tradition and usage against the physical and æsthetic laws that govern his art. May we hope that the latter is too much absorbed in the many studies that lie between him and excellence in an art painfully destitute of guiding axioms, though ponderous in the volume of its literature, to give the necessary attention required to glean the tribute of advancement which in his as well as other departments is forced upon his notice by the revelations of modern science and experience? We would mention an element in the atmosphere of Academic and dilet-tantie circles calculated to chill the ardour of the artist in his youth, and defer the spirit of innovation, even when conviction prompts, till the conservatism of age brings its chronic inertia; we allude to the dictum in the art of painting, reigning like an epidemic, which, when epitomized, says, "There is no way of attaining excellence as a painter except by following with the most complete self-abnegation the ways of the old masters; and works like theirs cannot be produced even in that way." This blind and puerile spirit of copying extends beyond the canvas, and dominates over the framing of pictures. The colours for walls of galleries, ante-rooms, and approaches even to where pictures are exhibited, are subjects of earnest discussion with reference to what is most favourable in their effect on pictorial Art. The whole horizon of science and æsthetics is scoured for the discovery of reinforcing tints and textures to favour the desired result, the axiom of all such research and experiment being that every coloured surface in the field of vision with the picture either helps or hurts the end sought by the artist in his "tender strokes of Art."

Many things of the *terra incognita* of the past, in Fine Art as in other directions, are now, like the captive lightning, brought by the presiding genius of modern investigation within the orderly purview of the eternal laws of the universe; and the

final word comes from the studio of the scientist which closes for ever the egotistic clamour of Babel tones in the studio of the painter. Chevreuil, not being a painter, has formalised more of the practically available science of colour for the student than the accumulated fruits of all the profession proper.

We will assume that the leading truths of the laws of light, colour, and vision are known to the reader, and proceed to the discussion of *how pictures should be framed*, without pausing to notice some one who says, "Well, everything has been tried, and gold frames are found to be the best," without any intelligent study of the things involved. The principle is well known to educated artists, that any colour placed near a picture will affect the result favourably or otherwise. It is also known that light, or the presence of light, in any object seen will also have its effect. Thus, whenever the artist or picture dealer arranges a picture to be viewed, he is governed by these well-established axioms.

If an artist be asked what effect a red wall, yellow wall, or blue wall will have on the pictures hung upon it, when parts of the wall are to be seen, he will tell you at once what the result will be. Now if any of the primary colours, or their relatives, be in the frame, the effect will be the same, intensified by the closeness of proximity to the pictures. These simple facts eliminating the optical law, the question, What is the effect of a gilded frame upon a picture? is answered beyond peradventure. A single visit to a gallery of oil paintings is sufficient to fix in the mind the fact that the gilded frames challenge attention more than the pictures, even if the latter be modern and strong in colour. Photograph the gallery, and the result will be the staring, glaring gilt frames appearing stronger than the pictures, showing that the amount of reflected light in the frames is greater than that coming from the paintings, even when tested by the actinic ray; and of course the colour of the gilt surface being yellow, the effect upon human vision is greater.

If a surface of subdued, modest colour, with tender gradations, be enclosed in a luminous and strong-coloured frame, the former will seem heavy and tame in effect, and the particular colour in the frame will reduce the power of the same colour in the picture. For example, if the dominant key of colour in a picture be red, and a dark red frame be put upon it, the effect will be to increase the power of light, but to decrease the power of colour in the work. The same is true of each of the colours of the primary or secondary list, and throughout the scale. A gilded frame is a strong luminous yellow, and of course the effect of its presence on a picture is to destroy the power of the light yellow tints of the work.

The practical strength of the primaries in the pigments available to the artist is in the following order: first, red; second, blue; third, yellow. There may be dark reds or blues, but not yellows; even in the prismatic spectrum yellow is the feeblest colour to the sense of sight, and only attains any seeming brilliancy by the presence of the complementaries in close proximity. As the strong yellow colour in the frame destroys the balance of the prismatic harmony in the field of vision, it requires that the picture be abnormally cold in colour, so as to furnish the quantity of red and blue needed to put the proper

proportions of each colour before the eye, for the sensuous as well as æsthetic condition must be observed in a work of Art. Or, on the other hand, if the picture be "painted up to the frame," as the artists call it, it will be loaded with yellow in a degree so thoroughly artificial and aside from nature as to preclude the possibility of truth of colour in most cases.

If the frame be plain, then the large surfaces of ormolu will give an intense yellow; if the frame be filled with forms and burnished to avert the keen yellow effect, then the relief of light and shade in the frame will be so much more demonstrative than in the picture, that the latter will seem so very feeble in its modelling of forms as to greatly impair the power of the work. In either case it will require a strong effort to avoid the garish glare of the frame, and concentrate the sense of sight on the enclosed space of the picture.

Of course the effect of tender gradations, having the felt power designed by the artist, is physically impossible by these conditions.

The manifest disadvantages of the yellow gold frame have been long felt by professional artists, and various devices have been attempted to get a more consistent way of mounting a picture. In Belgium the system of open-work, with a dark background in the hollow of the frame, has been received with preference, as abating the broad yellow surface.

In the pictures sent to the *Salon* in Paris is seen a steady increase of black, brown, and natural coloured woods used in framing, a small strip of gilt only being retained, to mark the separation between the picture and frame.

The Madonna di San Sisto, in Dresden, is mounted in a dark velvet frame, instead of a gilded one; the Madonna della Sedia, in Florence, by the same master, is mounted in an elaborately carved and gilded frame. The effect is that the comparatively cold and heavy-coloured work at Dresden has the appearance of the luminous, rich colours which are present in the Madonna at Florence; while the latter seems to lack the qualities which are really present in it, but abated and injured by the difference of the framing.

The pictures of the Fortuny scheme of colour, now so current in France, are simply ruined in their effect by being placed in gilded frames. The cold blues, greens, and purples which now seem to mark this class of works would undoubtedly assume much of the fresh realism which is designed to be represented, if common sense would be permitted to take the place of common usage in the framing.

A very serious objection to the current system of framing is in the fact that artists are compelled to paint pictures aside from their natural feeling and artistic conceptions of truth of colour. The writer has known more than one of the strongest names of the present era who have secured an excellent record of a beautiful thought, charmingly satisfactory to the artistic sense, and in complete accord with the canons of Art; but when the picture has been "tried in the frame" it has been found necessary to alter the entire scheme of colour, "to adapt it" to its keen, killing yellow rival. Of course in such cases the pictures are generally spoilt in the degree that the unartistic and forced changes have been made in the proper expression of the theme.

It would be safe to say that more than half of the pictures which appear cold and crude in public exhibitions are made to seem so by the prevailing system of framing. Gilded frames come to us credentialled in no way which entitles the usage to respect, much less our imitation.

Pictorial Art, from the Augustan period, was used principally as a mere decorative filling to fixed panels, the border being a gilded moulding. A fragment of this style of application is still visible in the lower story of the ruins of the Coliseum at Rome. The Byzantine school not only gilded the frame or border, but extended the gilt surface over the background of the picture; and from these sources come the glaring clamour of the vulgar decorator to divert the attention and destroy the effect of pictorial Art, reminding one of Hogarth's picture of 'The Enraged Musician,' where the tender tones of the violin, in the hands of a master, have to contend against the clang of the hurdy-gurdy and the hoarse roar of the costermonger.

The frame of a picture should be so made that its colour and texture should support and reinforce the effect of the work of the artist, by rendering the force and tenderness of tint and form more expressive, and so quiet in general aspect as not to contend for distracting notice, much less for precedence. We will concede that a line, large enough to mark the separation of canvas from frame, may be of gold, from the very consideration that its presence is so conspicuous; but it should be very coarsely sanded, to avoid the flat yellow tint, and *without the bevelled edge*, which operates as a slope forming the angle of incidence with a gallery light, and giving a line of light stronger than anything in the frame or picture. Beyond this we refrain from giving a formula such as we think could be followed with advantage, though not from want of deliberate thought, fixed conviction, and ample experiment, but are more content to leave the axioms uttered to direct the form of the remedy, through the dictates of common sense, as to details, with those who seek the legitimate ends of Art, rather than to follow "where purblind practice points the way."

We are aware that much of what we have said militates against the prevailing systems of gallery exhibitions, but leave that aspect of the question to settle itself. We would, however, observe that no thoughtful connoisseur can have failed to feel the incongruity of hanging a mass of pictures as close as they can pack upon a surface of wall, where the general effect is that of a discordant mosaic, in which the seams—that is, the frames—make the most conspicuous show. To see the vulgar naturalism and broad humour of Hogarth in the same field of vision with the dignity of Reynolds, or the pensive eloquence of Landseer, is like reading alternately a line of "Hood's Own" and "Paradise Lost."

Let us learn if we can, and base our practice also on the principle that—to use a familiar comparison—the light is more important than the candlestick, coming closer in our practice to the great truths rooted in the unbending laws of nature, not heeding if we offend against a blind and pedantic dilettanteism, which, allied to the power of patronage, dominates too widely in the field of Art, with a dogmatic stolidity foreign to the genial spirit of true progress.

OBITUARY.

CHARLES HENRY JEENS.

THE death of this excellent engraver, on the 22nd of last October, has deprived us of the active services of one who, prior to the long illness which terminated in his decease, proved to be for several years among the best and most efficient helps on our staff of figure engravers. This will be readily credited when we enumerate the plates Mr. Jeens executed for us, and

more especially by a reference to them and a careful examination of their quality. They are 'Lord William Russell, 1685,' after A. Johnston, and 'The Summer Gift,' after G. Lance, both in the *Art Journal* for 1854; 'The Walk at Kew,' after Gainsborough, 'Go, and sin no more,' after E. Corbould, both in 1856; 'The Jäger,' after F. Foltz (1857); 'The Jäger's Wife,' also after F. Foltz (1858); 'Liberation of the Slaves,' after H. Le Jeune, A.R.A. (1861); 'The Duenna,' after G. S. Newton,

R.A. (1862); 'Phœbe Mayflower,' after E. Gavin (1866); 'Justice of the King,' after T. Faed, R.A., 'The Controversy,' after A. Elmore, R.A., both in 1868; 'Drift-Wreck from the Armada,' after P. R. Morris, A.R.A. (1870); 'Dante,' after J. L. Gérôme, H.R.A. (1871); 'The Parting,' after J. D. Watson (1876); and 'Leaving Home,' after F. Holl, A.R.A. (1879).

Mr. Jeens was born at Uley, in Gloucestershire, on the 19th of October, 1827, and learned his art first under Mr. Braine, and subsequently studied under Mr. W. Greatbach, now one of our oldest living engravers. In addition to the pictures he engraved for us, he executed many smaller plates for various

publishers, particularly for Messrs. Macmillan & Co., for whom he engraved the vignettes of the "Golden Treasury Series;" the portraits in the "Scientific Worthies" for *Nature*; for the "Art Union of London" Mr. Jeens engraved 'Joseph and Mary,' after E. Armitage, R.A., and 'A Labour of Love;' for Messrs. Colnaghi, Romney's 'Lady Hamilton with the Spinning-wheel.' Among his book plates are many others which it is not necessary to particularise. In all his engravings, whether large or small, there is abundant evidence of extreme conscientiousness and attention to detail: delicacy rather than boldness characterizes his work. We shall miss his aid greatly.

THE LOAN COLLECTION OF DRAWINGS BY SAMUEL PROUT AND WILLIAM HUNT.

THE most notable feature in connection with this loan collection of seventy-five drawings of William Hunt and a hundred and three by Samuel Prout, now on view at the Fine Art Society's Galleries, New Bond Street, is not so much their number or their value—and in both respects it is eminently representative and valuable—as the fact that Mr. Ruskin has been persuaded to furnish the public with an annotated catalogue, prefacing it with forty-four pages of eloquent English clothing sentiments as touching and lofty as ever fell from the pen of the master. "It has been only in compliance with the often and earnestly urged request of my friend, Mr. Marcus Huish," says he, "that I have thrown the following notes together, on the works of two artists belonging to a time with which nearly all associations are now ended in the minds of general society." These notes, we need scarcely tell our readers, will remain a valuable possession long after the collection has been again dispersed, and when the only association with it "in the minds of general society" will be the circumstance that it was described by the eloquent pen of John Ruskin.

With one or two exceptions, all the old members of the Water Colour Society answered readily the call of Mr. Huish for the loan of their treasures. Their names are E. Duncan, Carl Haag, Prescott Hewett, A. Hunt, and H. Moore; while the Institute was represented by the contributions of H. G. Hine and James Orrock. Besides these and many other contributors, for whose names we have no space, there are, of course, the valuable drawings owned by Mr. Ruskin himself, and several notable examples belonging to the Fine Art Society. The screen, by the way, containing drawings from Mr. Ruskin's own pencil, is essentially and most worthily a component part of the exhibition. Had Mr. Whistler seen those drawings of surpassing excellence, or even been aware of their existence, his painful pamphlet would never have been written.

Samuel Prout and William Hunt have long taken their place among the masters of English water-colour art, and our readers require no reminder from us as to the peculiarities of each, further than to repeat that, of the two, Hunt was by far the greater master of *technique*—was, in short, a painter pure and simple of the very highest order within his own rather limited range, and that, although Prout was more of a mere draughtsman, he was a draughtsman of the most picturesque and suggestive kind. Indeed, his feeling for the picturesque often led him to record features in a building which, according to architectural perspective, it was impossible for him to see. His sketches made on the spot, moreover, were always more spontaneous and lifelike than anything he repeated and worked into a finished drawing in the studio. The visitor will find this exemplified in the exhibition over and over again. But remarks far better and more ample will be found in Mr. Ruskin's beautiful exposition, and to enter upon detailed criticism after he has used the pen would be justly regarded by our readers as an impudent presumption. Suffice it to say that there are in the gallery fine examples of William Hunt's fruit painting, his plums, melons, grapes, and the like, his dead doves, dead game, and so on, not to speak of his matchless rural subjects, such as 'The Gamekeeper,' 'Gipsies,' 'Stable-boy,' and his 'Shy Sitter.' We would remind our readers also that although William Hunt's best period was remarkable for its exquisite stippling and finish, in his earliest drawings he finished the outline with pen and ink, and laid in the shadows in broad masses.

As to Prout, he has preserved for us the quaint picturesque beauties of many a European city—beauties which time and modern innovation have in many instances withdrawn from our sight for ever, and which the future antiquary can only recall by referring back curiously to the loving records of the English painter.

A GENTLEMAN OF GOUDA.

Etched by FORTUNY.

ETCHING is rightly described as "a highly concentrated kind of drawing," by a well-known writer on Art, who also observes, "There are a few good modern etchers, but very few :" among these M. Fortuny ranks highly. It is obviously a branch of Art which requires minute genius, and, if we may use the phrase, perceptive power and skill, the greatest delicacy of manipulation, with much sensitiveness as to effect. Every line must be made to tell, and each stroke to possess its own value. The etcher's art is of necessity void of all meretriciousness, deriving the strength of its beauty from the power of simplicity.

M. Fortuny varied his labours as a painter in both oil and water colours by executing a large number of admirable etchings, one of which we have engraved. It is full of character in attitude and expression; especial skill, too, is manifested in depicting the material of the coat. The picture displays a touch of satire on the part of the artist at the evident suavity and complacency of this well-dressed 'Gentleman of Gouda,' though it is perfectly free from all vulgarity; and if there is not great grace in the subject, there is much in its execution, together with consummate skill.



A GENTLEMAN OF GOUDA.

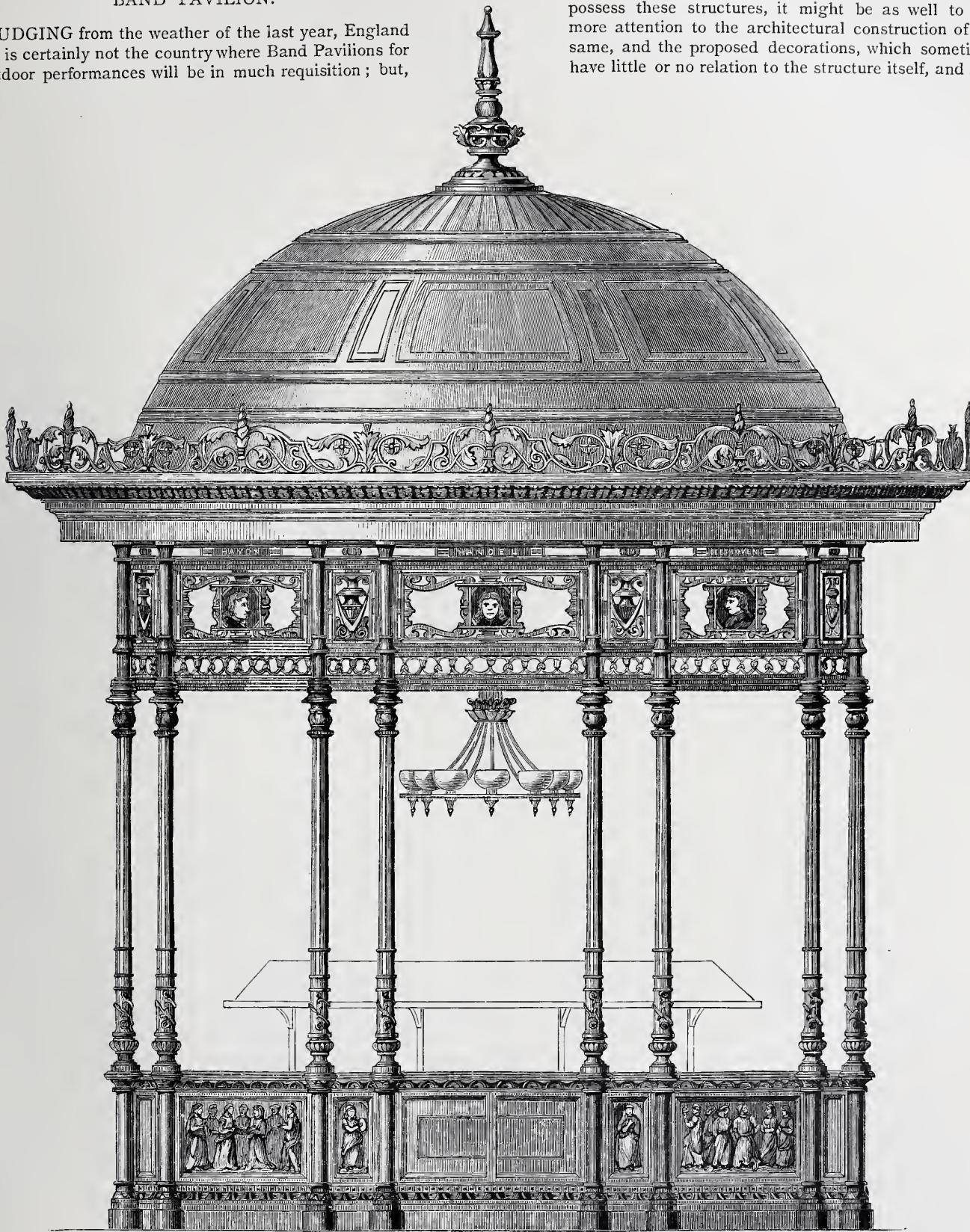
ETCHED BY FORTUNY.

ORIGINAL DESIGNS FOR ART MANUFACTURE.

BAND PAVILION.

JUDGING from the weather of the last year, England is certainly not the country where Band Pavilions for outdoor performances will be in much requisition; but,

as many of the parks in London and provincial towns possess these structures, it might be as well to pay more attention to the architectural construction of the same, and the proposed decorations, which sometimes have little or no relation to the structure itself, and also

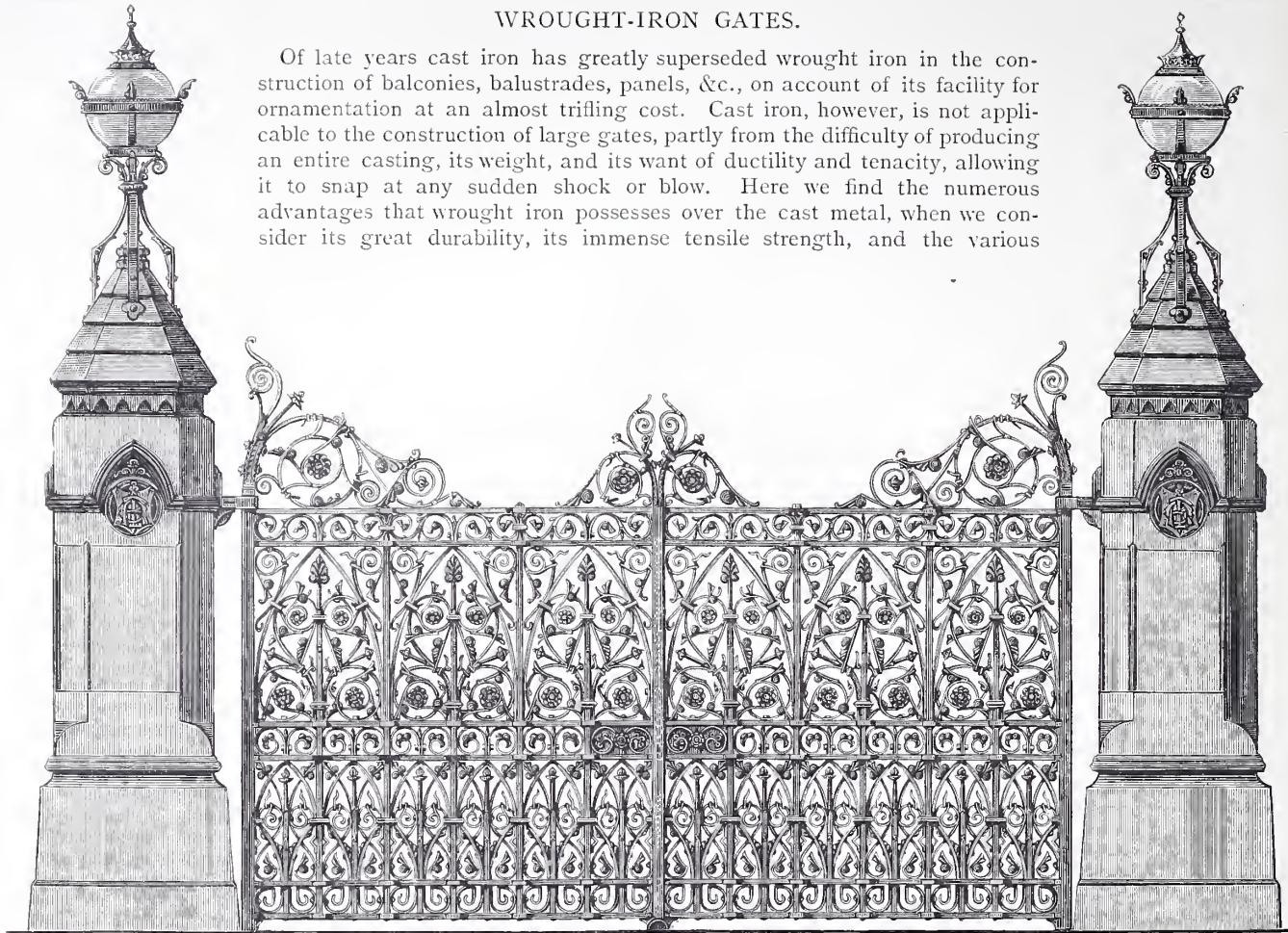


to the comfort of those whose lot it is to sit or stand, and dispense "sweet music" in the open air. Mr. Wilson's (School of Art, Sheffield) design, which received an award in the National competition of the Schools of Art, shows the sort of

pavilion we should like to see erected, instead of those bare, open, octagonal structures too frequently in use. The suggestion may be of service in other ways than that for which it is specially intended.

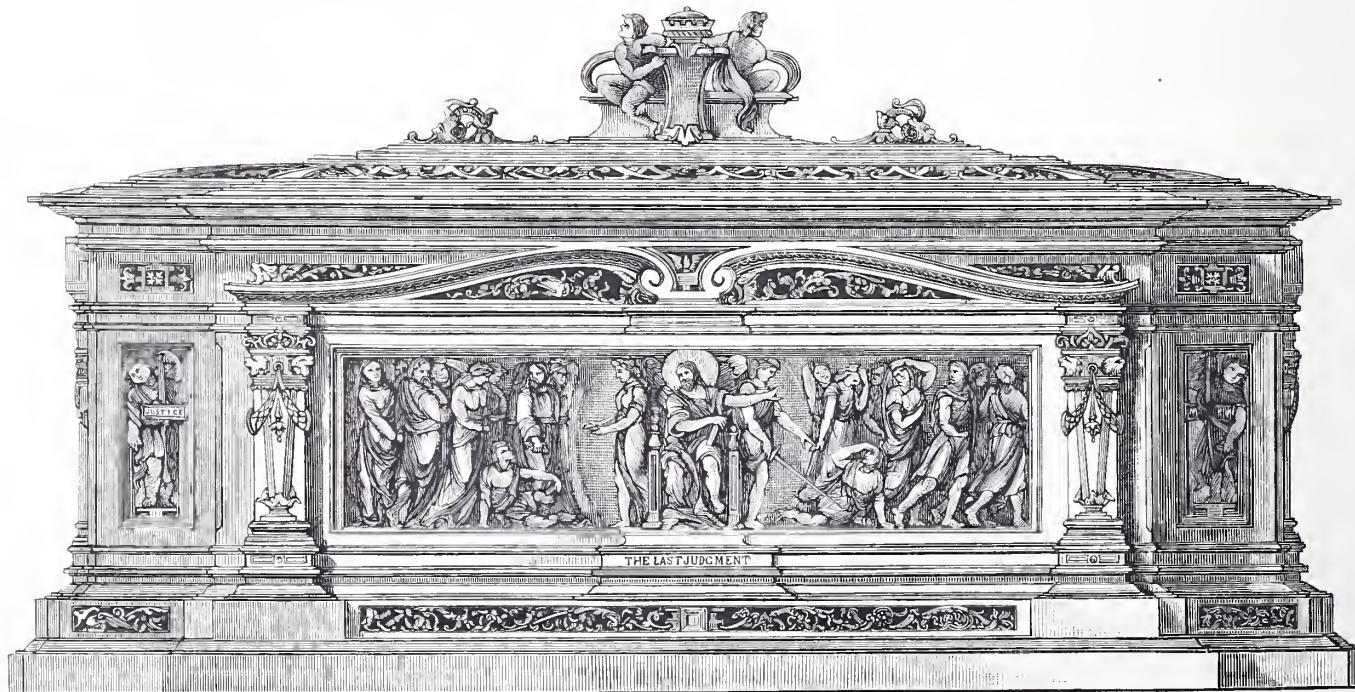
WROUGHT-IRON GATES.

Of late years cast iron has greatly superseded wrought iron in the construction of balconies, balustrades, panels, &c., on account of its facility for ornamentation at an almost trifling cost. Cast iron, however, is not applicable to the construction of large gates, partly from the difficulty of producing an entire casting, its weight, and its want of ductility and tenacity, allowing it to snap at any sudden shock or blow. Here we find the numerous advantages that wrought iron possesses over the cast metal, when we consider its great durability, its immense tensile strength, and the various



forms into which it is capable of being worked; and we are pleased to find that manufacturers and designers are endeavouring to make use of its qualities and capabilities. Our

engraving represents a design for a pair of Wrought-Iron Gates, by Richard Lanc (Belfast School of Art), of the highest class.



PRESENTATION CASKET.

The presentation to distinguished personages of caskets containing an address having come of late so much into vogue, has no doubt induced our gold and silver smiths, as also artists, to turn their attention to the design and ornamentation of these

objects wrought in the precious metals. In many instances the results have been most satisfactory, and we have had the pleasure of seeing several caskets as elegant in design as they were in execution. This design, by Ernest Thickitt (Sheffield School of Art), obtained the Duke of Norfolk's prize, given by his Grace to the students of the Sheffield School of Art.

MAJOLICA PANEL.

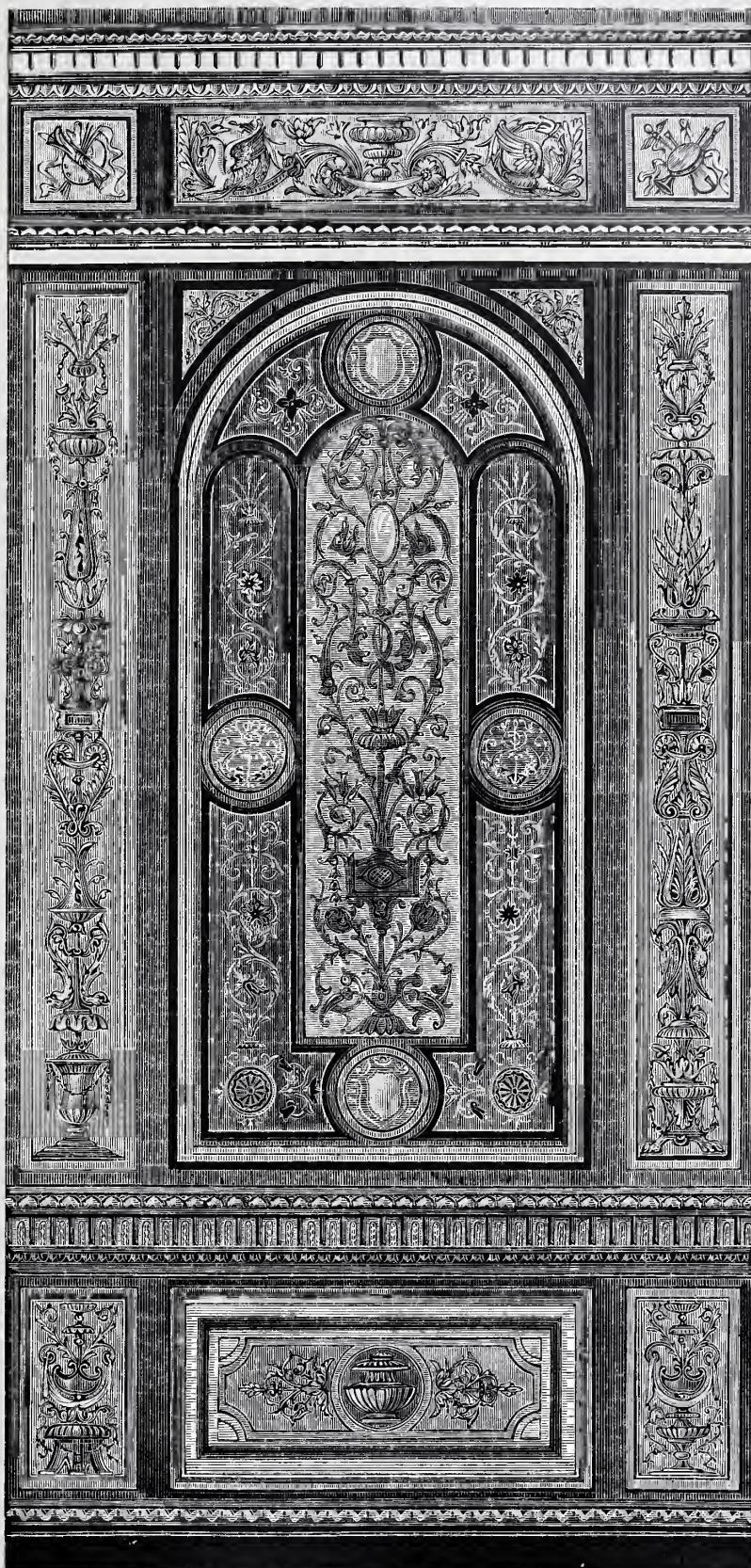
The use of tiles for the purpose of wall decoration dates from the earliest period—in fact, it is impossible to say when siliceous glazed tiles were first put into requisition. In England this branch of industry seems to be in the



soundest and most satisfactory state, both as regards the quality of the material used and the adaptiveness of the design. Mr. F. Marriott's (South Kensington School of Art) design, which received an award in the National competition of Schools of Art, will be much admired.

WALL DECORATION.

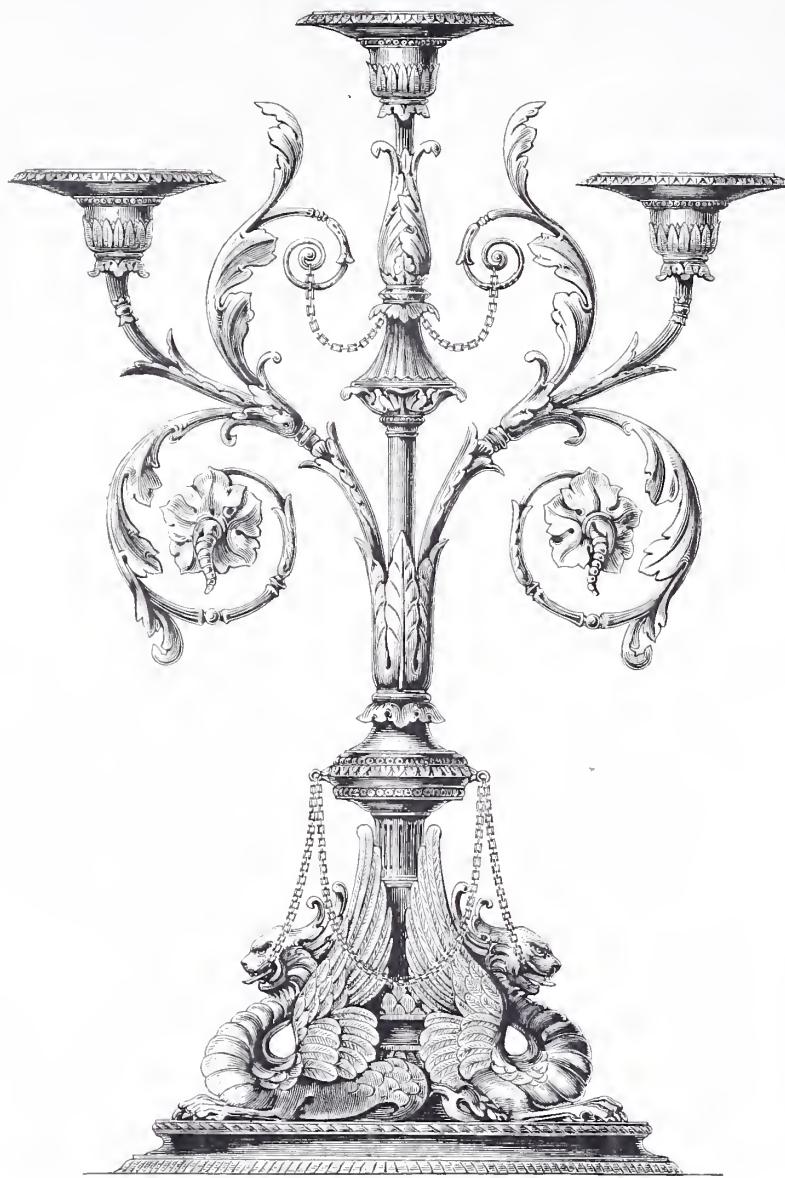
Of all the improvements to be met with in every household, and brought about by Art, none is more remarkable than the rapid advance made in wall decorations and paper-hangings. On entering a room of the present day, we are no longer afflicted by those monstrosities and absurdities which some years ago



used to cover our walls, where humming-birds and gigantic roses on a sea-greenish ground were quite the fashion. Mr. J. Ward's (Belfast School of Art) very striking and excellent design is illustrative of the important advance referred to.

CANDELABRUM.

This engraving—a design for a Candelabrum—is worthy of special attention. It is to be commended on account of its simple elegance. Miss Amy Walford



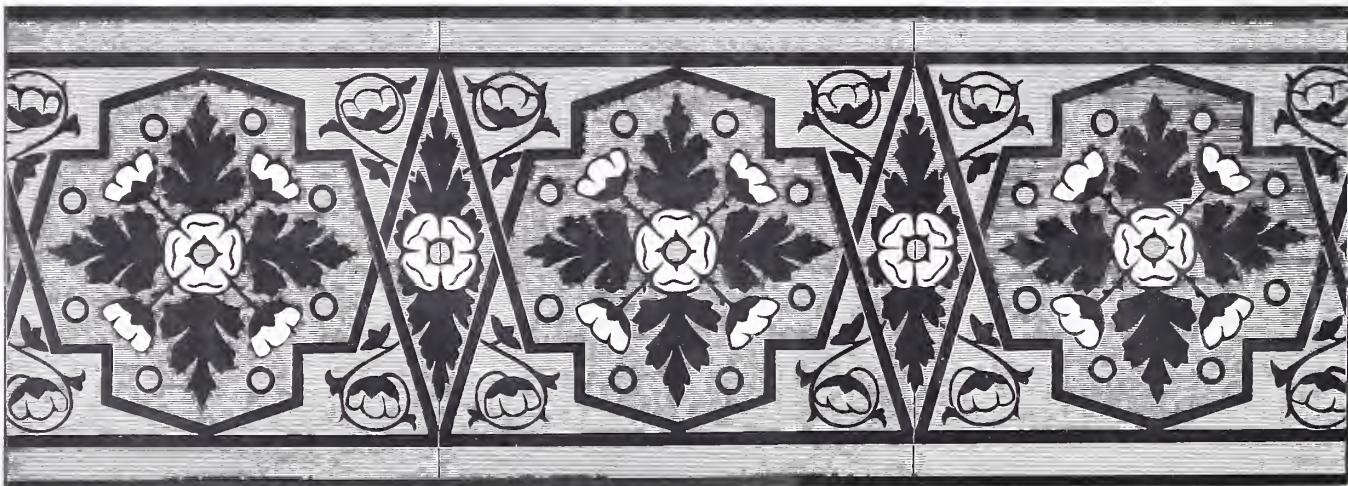
(South Kensington School of Art) received a prize for this design, and has at various times been the recipient of the highest awards in the National competition.

LAMP VASE.

A young sculptor, Nelson Maclean, who has already attained eminence, supplies us with a graceful design, capable of being applied to



Art manufacture in several ways. Thus artists of the higher aims may aid the manufacturer.



FLOOR OR WALL TILES.

The demand for Wall and Floor Tiles, decorative and otherwise, has of late years become very apparent. Their manifold

advantages—even cleanliness alone—have been much appreciated by architects and builders. This design, by Mr. F. Marriott (South Kensington School of Art), is of much excellence, and may be suggestive in various ways of Art manufacture.

THE WINTER EXHIBITIONS.

THE SOCIETY OF BRITISH ARTISTS.

THE winter exhibition of the society, including water colours and eighteen pieces of sculpture scattered judiciously and with fine ornamental effect through the spacious rooms occupied by the British Artists, consists of eight hundred and seventy-six works, a number with which we shall not attempt to grapple. Considering its magnitude, however, it is but fair to say that the great majority of the pictures are up to a recognisable level of excellence, while it is only the minority that are really beneath criticism.

One of the first pictures which catch the eye on entering is Stuart Lloyd's large landscape, showing a lovely glade in spring with rabbits frisking in the paths, while over them

"From hough to bough the restless magpie roves,
And chatters as she flies."

There is much nice observation in this picture, and the artist's handling is freer than it was, and much more confident. Since our last notice of his works Stuart Lloyd has been made a member of the Society of British Artists, and we compliment them heartily on their discrimination. 'Mountain and Glen' (101), with a strapping girl coming down the hillside carrying a couple of buckets, shows the possibility of viewing landscape from quite a different standpoint from that adopted by the last artist. James Macbeth cares not for the minute details of nature; he is satisfied if he can successfully seize her general features, and give to the spectator an adequate idea of an upsweeping moorland and a heaven-shouldering hill. This broad manner of his is well represented in the picture we have named. 'Ebb-tide on the Coast of Cumberland' (86), with a wet sandy beach, illustrates yet another mode of looking at nature; and H. Moore scarcely cares to represent her otherwise than cold, grey, and uninviting, and that he may find warranty for the free use of his favourite colour, grey, he generally depicts a wide sweep of barren sea; but then within his own range he is quite pure in tone and true in colour. In the picture there is more than usual variety. Another master who sees nature for himself, and he catches her up in all moods and in all places, is E. Ellis. See his 'Under the Cliffs, Whitby' (18), and his many other contributions. In this first room we noticed also Horace H. Cauty's 'Fairest of Maids in the brownest of Studies' (92) leaning against a stile; 'Memory's Dream of Things that were' (102), by W. Holyoake; 'Going Home' (35), a sweet girl in a dark dress, white furred, by R. J. Gordon; and J. H. S. Mann's 'Time of Roses' (68), a girl laying her cheek lovingly to the flowers which fill her basket.

In the large room there are several pictures of undoubted mark. The foremost man in this limited section is doubtless John Burr, a painter of character of whom the society may well be proud. His brushwork, moreover, is of a masterful kind, and his colour is at once generous and true. See his 'Incorrigible' (62), a grinning dunce of a boy playing with an orange under the observant eye of his master, and his 'Flower Girl' (247) and 'Watercress Boy' (252), at the far end of the room. These last two are coarse and unkempt to an unnecessary degree, and the complexion of the boy is too clayey. Street Arabs, when half starved, have this blue look sometimes; but Mr. Burr has carried it rather too far. We would associate with these pictures, though scarcely putting them, in every case, on the same level as to technique, John R. Reid's 'Mother's Care' (156), a duck and ducklings attracting the attention of a young lady, who sits sketching on a log; Carlton A. Smith's 'Doubtful Generosity' (178), an old woman in a capitally painted interior about to give a penny to a little child; 'A Fisher Haven' (267), by Thomas Graham; Irish 'Match-making' (281), by Howard Helmick; 'On the Coast of Brittany' (291), by F. W. Meyer; and "Which Hand will you take?" (296), the address of a little girl to her collie dog as she holds a piece of bread behind her. The artist is James Archer, R.S.A.

In the place of honour at the far end of the room, devoted to flower painting, there is a magnificent canvas of 'Rhododendrons, Hydrangeas, &c.' (248), by W. Muckley. It is certainly one of the boldest and most brilliant of Mr. Muckley's later compositions. In pictorial architecture Wyke Bayliss is the acknowledged chief in the Society of British Artists, and in the present exhibition he departs from his usual scheme of colour, in which the light from a cathedral window is generally the influencing feature, to delight us with a study in rich grey, as exemplified in 'The Bride's Door, St. Sebald, Nuremberg' (299). He has also two admirable interiors. Another artist of conspicuous individuality is C. Cattermole, who sends a spirited picture of four horses tearing up a bank from the 'Ford' (306), which they have successfully passed, with a heavy cannon. Worthy of approval also are W. H. Gadsby's little girl 'Ironing' (303); 'A Cottage Door, Wales' (309), by E. J. Cobbett; 'A Maiden's Secret' (313), two girls walking by a river-side reading a letter, by G. W. Dendy Sadler; 'Peaceful Old Age' (242), a view of some war hulks, by W. L. Wyllie; and especially J. W. Buxton Knight's two girls 'Taking the Lad's Boat down the Tide' (228). Another capital marine picture is the 'Swansea Harbour' (237) of Edwin Hayes, R.H.A.

We have by no means exhausted the list of notabilities belonging to the society. Such men as A. J. Woolmer, E. G. Girardot, W. Bromley, the Ludovicis (father and son), J. S. Noble, J. Gow, A. B. Donaldson, and James Haylar are all fairly represented. It is satisfactory also to note that their brethren of the Royal Academy continue to hold out the hand of fellowship, and that such men as Sir John Gilbert, G. A. Storey, and Alfred Elmore are contributors to the present exhibition.

THE DUDLEY GALLERY WINTER EXHIBITION.

THE present winter exhibition of cabinet pictures in oil consists of four hundred and seventy-seven works, including half-a-dozen pieces of sculpture, consisting of a life-sized marble bust of a youth 'Watching the Falcon's Flight' (473), by George Simonds; a couple of Alice M. Chaplin's terra-cotta cat and kitten studies (474 and 476); a couple of donkeys expressive of 'Contentment' (477), also in terra-cotta, by Hannah B. Barlow; in like material a poor mother and child, illustrating the idea of 'Rest' (475), by E. R. Mullins; and a small marble statuette of 'Grief' (472), by F. Junck. Although there are several pictures in the gallery beneath the "Dudley mark," the collection on the whole is fully up to the usual level.

The place of honour on the left hand, as the visitor walks up the gallery, is occupied by a pretty little piece of *genre* by G. D. Leslie, R.A., showing the 'Backyard of Ramsbury Manor-house, Wiltshire' (66), with two sweet girls admiring the poultry and pigeons they feed. Below it hangs a 'Bacchante' (64) girl in a leopard's skin, by Robert Macbeth, full of good drawing and vigorous colour. On the left is a white terrier pup of rather vicious aspect, sitting on the doorstep of a stable, obviating any necessity on the part of the proprietor to chalk on that step, 'Cave Canem' (51), the very look of the little beast being caution enough. The artist is Briton Riviere, A.R.A. Next it hangs Léon L'Hermitte's 'Marché de Château-Thierry' (57), full of bustle and life and colour, but not more telling, we think, than was his black and white drawing of the same subject. Then comes Frank Walton's 'On the Hill' (65), with its cattle and sheep browsing beyond the golden gorse, while glorious silver cumuli sail overhead. Equally good both in tone and in manipulation is his 'Valley' (78), with its still pool amidst leafless trees and withered brushwood. It is what Mr. Whistler would call a harmony in russet and grey. Another charming landscape is J. Aumonier's 'South Cove, Suffolk' (79), with its winding brook to the left, and its nicely gradated flats on the right, stretching away to the sea-level. In this neighbourhood will also be found Harry Edwin's

'Valley of the Lertig Davos' (80), an Alpine picture wonderfully true to nature; Fred. Morgan's capitally modelled girl and boy gathering 'Blackberries' (77); 'Children's Playtime' (93), by W. F. Yeames, R.A.; and a pretty little picture of 'Rye, in Sussex' (103), with its vessels and mill beyond. Then come a chalk 'Railway Cutting' (106), by E. Buckman, with lots of busy workers; and 'Cornish Trawlers at Rest' (114), by G. F. Munn, a quiet evening effect on water which has for its boundary a sea wall where houses form a picturesque sky-line. Margery May's 'In the Meadows' (99) shows niceness of observation and unquestionable power. What of crudeness she has will by-and-by, with practice, give place to suavity.

In passing on we would note the vigorous colouring in Charles Cecil Van Haanen's 'Siesta in Church, Venice' (123), and the masterly handling of C. Napier Hemy's 'Fair Wind Out' (136), which we see filling the sails of a "dandy-rigged" boat. The same capable brushwork shows itself in the kindred canvas of Hamilton Macallum, whose 'Herring Curers' (284) are represented by a bevy of fisher lads and lasses being rowed across a harbour. But by far the strongest canvas pertaining to this school is from the pencil, or rather the palette knife, of Colin Hunter. He calls his picture 'The Naturalist' (267), and it represents a piece of coast with low rocks, whose sides are fringed with dark seaweed, and prone upon the flat top of one of them a fisher-boy. For the size of the picture Mr. Hunter has, perhaps, been rather too free in his use of the palette knife; but then he handles it so deftly that unprejudiced Art lovers will readily forgive him.

The place of honour in the far end is occupied by J. MacWhirter's, A.R.A., 'Old Rome' (147), showing a moonlight view of the sculptured Arch of Titus, through which is caught a glimpse of the Coliseum. The play of the moonlight on the reliefs of the arch strikes us as being at once bold and original; but we should require to see that arch through which the monk now passes under the same conditions of light and shade as the artist did before we could presume to say whether it has enough of solidity and truth to nature to warrant us in calling it a success. It has on each flank for contrast a realistic picture of rustic life. The first, 'The Condition of Turkey' (143), is from the genial pencil of P. R. Morris, A.R.A., and represents, in bold yet harmonious colour, a boy feeding a flock of well-feathered turkeys; the second shows a team home 'Frae the Plough' (153), waiting patiently till the ploughman opens the stable door. The artist is John White. Another clever pastoral is Tom Lloyd's 'Who's left the Gate open?' (164), showing a farmer in the far distance running towards the white calves which are overturning the sheaves of corn in the foreground. Full of nature, also, is the peasant girl whom Miss Alice Havers shows us toiling homewards, with a little one in her arms, across the base of a bright green hillside, 'In the Heat of the Day' (172), while another little one, carrying a pitcher of water, struggles bravely after her. Henry Moore's 'Spindrift' (157) is, of course, admirable in tone, and perfectly pure; but then he has painted grey seas so often that we are getting almost tired of them.

Among small figure subjects of varying merit which we have marked approvingly in our catalogue are T. Graham's barefooted girl, 'Cook of the *Nancy Brig*' (181), remarkable for its glowing colour and sweet *naïveté* of pose and expression; 'An Italian Peasant' (187), by C. Bragger; 'The Warrior's Daughter' (191), by J. Tissot; 'Leila' (233), in a pink dress gathered into a "yoke," and all in exquisite finish, by C. E. Perugini; and 'June and November' (258). C. M. Kennedy's 'Portrait' (222) is admirable in drawing. Neither the nude girl of Alma-Tadema, R.A., standing in a bath with a large sponge in her hand, looking up at 'A Safe Confidant' (240), in the shape of the bronze Arion bestriding the dolphin of the fountain, nor the girl in armour 'Rehearsing the Tableau' (445), by G. F. Watts, R.A., is equal to the high reputation of their authors. The first is not so sound in drawing and pure in tone as we are accustomed to, and in the second the head of the girl is out of all proportion to the size of the armour, the various pieces of which are by no means archaeologically correct. We are much pleased with Edgar Barclay's 'Woman moulding a Pot' (269),

while a little girl squats before her and watches the operation; with F. A. Bridgeman's three rude urchins playing 'In the Sand' (257); and with the 'Bathers resting' (366), four little ones perched upon a low wooden wall running into the sea, by Mrs. J. M. Hopkins. She is scarcely so Gérômesque in her *technique* as Mr. Bridgeman; but her knowledge of the unconscious grotesqueries of child nature is not to be surpassed by any one. Walter Maclarens 'Violetta' (318) is an admirably drawn head, and so is the life-size 'Study of an Eastern Head' (297), by J. B. Burgess, A.R.A. 'A Grey Day' (256), by H. Pilleur; 'Out in the Cold' (180), a view of the Obelisk and Somerset House under a wintry effect, by John O'Connor; Sir Henry Thompson's 'Summer Afternoon, from the Lagunes, Venice' (253); and John Fulleylove's 'Sunday Afternoon in Autumn' (316), though various in merit, are all worthy of the visitor's hearty appreciation. Hugh Carter, Miss Hilda Montalba, John Mogford, John Collier, H. H.ouldery, Arthur Hill, and William Magrath, whose peasant standing 'On the Old Sod,' looking at his geese, is low-toned, solid, and forcible, and ought to have received earlier notice at our hand, seeing that it is No. 1 in the catalogue, we shall meet elsewhere, and must rest contented in the meantime with simply naming them.

MR. WALTER SEVERN'S DRAWINGS AND SKETCHES.

THERE is now on view at the Burlington Gallery, Piccadilly, a collection of sixty-three drawings and sketches by that conscientious student of nature, Walter Severn. There may be a slight tendency to dryness, and perhaps thinness, in his manner, but he is always true to what he sees; and what he sees he sees for himself. He has ranged over many lands for his subjects, from that watered by the Clyde to that fructified by the Nile, and he is always as happy in his execution as in his choice. Indeed, the pleasing and pictorial habit of his hand sometimes carries him slightly beyond his subject. For example, 'Evening at Inchlonaig, Loch Lomond' (14), strikes us as almost too serene. We are free to allow that that region sometimes puts on an air of paradisiacal peace; but such placidity is by no means characteristic of its normal state, and in this drawing, as in that of 'Ben Lomond, from Cameron House,' he would have hit the Scottish ideal more closely, perhaps, had he introduced a little more of the "Caledonia stern and wild" feeling. As examples, on the other hand, of how far Mr. Severn can combine pictorial beauty and delicacy with natural fact, we would point to his 'Chalk Cliffs near Broadstairs,' and his 'Chalk Cliffs, Ramsgate' (10 and 11). Pleasingly impressive also, and geologically intelligible, are his 'Coanschenann Lake, County Waterford' (12), reflecting the green turf-covered rocks which rise almost step-like from its bosom; his 'Storm clearing off, Alderney' (53), with its well-marked stratification; and his 'Seal Cove, North Coast of Cornwall' (56), from which rises a great beetling rock, with quartz veins running along its rugged face in parallel waves.

If we are inclined to complain of Mr. Severn's over-sweetness and slightness in such drawings as 'Down the Glen, Comragh Mountains' (17), and in the view 'Near Luss, Loch Lomond' (21), it is not because he lacks power; for anything more strongly and solidly painted than the 'Rising Tide, Sark' (22), showing a grand chasm among the rocks, to whose feet the summer waves come tumbling in, we can scarcely imagine. If, therefore, Mr. Severn is inclined to prefer Nature when her face is bright and joyous, and to eschew her when it darkens and frowns, it is not for us to find fault. And here, again, he shows that he can catch her in either mood if he is inclined. 'A Coming Storm' (52), with deer standing in the lake and drumlie clouds gathering overhead, has as much the look of nature as has the ribbed sand in his 'Kildonan Castle and Cliffs, South Coast of Arran' (60). In this respect the large drawing of 'Moulin, Houet Bay, Guernsey' (35), in three compartments, with its rock-dotted water, strikes us as being as close and true a transcript of nature as artistic patience and capacity could possibly produce. We are told the picture is unfinished; but it

could scarcely be more suggestive of reality, however highly it were finished. Mr. Severn's study of foliage, a 'Sketch done in one hour and a half in the Lady Glen' (59), is another drawing marvellous for its force and breadth, and in some respects, were it not invidious to say so, the finest drawing in the whole collection. Mr. Severn by no means confines himself to landscape. His 'Donkeys for Hire in Cairo' (5), and his 'Egyptian Village' (8), with its palm-trees, minarets, and cupolas reflected in the water, from which we see blue-robed maidens walking stately up with their filled pitchers on their heads—not to mention others—show that he can people his prospects when he pleases, and can be as much at home in a populous village as in a lonely, grouse-tenanted moor.

THE INSTITUTE OF ART EXHIBITION.

THIS Art-work society was established mainly for the purpose of facilitating the sale of whatever a lady puts her hand to in the way of creative or decorative work, provided such work be based on principles of taste. Five shillings quarterly, or one pound annually, constitutes membership, and such subscription entitles not only to admission to the exhibition, but to the free display of four works of Art, and to compete for prizes and certificates in respect of extra exhibits, on which there is a charge of one shilling each. The secretary is Commander Oswald B. Niven, who acts under a council of experienced ladies and gentlemen.

The present is the second annual exhibition of the Institute, and their rooms at No. 9, Conduit Street, never had a livelier or more inviting aspect. The walls are radiant with the bright colours used in crewel-work and tapestry, and the tables are laden with sundry designs, not only in lace, but in all manner of objects cunningly wrought by woman. Besides these will be found here and there fire-screens, footstools, fancy tables, and foreign wooden kegs, which came to this country with fruit, turned to artistic account by the clever way in which the white surface of the wood is utilised for the purposes of decoration.

In the section of the exhibition which occupies the larger room the first prize in lace was awarded to Malinda Hoge, and the first prize in crewel-work to Mrs. Elliott Scrivenor. Mrs. Stonor's work received honourable mention. The first prize for embroidery, introducing precious stones on a fawn-coloured satin, was carried off by Mrs. Percy Smith, and for painting on silk Miss Shoesmith received honourable mention. Miss Dunlop

took the first prize for painting on china with an orange-branch on a cream-coloured plaque, and Miss Slade was, in our eyes, no whit inferior with her Japanese anemone on a red terra-cotta ground, which received honourable mention.

The smaller room is devoted to water colours and paintings in oil. The first prize in the latter was gained by Sophia Beale with her landscape of 'Bas Meudon,' although we cannot help thinking that a little study of 'Our Baby,' by the same artist, which received honourable mention, is the fresher and more artistic production of the two. Honourable mention was also awarded to Miss Hooper for her rocky coast of 'Hillsborough,' and to E. M. S. Scannel for 'When Lubin is away.' Miss B. Meyer, we think, might have received a like distinction for her 'Lady gathering Grapes.' Its persistent blackness, we should imagine, stood in its way. Had Miss Hortense Wood's 'Sunset in Asia Minor' been received in time for the competition, it would doubtless have carried off the first prize.

In the water-colour department Miss E. F. Jackson received, and richly deserved, the first prize for her drawing of still life, representing armour, ivory tankard with figures in relief, roses, &c. The honourable mentions were Lady Dunbar, Miss Jackson, and Miss Knapping. Altogether the exhibition is an interesting one, and we heartily commend the Ladies' Art-work society to the friendly notice of our readers.

MR. FORD MADDOX BROWN'S MURAL PAINTINGS AT MANCHESTER.

THIS eminent artist has finished the cartoon of another of his six compositions for the Manchester Town-hall. The second of the series, representing the 'Introduction of Christianity among the Anglo-Saxons, by the Baptism of Edwin,' was completed last year, and is now *in situ*; but the first of the historic scenes is the one now in black and white. It shows the Romans building a fort at Mancenion. The frescoes are executed in the Gambier Parry process, which is a mixture of resin, wax, and essential oils on a stucco flooded and prepared with the same. The pictures, which of course illustrate the history of Manchester, are arranged along the top of a dado at a height on a level with the eye—they are all "on the line," so to speak—and from this circumstance the figures, though less than life size, have all the effect of life. What Mr. Madox Brown has already done has fulfilled the highest expectation, and we are sure that in a work of such magnitude and importance he will devote to the close the highest efforts of his fine genius.

MR. RUSKIN AND ST. MARK'S, VENICE.

MR. RUSKIN has given us permission to publish the following statement respecting his action with regard to the threatened restoration of St. Mark's. We heartily commend to our subscribers his appeal for funds wherewith to obtain memorial studies of the frescoes and carvings before they are swept away:—

" My friends have expressed much surprise at my absence from the public meetings called in defence of St. Mark's. They cannot, however, be too clearly certified that I am now entirely unable to take part in exciting business, or even, without grave danger, to allow my mind to dwell on the subjects which, having once been dearest to it, are now the sources of acutest pain. The illness which all but killed me two years ago was not brought on by overwork, but by grief at the course of public affairs in England, and of affairs, public and private alike, in Venice; the distress of many an old and deeply regarded friend there among the humbler classes of the city being as necessary a con-

sequence of the modern system of centralisation, as the destruction of her ancient civil and religious buildings.

" How far forces of this national momentum may be arrested by protest, or mollified by petition, I know not; what in either kind I have felt myself able to do has been done two years since, in conjunction with one of the few remaining representatives of the old Venetian noblesse. All that now remains for me is to use what time may be yet granted for such record as hand and heart can make of the most precious building in Europe, standing yet in the eyes of men and the sunshine of heaven.

" The drawing of the first two arches of the west front, now under threat of restoration, which, as an honorary member of the Old Water-Colour Society, I have the privilege of exhibiting in its rooms this year, shows with sufficient accuracy the actual state of the building, and the peculiar qualities of its architecture. The principles of that architecture are analysed at length in the second volume of the 'Stones of Venice,' and the whole façade

described there with the best care I could, in hope of directing the attention of English architects to the forms of Greek sculpture which enrich it. The words have been occasionally read for the sound of them; and perhaps, when the building is destroyed, may be some day, with amazement, perceived to have been true.

"In the meantime, the drawing just referred to, every touch of it made from the building, and left, as the colour dried in the spring mornings of 1877, will make clear some of the points chiefly insisted on in the 'Stones of Venice,' and which are of yet more importance now. Of these, the first and main ones are the exquisite delicacy of the work and perfection of its preservation to this time. It seems to me that the English visitor never realises thoroughly what it is that he looks at in the St. Mark's porches: its glittering confusion in a style unexampled, its bright colours, its mingled marbles, produce on him no real impression of age, and its diminutive size scarcely any of grandeur. It looks to him almost like a stage scene, got up solidly for some sudden festa. No mere guide-book's passing assertion of date—this century or the other—can in the least make him even conceive, and far less feel, that he is actually standing before the very shafts and stones that were set on their foundations here while Harold the Saxon stood by the grave of the Confessor under the fresh-raised vaults of the first Norman Westminster Abbey, of which now a single arch only remains standing. He cannot, by any effort, imagine that those exquisite and lace-like sculptures of twined acanthus—every leaf-edge as sharp and fine as if they were green weeds fresh springing in the dew, by the Pandroseion—were, indeed, cut and finished to their perfect grace while the Norman axes were hewing out rough zigzags and dentils round the aisles of Durham and Lindisfarne. Or nearer, in what is left of our own Canterbury—it is but an hour's journey in pleasant Kent—you may compare, almost as if you looked from one to the other, the grim grotesque of the block capitals in the crypt with the foliage of these flexible ones, and with their marble doves—scarcely distinguishable from the living birds that nestle between them. Or, going down two centuries (for the fillings of the portico arches were not completed till after 1204), what thirteenth-century work among our grey limestone walls can be thought of as wrought in the same hour with that wreath of intertwined white marble, relieved by gold, of which the tenderest and sharpest lines of the pencil cannot finely enough express the surfaces and undulations? For indeed, without and within, St. Mark's is not, in the real nature of it, a piece of architecture, but a jewelled casket and painted reliquary, chief of the treasures in what were once the world's treasures of sacred things, the kingdoms of Christendom.

"A jewelled casket, every jewel of which was itself sacred. Not a slab of it, nor a shaft, but has been brought from the churches descendants of the great Seven of Asia, or from the Christian-Greek of Corinth, Crete, and Thrace, or the Christian-Israelite in Palestine—the central archivolt copied from that of

the church of the Holy Sepulchre, and the opposing lions or phoenixes of its sculptures from the treasury of Atreus and the citadel of Tyre.

"Thus, beyond all measure of value as a treasury of art, it is also, beyond all other volumes, venerable as a codex of religion. Just as the white foliage and birds on their golden ground are descendants, in direct line, from the ivory and gold of Phidias, so the Greek pictures and inscriptions, whether in mosaic or sculpture, throughout the building record the unbroken unity of spiritual influence from the Father of light—or the races whose own poets had said, 'We also are his offspring'—down to the day when all their gods, not slain but changed into new creatures, became the types to them of the mightier Christian spirits; and Perseus became St. George, and Mars St. Michael, and Athena the Madonna, and Zeus their revealed Father in Heaven.

"In all the history of human mind, there is nothing so wonderful, nothing so eventful, as this spiritual change. So inextricably is it interwoven with the most divine, the most distant threads of human thought and effort, that while none of the thoughts of St. Paul or the visions of St. John can be understood without our understanding first the imagery familiar to the Pagan worship of the Greeks; on the other hand, no understanding of the real purport of Greek religion can be securely reached without watching the translation of its myths into the message of Christianity.

"Both by the natural temper of my mind, and by the labour of forty years given to this subject in its practical issues on the present state of Christendom, I have become in some measure able both to show and to interpret these most precious sculptures; and my health has been so far given back to me that if I am at this moment aided, it will, so far as I can judge, be easily possible for me to complete the work so long in preparation. There will yet, I doubt not, be time to obtain perfect record of all that is to be destroyed. I have entirely honest and able draughtsmen at my command; my own resignation of my Oxford Professorship has given me leisure, and all that I want from the antiquarian sympathy of England is so much instant help as may permit me, while yet in available vigour of body and mind, to get the records made under my own overseership, and registered for sufficient and true. The casts and drawings which I mean to have made will be preserved in a consistent series in my Museum at Sheffield, where I have freehold ground enough to build a perfectly lighted gallery for their reception. I have used the words 'I want,' as if praying this thing for myself. It is not so. If only some other person could and would undertake all this, Heaven knows how gladly I would leave the task to him. But there is no one else at present able to do it; if not now by me, it can never be done more. And so I leave it to the reader's grace.

"J. RUSKIN.

"All Subscriptions to be sent to Mr. G. Allen, Sunnyside, Orpington, Kent."

THE HARVEST OF THE SEA.

G. CLAUSEN, Painter.

THE happily chosen title of this admirable picture, by a clever young artist who is rapidly rising into popularity, awakens an interest which is thoroughly sustained by the composition itself. The return of the fishing-boats in a French maritime village is always a signal for mothers, wives, and children to hasten to the beach, for our continental neighbours, even of the female sex, are trained to use muscle and limb in their daily work, and the women can shoulder a basket in the fishing districts, or a trunk in the more fashionable watering-places, as readily and easily as their hardly more sturdy husbands, fathers, and sons. The ingathering of this marine harvest has evidently been a bountiful one, for the loads are heavy, making the elder dames bend beneath them; indeed,

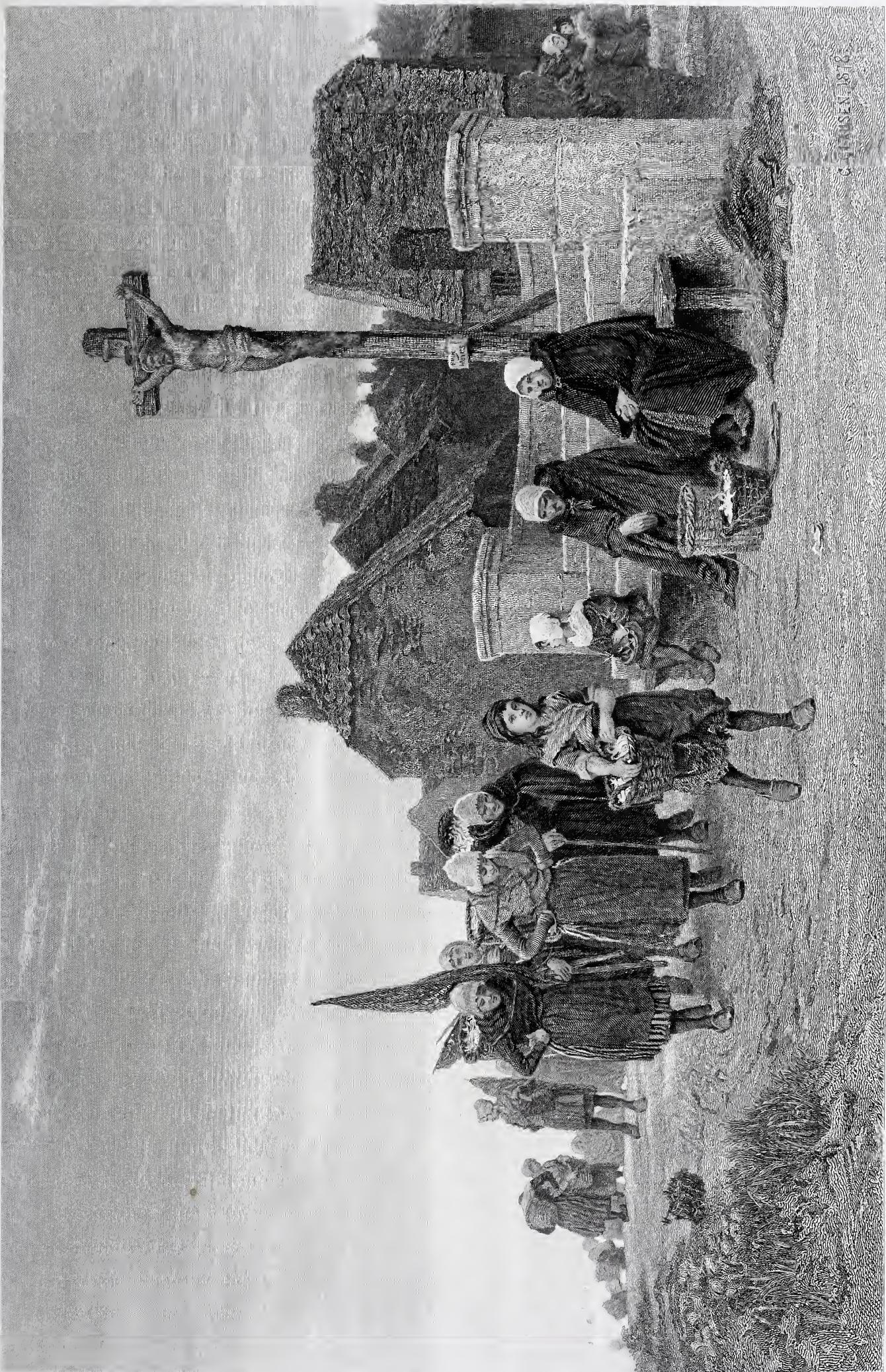
T. BROWN, Engraver.

two weary workers are compelled to rest under the wayside cross. But this harvest home is doubtless a happy time—so at least the blithe little maiden who leads the way seems to feel it, for the heavy burdens will make light hearts, and the setting sun will bring welcome rest in many a cottage home after the toil and peril which all have shared more or less. The artist has avoided with much skill in the figures, old and young, the slightest approach to roughness or clumsiness; they are lifelike, and each sustains its own individuality. The group in the centre is admirably managed; there is distinctness without confusion, and the three sitting figures are full of ease and character. The picture has never been exhibited. The scene is at a little distance from Boulogne-sur-Mer.

G. CLAUSEN. PINK.
T. BROWN SCULPT.

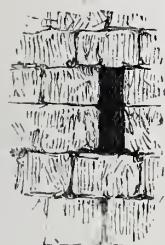
"THE HARVEST OF THE SEA."

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.



CAUSES OF CERTAIN DIFFERENCES IN THE STYLES OF DOMESTIC ARCHITECTURE IN SYRIA AND PALESTINE.

BY MARY ELIZA ROGERS.



N a country greatly diversified in its character, and thinly populated by peoples of various races and religions, it is natural, especially in the absence of good roads, that there should be considerable variety not only in the manners and customs and dress of the inhabitants of different districts, but also in the general aspect of their towns and villages.

This is pre-eminently the case, in the present day, with regard to Syria and Palestine, where, under a foreign and powerless Government, which affords no security to its subjects, and no encouragement to commercial or manufacturing enterprise, a wonderfully mixed population exists, with no internal elements to favour its cohesion, and no powerful external influence to introduce or compel uniformity.

Modern civilisation is, with praiseworthy zeal, spreading a uniform system of education and a network of railways over all the lands within its sway. Cities, towns, and villages, thus linked together, are growing rapidly, and becoming monotonously like unto each other, especially on their outskirts. Only in the old parts of such towns can individuality and special local influence be discerned, while old customs and picturesque local costumes can only be met with beyond the reach of the railway or the School Board, which are by degrees making us all very much alike.

Is picturesque variety incompatible with progress?

Everywhere in the West there is a tendency to follow fashion and repress individuality. Public opinion rules supreme, and compels at least a semblance of uniformity.

In the East *old customs* are as imperious as *new fashions* are in the West.

It is this tenacious preservation of old customs and traditional structure, and the absence of good roads, which cause each district to retain the distinctive character originally suggested by the configuration of the country and its immediate resources.

The people thus unconsciously echo the diversity of the land, and this renders a tour through Palestine so especially interesting, even while the poverty and stagnation of the country must be deplored. There are no towns or villages or suburbs built by contract. They all seem to have grown naturally just where they were wanted. Building for speculation, or expressly for "letting," is opposed to Oriental sentiment, and would be useless, except in towns frequented by Europeans. Every native of the country aspires to live in his own house, or his own tent, or his mud hovel. There are no rows of private houses to be seen, nor any long ranges of suburban terraces or crescents, except on the hillsides, for the cultivation of fruit or of corn.

Must all this be changed when the hoped-for time of reform and prosperity comes?

There is perhaps not another country in the world which includes, within so narrow a compass, such a singular variety of natural features and of temperature, or which offers such striking and sudden contrasts, as we find in Syria, including Palestine.

In the north, the Lebanon, with its snowy peaks, its pines and cedars, its terraces of mulberry-trees, vineyards, and olive groves, and its poplar-planted valleys; the great plain of Damascus, with its well-watered gardens of golden fruit girdling the city, and its numerous villages surrounded by cultivated fields, stretching away to the confines of the desert.

In this district the villages are built chiefly of sun-dried bricks, and the gardens are surrounded by adobe walls. In Damascus the reception-rooms of the principal houses are built of marble, black basalt, and stone, and the walls are richly decorated with mosaics and glazed tiles, while the upper apartments are con-

structed of crude bricks, supported in a framework of poplar stems.

In the Lebanon the villages clustering round the numerous Maronite convents differ essentially from those which surround the residence of a Druse chieftain, and the people retain their distinct physical characteristics as well as their distinguishing costumes.

A special description of the architecture of Damascus and the Lebanon must be reserved for another chapter.

In Palestine itself there are two important plains, but it may be generally described as a land of hills and of mountains. The hills of Northern Palestine not only furnish good building stone, but many of them are well wooded, and afford timber for the builders; consequently in the towns of this district we see houses built of stone, with flat terraced roofs supported on beams of wood; but the southern hills produce no timber trees, and there is no wood for rafters, so the arch and the dome are resorted to, and these give a strange appearance of solemnity, and even dignity, to the towns in which they are exclusively used.

Through this land of hills and mountains a world-renowned river, the Jordan, forces its way from north to south, rushing down through rocks tapestried with maiden-hair ferns, and through thickets of oleanders, to the deep fissure it has made, and on to the valley where, in a tropical temperature, in broad marshes, the papyrus grows wild, and rice-fields are cultivated. Straight through the Sea of Tiberias the river may be traced, and then it winds its sinuous way through the Ghor, far below the level of the Mediterranean, till it reaches, and is lost in, the mysterious Dead Sea. Only Bedawin and other dwellers in tents frequent this valley.

When I first arrived in Palestine in 1855, I was well aware of the narrow limits of the land, and yet I recognised with continual surprise the apparent nearness of one familiar site to another. This was especially the case when I ascended, for the first time, the minaret on the summit of the Mount of Olives, and discovered that I could see not only the city of Jerusalem, with its countless domes, stretched out like a map beneath me on the west, but, from the opposite side of the minaret, looking eastward, beyond the wilderness of Judaea, the river Jordan and the Dead Sea (fourteen miles away, and three thousand nine hundred feet below my standpoint), with the long level range of the Moab Mountains in the background, stretching like a barrier as far as the sight could follow it from north to south. And beyond this barrier I remembered that there was no cultivated land nearer than that which is watered by the Euphrates.

A year afterwards, from the same spot, I made the sketch engraved on the following page (Fig. 1). The rounded hill in the foreground is a spur of Mount Olivet. It is crowned by a small whitewashed oratory called "Kubbet esh Shuhada;" that is, the Dome of the Witnesses. A few Muhammedan tombstones are clustered round it. The western and southern slopes of this hill are planted with olives, figs, and a few almond, apricot, hawthorn, and terebinth trees. The boundary walls are of unhewn stones, built up without mortar or plaster of any kind. The natural steps of the steep path between the walls are formed of limestone slabs *in situ*, and are especially characteristic of the mountain paths of the southern districts of Palestine.

On the sunny afternoon when this sketch was taken the ground within those orchard walls was lightly tinged with green, by dwarf weeds and thorns and a few wild flowers, and the trees were in their full beauty, making the Mount look actually luxuriant in contrast with the wilderness of desolate

hills and unwatered glens extending beyond it to the shores of the Dead Sea. On those bare grey hills, with their deep purple shadows, there was not a sign of life or cultivation. The far-away mountains of Moab were tinged with a ruddy glow, the sky was brightly blue and clear, and the Dead Sea was quite colourless. Very often, however, it is as blue as the bluest of Italian lakes, and I have seen it look brighter than burnished gold.

The whole of the southern district of Palestine, with the exception of the maritime plain, is composed of hills of somewhat similar character. The hills of the lower range by the Dead Sea, being devoid of vegetation and somewhat conical in form, have been called by the Arabs the Tents of the Giants. The higher hills between Jerusalem and Hebron are more rounded, like Olivet, and are admirably adapted for terrace cultivation. The central ridge rises to a considerable height, and here are many summits and small expanses of tableland which command views, at the same time, of the Mediterranean and the Dead Sea.

In ancient times, when the land was thickly inhabited, these

hills were all terraced and carefully cultivated. Each one was crowned by a city or a village. On almost every hill-top are the remains of buildings to be found. Broken cisterns and ancient watch-towers, formed of enormous stones, are very numerous.

I have collected from these hills many small cubes of limestone and black basalt, the remains of tesselated pavements, some of which are still firmly held together in a bed of cement. They are generally about three-quarters of an inch square; but I have examples both larger and smaller. Only one face was made quite smooth and regular in outline.

The population has now dwindled to such an extent that only about one-tenth of these ancient sites are occupied by modern villages, and a very small proportion of the terraces are now utilised. The only districts south of Jerusalem which can be said to be well cultivated are in the neighbourhoods of Hebron and Bethlehem, and this is rendered possible chiefly by the presence of water, and its careful storage in ancient pools of enormous dimensions. In some places winter torrents have washed down the earth from the hillsides into the glens,

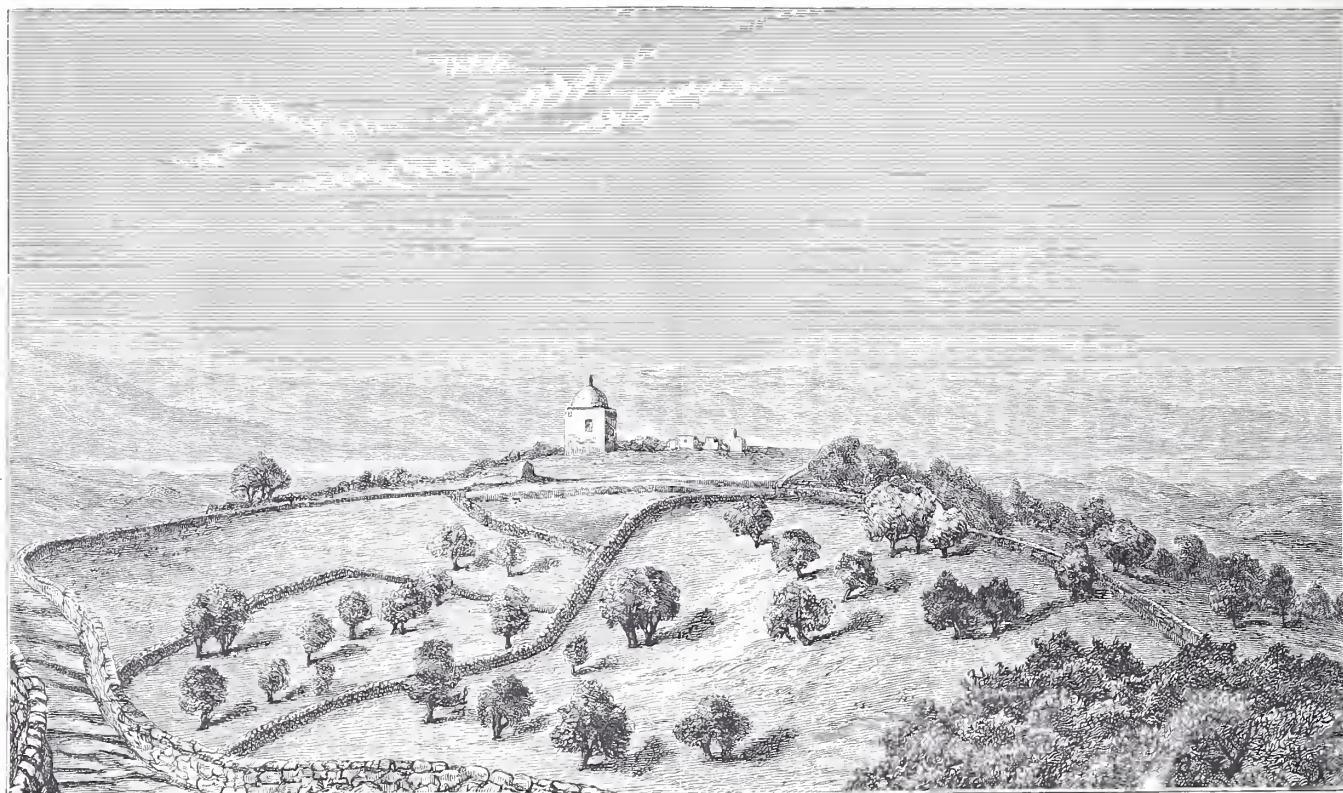


Fig. 1.—View from the Minaret on the Mount of Olives, looking towards the Dead Sea.

and where once corn grew, or the vine flourished, only bare slabs of stone are seen. Where the earth is better protected naturally, or where the solid rock has been laboriously cut away to make a bed for it, thistles and thorns abound, and in the spring-time many familiar wild flowers flourish. In the month of May I have gathered honeysuckles tinged with pink and yellow, salvias of many tints, and fragrant wild thyme. Constant vigilance is required to keep in safe condition the ordinary stone walls built along the edges of the terraces, especially in the seasons of rain. This kind of wall is probably referred to in Proverbs xxiv. 30, 31: "I went by the field of the slothful, and by the vineyard of the man void of understanding; and, lo, it was all grown over with thorns, . . . and the stone wall thereof was broken down." It has been well said by Dean Stanley that "the very labour which was expended on these sterile hills in former times, has increased their present sterility. The natural vegetation has been swept away, and no human cultivation now occupies the terraces which once took the place of forests and pastures."

There are truly no forests in this district now. On some of

the hills, however, not far from Hebron, nature is trying patiently to make a forest, but in vain, for there are no protective forest laws to help her. A thick copse has spread over a wide expanse which was once covered with vineyards and orchards, and here may be found among the tangled brushwood resinous shrubs of many kinds, and evergreen oak, and even the arbutus and wild pomegranate. But as fast as this copse grows, the firewood sellers cut it down, and gladly convey loads of it, on donkeys, even as far as Jerusalem for sale, for there they can obtain the best price for it. The thorny burnet (*Poterium spinosum*) grows very freely among the rocks in uncultivated places round about Jerusalem, and on the Hebron hills; it is used there very generally for heating ovens. I have seen stacks of this thorn, ten or twelve feet square, ready for sale; and I have frequently heard the "crackling of thorns under a pot." The roots of old olive and fig trees are also greatly in demand for firing; but there is no wood to furnish timber for building. This hill country of Judaea is literally a land of stone, and the people are necessarily either dwellers in tents or in caves, or in artificially constructed rock

chambers, or, what is much more general, in stone houses with vaulted roofs or domes.

As to the origin of the dome I do not venture to speak ; but it is certain that when the Arabs, in the twelfth year of the Hejra (A.D. 634), entered Syria, and took possession of Damascus, and soon afterwards of Antioch and Jerusalem, in the name of their Prophet Muhammed, they found the whole country dotted with domed churches and baptisteries built under Byzantine influence, and generally constructed of columns taken from Greek and Roman temples. These columns, surmounted by arches without mouldings, were ranged in long straight aisles terminated



Fig. 2.—A Peep over the Housetops, Jerusalem.

by a dome-crowned apse, or formed into one or more circular arcades covered with a flat roof, with a dome in the centre. The Muhammedan conquerors, who adapted themselves with wonderful facility to their new surroundings, soon caused a large number of these buildings to be purified, that they might be used as oratories, while others were, by the help of native workmen, converted into mosques ; and although Muhammed had expressly desired that mosques should be built of crude brick, and be of simple form and moderate height, yet when, in the eighth century, new mosques were required, Greek architects were



Fig. 3.—Upper Stories of Houses on rising ground in the Muhammedan Quarter, Jerusalem.

employed to build them in the same style, and to adorn them with mosaics.

At Medina, however, at the same period, a little more regard seems to have been paid to the Prophet's injunctions (although even there Coptic and Greek builders were employed), for it is recorded that when El Walid, the Khalif of Damascus, made a pilgrimage to the tomb of the Prophet, and saw the new mosque over it, he exclaimed, "How different is our building from yours!" and the answer he received was, "We have built after the manner of mosques, and you have built after the manner of churches."

That the sons of the desert who had settled in Syria delighted in the form of the dome is testified to by Arab poets, who have

compared a tall and beautiful woman to a stately dome-crowned structure.

The Arabic name for a dome or cupola is *Kubbeh*, and this term may also be applied to a tent, which it remotely resembles. The descendants of the dwellers in tents have become, by an easy transition, constructors of domes. They are now singularly skilful in the art of forming a dome or an arch. The modern city of Jerusalem is pre-eminently a city of domes and cupolas. There are no really native houses with any other kind of roof.

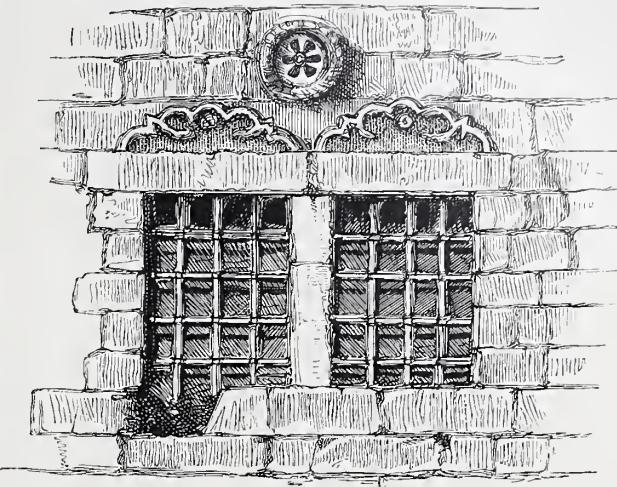


Fig. 4.—A Latticed and Grated Window, Jerusalem.

But this does not by any means produce a monotonous effect, for the houses are not built in regular rows or plots, and the surface of the hill on which the city stands being very uneven, buildings necessarily attain a picturesque variety of altitude.

The domes, too, are very much varied in form, some being high and slightly tending to a point, others flattened at the top ; some are barrel-shaped, and even four or eight sided, but the more usual form is perfectly hemispherical. In illustration Fig. 2, which is a peep over the housetops in the Muhammedan quarter,

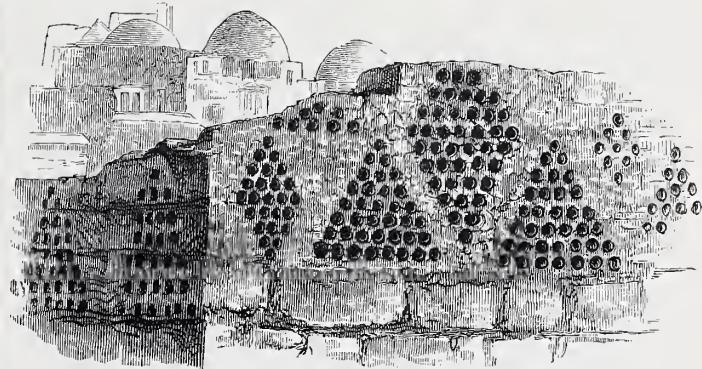


Fig. 5.—Perforated Parapets, Jerusalem.

examples of varieties occurring within a narrow compass may be seen.

The base of the dome is always more or less concealed in domestic architecture by masonry, so that a flat space round it for walking upon may be secured.

When an entirely flat roof is required the whole of the dome is covered in with rubble, and a pavement of cement is placed over it. To avoid overweighting the original roof, large inverted jars or flower-pots are sometimes fixed in the corners among the rubble. I visited many houses in Jerusalem, and was astonished to find that although the essential features in all of them were the same ; yet I never saw two houses which were really alike, either in outward appearance or internal arrangement. I often made sketches from the windows of the houses of my friends, especially in the Muhammedan quarter, and from every window I could see a different view and some special feature of domestic architecture.

There is an individuality about every building. Many of the houses in Jerusalem have been, I am told, occupied for centuries by successive generations of the same families. The premises on the ground floor of a good establishment are built round a court furnished with a large tank or cistern, and include a reception-room for the master of the house, store-rooms, and accommodation for one or more horses. The upper floor, which in Muhammadan families is reserved for the harem, consists of a greater or less number of separate rooms, each with an entrance and dome-shaped roof of its own. A dome of one of the lower rooms is generally covered and paved, that it may be made available for walking on, and if possible space is found for another cistern, that no rain-water may be wasted—for there are no wells in the city. The rooms are very irregularly arranged, and they vary in height and size according to circumstances, being built one after the other as they are required (Fig. 3). Flights of steps, by which the upper rooms and the roofs may be reached, are generally built in the open air, and wherever places can be found for them. They often occupy narrow spaces between the separate apartments.

The interior of a domed chamber, when comfortably furnished with divans and cushions, has a very pleasing effect. There are various ways of treating the walls; they are generally white-washed, and sometimes stencilled, or ornamented with inscriptions. It is very usual so to connect them with the corner supports of the dome as to form recessed pointed arches, with cushioned divans between them on three sides. One or more of these thick walls may be pierced with windows or with cupboards, according to the position of the room. The court is often converted into a kind of garden, flower-pots being arranged round the cistern, and embedded in cement along the edge of low parapets. A gourd or a vine is often trained over lattice-work, and pinks and sweet basil are especially cherished. Windows facing the street are always protected by iron and wood

work. Fig. 4 shows a characteristic unglazed window, with an example of the kind of ornamentation sometimes introduced by modern masons. The little circular ornamental opening above the window is very generally introduced in Muhammadan houses, and I am assured that these openings are made expressly for the benefit of the sparrows, that they may have pleasant resting-places. The bit of masonry used as an initial letter was about five feet below the window (Fig. 4); it probably lighted a stable.

One of the most curious features in these houses is the introduction of pipes, three or four inches or more in diameter, made of common red flower-pot clay, arranged in various patterns, in the upper portions of stone walls, and also in the parapets which are sometimes built as a protection round the housetops (see Fig. 2 and Fig. 5).

This practice is adopted chiefly on account of the high winds which prevail, and which would break down a wall in an exposed position, unless it were very strong, but the wind passes harmlessly through these tubular bricks. There is also the advantage of not excluding the air altogether from the enclosed courts. The tubes are embedded in cement, and can easily be placed so as to produce effective designs.

The domestic architecture of Nablûs resembles that of Jerusalem, but a few of the modern houses, of entirely Oriental character, are much handsomer and larger than any to be found in Jerusalem of native origin.

At Hebron it is also necessary to use domed roofs, but as flat roofs are highly valued there, for sleeping on in the summer, many of the domes are closed in by masonry. As the houses are often three stories high, and constructed with dome above dome, they look, when thus treated, like towers or small castles.

Hebron is situated in a valley, and not exposed to high winds, so the parapets are not perforated with pipes, as they are at Jerusalem and Nablûs.

(*To be continued.*)

ART NOTES FROM THE PROVINCES.

BELFAST.—Mr. John Mackenzie, of the Belfast Government School of Art, has obtained a National scholarship at South Kensington. The scholarship is of the value of £52 a year, and is tenable for three years. Belfast has received no fewer than six of such scholarships in as many years—a fact that speaks well for both the students and the master, Mr. Thos. M. Lindsay. The importance of the award may be understood when it is known that the works of competition included drawing and painting from nature, shading from ornamental casts, the antique and the "life model," designing for damask, lithography, and wrought-iron work.

EDINBURGH.—The Royal Scottish Academy has elected as Associates Messrs. Robert Anderson, J. Lawton Wingate, and J. C. Noble.—It is reported that Mr. P. G. Hamerton is one of the candidates for the chair of Professor of the Fine Arts in the Edinburgh University.

GLASGOW.—An exhibition of needlework in connection with the Royal School of Art, South Kensington, has been lately held in this city. Much of the work shown was executed at the school, but there was also included in the display a large and valuable collection lent by various owners.

BRIGHTON.—The annual exhibition of pictures at the Pavilion is even more than usually good. It contains upwards of seven hundred paintings and drawings, the greater part of which are contributed by the artists. There are not many loans, and few Members or Associates of the Royal Academy are on the list. The contributors are, indeed, chiefly of the second or of a lower class, those of the higher being probably candidates for honours in the prosperous cities and towns of the manu-

facturers and merchants. Yet surely visitors to Brighton, who generally go there with pockets full, would become buyers if their requirements were adequately met. Still the exhibition supplies a means of gratification and instruction, and may be regarded as a powerful attraction to the seaside at this period of the year.

BRISTOL.—An attractive loan exhibition of works of Art has just been opened at the Fine Arts Academy, Bristol. The paintings represent most of the old masters, and include many of the modern school. There is also a very choice collection of Italian, Spanish, French, Belgian, Flanders, English, Irish, Maltese, Danish, Bohemian, and black lace, in addition to some interesting and valuable specimens of embroideries, brocades, and ecclesiastical work. Among a number of other articles of *virtù* shown is an attractive assortment of fans, Nankin blue and white porcelain, and some elegant specimens of metal-work. The articles lent are valued at between £50,000 and £60,000, and are contributed by residents in the neighbourhood of Bristol.

PATCHAM.—*Newly discovered Fresco.*—A correspondent of the *Times* says that a fine Norman fresco has been discovered on the wall of Patcham Church, about three miles from Brighton. The fresco is over the chancel arch, and is of considerable dimensions, measuring 18 feet by 9 feet; it is enclosed in an ornamental border, and is divided into three parts. The figures are very numerous, the central panel alone containing as many as eighteen: the subject of the painting is the release of souls from purgatory through the intercession of the Virgin Mary. The drawing of the figures is good, and the colouring well preserved in all the more important portions of the design.

THE FUTURE INDIA MUSEUM.

THE India Museum, which seems to have dragged out a long and miserable existence ever since its removal to the galleries in Exhibition Road, has been closed by an order of the India Council; not, however, we are glad to say, to be broken up, but to be consigned to the administration of the South Kensington Museum authorities, and reopened in the space of a few months, after thorough reorganization and completion of new arrangements relative to various collections hitherto known as the India Museum.

The South Kensington collection of casts of Indian architecture, ornamental details, &c., will be removed to the galleries of the India Museum, and the illustration of Indian Art in this direction completed by casts taken from the Amravati, Sanchi, and other Buddhistic sculptures, the originals being consigned to the British Museum to complete the series of examples of ancient Art in that collection. South Kensington will take charge of the whole of the collections of ethnography, and the Arts and manufactures of India; and as these will be supplemented by the collection already in the possession of South Kensington Museum, and the addition of private loans, the museum will be crowded with the richest examples of Indian Art, and will present to the people of this country an exhibition of the various resources of India such as they have never before had an opportunity of witnessing. The future India Museum will contain an unrivalled collection of Indian pottery, wood, ivory, horn, and other carvings; iron, brass, copper, gold, and silver work; enamels, jewellery, arms, carpets, kincobs, and other textile fabrics; together with illustrations

of processes and manufactures, life, manners, and religion of the Indian Empire.

To the museum at Kew will go the whole of the economic section, which will be in charge of the first English botanists. A grant of £2,000 has been made for the enlargement of the Kew Museum, and a small annual sum will be allowed for contingent expenses, and to secure the services of an expert cryptogamist in connection with the collection. The Kew authorities have also undertaken to supply, out of their surplus stores, samples of Indian articles to any museums in our large manufacturing towns which will bear the expenses of exhibiting them suitably to the public, thus applying the South Kensington principle of circulation. The zoological collection will be transferred to the British Museum on the completion of the Natural History Museum at Kensington, and, as before stated, the British Museum will also receive the Buddhistic and other sculptures.

We rejoice that the proposal to break up the India Museum and distribute its contents has not been carried out. As it is, the provincial museums will be the greater gainers by the future administration by the South Kensington Museum authorities, as the loan principle will be also applied to their new acquisitions. Had the British Museum undertaken the future administration, as we learn was at one time contemplated, nothing of the kind would have been attempted, and in all probability the "deadly lively" order of things just closed would have been continued, with the elimination of the few loans forming part of the present collection, as the British Museum ignores alike loans *to or from* its precincts.

W. W.

LINTHORPE POTTERY.

THE establishment of a fresh industry in any place with a probability of success is always a subject for congratulation, but when a district like that in the immediate neighbourhood of Middlesborough, in which the collapse of the iron trade has had such a disastrous and ruinous effect, has the prospect of a new application of its great mineral wealth opened up, the matter becomes doubly interesting, as it may later on become proportionately valuable. A clay found at Linthorpe, near Middlesborough, hitherto exclusively confined to brick-making, has recently been utilised for the production of a new species of Art pottery, decorated and undecorated. The body is of a rich red, thrown into forms more or less elegant, and sometimes original; they are also decorated with incised ornaments, all worked by hand, then coloured in glazes, and tinted with oxides, producing

rich mottled and semi-translucent enamelled effects, very suggestive of some of the best methods of the Japanese. In fact, occasionally there is an affectation of the eccentricities of Japanese Art, which, however, is not absolutely out of place in a decorative aspect. Dr. Dresser suggested the experiment of founding a pottery at Linthorpe to Mr. John Henderson of Darlington. The hint was acted upon, the establishment being placed under the direction of a Mr. Tooth, who, when he commenced the organization of the new branch of manufacture, appears to have had the singular qualification of knowing nothing about the potter's art: nevertheless, he has been successful in the production of a large variety of pleasing articles. The idea is to produce a ware which shall be both highly artistic and within reach of the general public, and the object is certainly attained.

ETCHINGS BY THE LATE CHARLES MERYON.

THERE are now on view at the gallery of the Messrs. Dowdeswell, of Chancery Lane—who are fast making a reputation for themselves as publishers of high-class etchings—upwards of a hundred of the choice plates of this prince of modern etchers. There is, indeed, no one so worthy of taking his place side by side with Dürer and Rembrandt, and in the matter of originality he stands almost alone. He had much in common with our own Blake in mental temperament, and in his lifetime his genius had even less recognition and reward; for in

starvation and madness he died. The subjects of his needle he found in and around Paris; and, as many of the quaint historic structures he transferred to copper are now no more, his plates will have an antiquarian as well as an artistic value, which will make them for ever important.

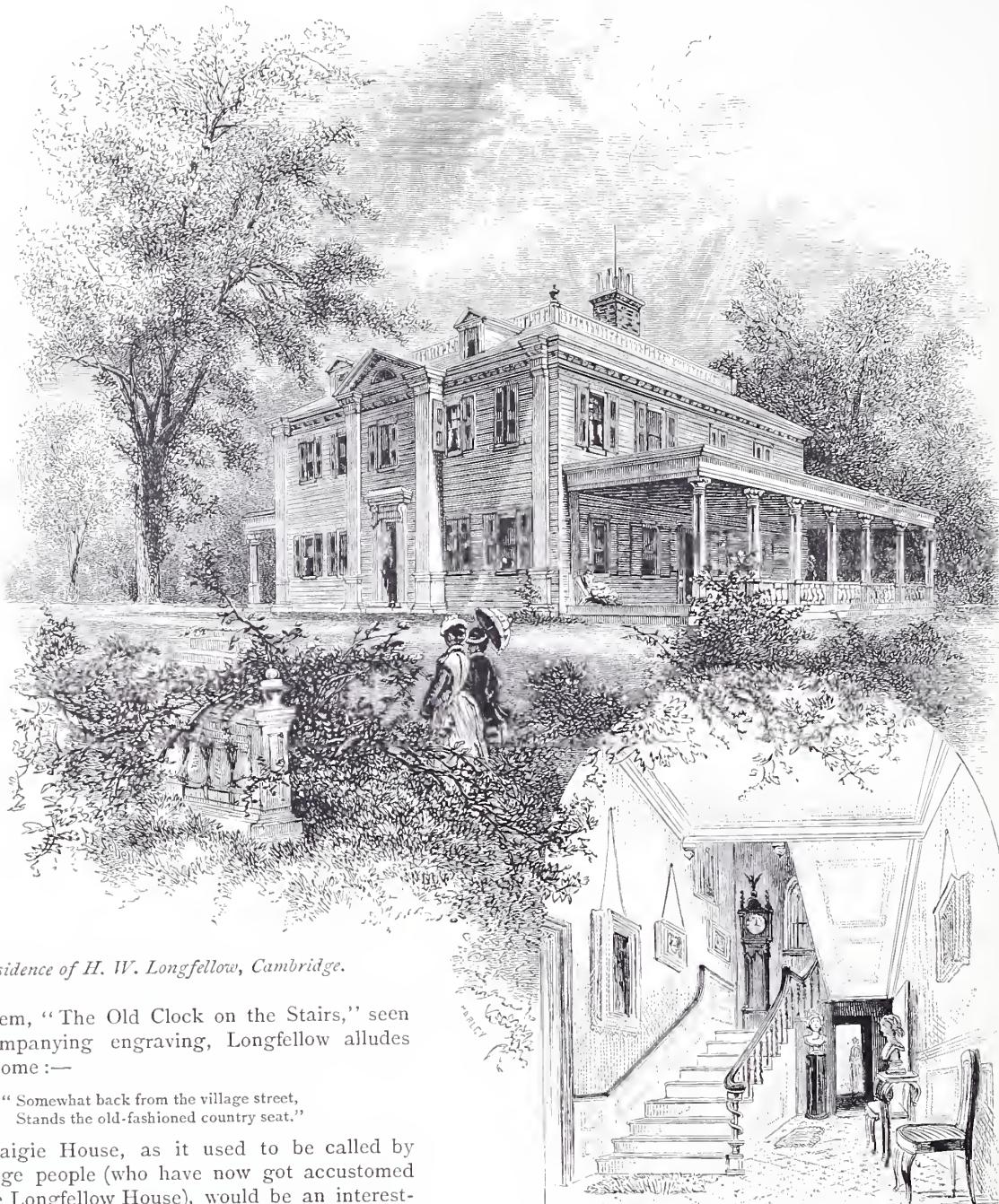
Besides the Meryon collection, there will be found in the same gallery etchings by such well-known masters as Whistler, Seymour Haden, Robert Macbeth, Hubert Herkomer, Alphonse Legros, and several others, both British and continental.

AMERICAN HOMES.

NO. I.—THE RESIDENCE OF H. W. LONGFELLOW,
CAMBRIDGE, MASSACHUSETTS.

THE name and the writings of the poet Longfellow are almost as familiar to the great majority of the British public as they are to the people of his own country. It may therefore be interesting to many of our readers to have some idea of the "home" of the distinguished author of "Evangeline,"

"The Song of Hiawatha," &c. The place has a threefold attraction—it is the seat of the oldest and most renowned of American universities, it is noted for its numerous, beautiful, and historic residences, and it is the home of a number of literary men of world-wide celebrity. Among these dwellings is that formerly known as Craigie House, which stands about half a mile west of Cambridge, and has been for many years the residence of this most popular poet. In his pretty



Residence of H. W. Longfellow, Cambridge.

domestic poem, "The Old Clock on the Stairs," seen in the accompanying engraving, Longfellow alludes thus to his home:—

"Somewhat back from the village street,
Stands the old-fashioned country seat."

The old Craigie House, as it used to be called by the Cambridge people (who have now got accustomed to call it the Longfellow House), would be an interesting relic had the poet never chanced to take board there, fancy it as a residence, and finally purchase it.

It was erected more than a century and a half ago by a colonial gentleman, Colonel John Vassal, who, having made a fortune in the West India trade, settled down in Cambridge to enjoy his income, and to exercise a lordly and gracious hospitality. Dying in 1747, Colonel Vassal was buried with considerable pomp in the old Cambridge churchyard, where his moss-grown tombstone may still be seen. His son succeeded

to the estate, and was living in much the same style as his father, when the Revolution took place. Like many others of the old and wealthy colonial families, the younger Vassal refused to join the malcontents in their disaffection to the mother country, and finding the vicinity of Boston too hot for him in the troublous times of 1775, he hastened to shut up his house, and left the country. The colony at once confiscated the

property, and the mansion, after the battle of Bunker Hill, was assigned to General Washington as his head-quarters during the siege of Boston; and it was under an elm in Cambridge, not far from Longfellow House, that Washington received his commission as Commander-in-chief. The front east room on the first floor—that on the right as one enters the mansion—was used by the general as his council and sitting room: the apartment just over it was his bedchamber; that in the rear was occupied by his aides-de-camp; the front room, just across the quaint old entrance, was Mrs. Washington's drawing and reception room. It was thence that Washington sent out every morning his orders for the day; at that gate he mounted his white horse to proceed to inspect the colonial defences around Boston. Thus in every way the residence of the poet, which was once that of the statesman and the warrior, possesses historic interest.

NO. II.—THE RESIDENCE OF RALPH WALDO EMERSON, CONCORD.

AN hour's ride by rail from Boston brings the traveller to Concord, which, to a native of the United States, enjoys a triple fame—that of being one of the spots where the first collision took place between the British and American forces in the War of Independence; the home of a remarkable group of literary men; and one of the prettiest and most attractive towns in New England. Its repose; its shaded streets; its neat and comparatively old-time houses, here and there varied by newer and more showy buildings; its placid, winding little river, fringed by meadow turf and shrubbery; its sunny fields; its trim but unambitious gardens, have a charm of their own, apart from the distinction the place has received from the struggle of 1775, and the fact that it has been the home of men like Hawthorne,



The Residence of R. W. Emerson.

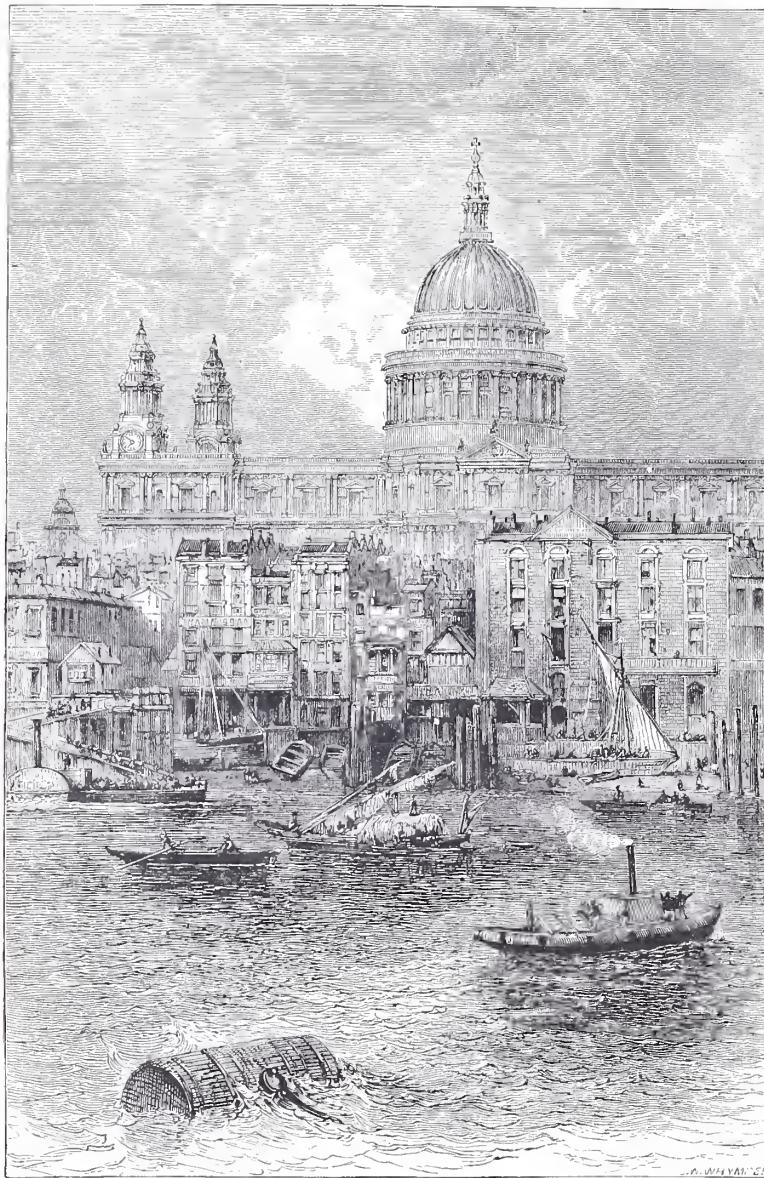
Emerson, and Thoreau. No spot or neighbourhood, indeed, could be found more congenial "to the reverie of the philosopher or the tranquil travail of the imaginative writer." No wonder that in the quaint and hoary "Old Manse," standing in venerable solitude beyond its avenue of lofty black ash-trees, Hawthorne's shy spirit took delight, and revelled in all the rich fancies which retirement alone could cherish. No wonder, too, that in this quiet village, and by this sluggish river, Emerson could contemplate nature and men at greater ease, and with more precious results to the thousands who greeted eagerly his printed words. Unlike Hawthorne at the Old Manse, however, or Thoreau in his little hermitage on Walden Pond, Emerson has long lived almost in the centre of the village. His large, plain, square white house—differing in nothing from those spacious old-fashioned mansions which are scattered everywhere

through those parts of New England that have long been settled—stands not far from the public square, at the junction of two high-roads, one of which leads to Lexington (Mass.), the other to Boston. It is surrounded by a thick grove of pines and firs, which partially conceal the house from the passers-by on the road, while in the rear the land slopes gently to a little brook that gurgles on to the Concord River, but a short distance away. There is an ample pear and apple orchard, which the philosopher, though not ambitious as a farmer, has cultivated with paternal care. At the side of the house is a lawn, upon which stands a cosy rustic summer-house; while in front a row of thick-leaved horse chestnuts, now nearly half a century old, lends a still further umbrageous adornment to the locality. Truly in New England homes the "lines" of Longfellow, Emerson, and their compeers are "set in pleasant places."

ILLUSTRATED BOOKS.—ST. PAUL'S CATHEDRAL.*

ALTHOUGH this volume is little more than a compressed edition of Dean Milman's book, it gives—within small space, and of so convenient a size as to be a "handbook"—all the general reader needs to know concerning the Church that is justly the pride of the metropolis. The many engravings by which it is illustrated add greatly to the interest and value of the volume, which may be accepted as a guide-book, but one that

assumes to be of a much higher order than are such publications generally. The details and descriptions of the poet-historian, who was Dean of this Cathedral, are but little departed from. It is needless to say the style is at once easy and eloquent, not overburdened with dry facts, but conveying to the reader all that is important of its history and architecture—monuments and antiquities inclusive. The book is by no means meant



St. Paul's, from the River.

exclusively for those whom curiosity leads to visit the Cathedral, although such must be very numerous, considering that hundreds of thousands visit London weekly, part of whose purpose it is to see its marvels, especially its relics of gone-by time. It is a book also for the library—a most pleasant as well as instructive book—one of a series that, when completed, will

be of great value to the historian, the antiquary, the artist, and not less so to the general reader. It would be difficult by either to find a series more deeply interesting. The Cathedrals of England are keys to its history; moreover, no theme can supply so many subjects for Art. Go where we will, into any part of the world, "Murray" is a safe and sure guide, and we rejoice that he is stimulating people to devote their leisure time to the best of all tours—HOME TOURS.

* "Handbook of the Cathedrals of England: St. Paul's." With Illustrations. Published by John Murray.

CHAPTERS ON RIVER SCENERY.*

BY PROFESSOR D. T. ANSTED, F.R.S.

II.—RIVERS IN MOUNTAIN LIMESTONE DISTRICTS.



HE term mountain limestone—the hard almost crystalline limestone, often passing into a kind of marble, that is well known in the mountain districts of Yorkshire and Derbyshire, and almost as well in Lancashire, Durham, and Northumberland, in the north, and Somersetshire in the south-west of England—has been so generally used by all who have written on the subject for so long a time, and has so definite a meaning in the ordinary language of our country, that it has almost ceased to be a geological or technical expression, and I venture to use it here without fear of being misunderstood. It has, in fact, almost gone out of use in strictly technical language, the equivalent term, “carboniferous limestone,” a limestone of the older carboniferous period, having taken its place. This, however, includes bands of shale and beds of coal, and some rocks which are siliceous, or flinty, and do not contain any limestone at all.

In the sense in which I propose to use it in the course of this article, it is strictly the *mountain limestone*: the compact calcareous rock that forms the basis of the grits and shales of the middle carboniferous period of many parts of England; that forms the nucleus of the Pennine Hills and of the Mendip Hills; that yields the beautiful black, red, and variegated marbles of Derbyshire; and that, pierced and water-worn notwithstanding its hardness, is the rock which contains the picturesque and romantic caverns of the midland and northern counties.

Lifted up on a line nearly north and south, or having a direction between these points (north-east, and south-east, and south-west), this rock occurs often in a broken and shattered state near the sources of all the principal rivers of our northern counties. The Ure and the Swale, the Nidd and the Wharfe, the Aire and its tributary the Calder, the Don, the Mersey, the Ribble and the Lune, the Tyne and the Tees, as well as many less important streams, are more or less connected in their early history with this rock, and much of their most remarkable scenery is derived from its presence either at the surface or covered with a comparatively thin coating of the millstone grit.

Nor is it in England alone that the mountain limestone presents its essentially characteristic form and condition—in Belgium it forms some beautiful scenery; and everywhere it belongs to the same period, and is essentially one thing.

Owing to its frequent presence on or near the ridges that form water partings, and its generally broken state, it is particularly interesting as a rock connected with rivers; and a little reference to well-known streams and their early history will satisfy the reader how important are the relations of scenery and rock in reference to this variety of calcareous strata.

The source of the Aire, one of the chief feeders of the Ouse, and a river on and near whose banks, or those of its tributary, the Calder, is a vast industrial population, affords an example of remarkably grand scenery owing its effect to the mountain limestone rock. Those who have visited the lofty cliffs near Settle, of which Giggleswick, and Gordale Scar, and Malham Cove are the best known, will be aware of the kind of scenery in rocks of the same nature, and can appreciate the grandeur.

Proceeding towards the village of Malham, up the valley of the Aire and beyond the village, the walls of limestone rock between which the stream flows become narrower, more lofty, and more bold, and, on turning a corner of rock, a fissure comes into view, “Gordale Chasm,” described by Wordsworth as “one of the grandest objects in nature.” It resembles the rocky lime-

stone scenery of some parts of Greece and Asia Minor in its cavernous, fissured, and broken nature, and the vertical and jagged cliffs. The narrow glen is walled in by limestone precipices more than three hundred feet high, and in many places overhanging the valley. Through this chasm the stream forces its way, leaping from successive ledges in numerous cascades, the water occasionally disappearing for a time, and then bursting forth from some lower ledge, having made its way through the cavernous fissures of the rock.

Mounting to the top of this step in the tableland, which is cleft irregularly, and only affords an imperfect passage for the river, the actual source is found at a short distance, the Aire welling out in a considerable and permanent spring from the foot of the *cirque* called “Malham Cove”—a scoop out of a vertical face of rock, which forms the second step to the tableland, and, like the first, is about three hundred feet high. Few rivers start into existence in so picturesque and striking a manner. The semicircle of cliff that rises boldly and abruptly in front of the visitor is continued for a long distance, and is, in fact, the surface indication of a remarkable dislocation of the limestone rocks, which have not only been disrupted on a line ranging east and west for some miles, but elevated many hundred feet to the south, and in places depressed in appearance by an enormous drop to the north. The natural result of so great and sudden a lifting up and throwing down of hard semi-crystalline rocks has been to produce cracks and fissures throughout, and the rain falling on and entering these fissures has helped to increase the cavities, dissolving the limestone itself, and making large cavernous passages, often extending in a connected series of chambers for a long distance.

The vegetation on limestone is very different from that on rocks of other kinds, and the effects of colour are thus modified. Trees and bushes of yew are very common, and they root themselves in the smallest crevices, obscuring with their sombre green the rough and somewhat gloomy tint of the mountain limestone, lighted only by a northern sun and the pale sky of our moist climate. Far different in effect is the olive that grows out from every fissure in the pale golden-brown limestones of Greece and Asia Minor, under a sky of intense blue, and with a burning sun, which is rarely clouded for a moment for months together. But the limestones differing little in their constituents cannot be compared in their landscape effects. The olive, though of a sad and dusty green, has in its habit of growth a lighter tint than the yew, and in the warmer country the atmosphere is so dry that there is little vegetation of other kind during the whole of summer than that of the tree itself. In the bed of the river in Yorkshire the water is always present, and generally flowing over the surface; but it is for the most part out of sight in the valleys of Greece, Spain, or Asia Minor, being buried under the constantly shifting accumulation of fragmentary stone produced by the weathering of the rock, which rises abruptly on both sides.

The river Aire, which thus springs forth from the earth a full stream, is no doubt supplied, at least partly, from a small lake (Malham Tarn) on the top of the tableland at a short distance. It is supposed that by the choking of the channels through which it now passes, or by some natural accident during great floods, it may sometimes have come flowing in abundance over the top of the cliff, and in this case it would make a very noble cascade. No such event, however, has been described by an eye-witness. The scenery is wild and grand, and the spot is at a distance from human habitations.

Very generally throughout the Pennine Hills the sources of the rivers, when in the mountain limestone, present features more or less resembling those of the scenery at Malham Cove and Gor-

* Continued from page 15.

dale Scar; but it is not in many places that the effects are so grand, for the disruption that has produced the vertical cliffs does not extend very far with the same result. Still, wherever the rivers plunge into the limestone which lies beneath the gritstone largely prevalent at the surface, the lofty mural precipices are broken and undulated by many lateral sinuosities, and are sometimes thrown into prominent relief in huge mountainous masses overhanging the green meadows and the clear sparkling river.

To the mountain limestone are also due the most picturesque and wildest morsels of the scenery of Derbyshire, on the upper course of the Dove, the Manifold, the Hamps, the Wye, and the Derwent. Some of these rivers and tributaries are very familiar to the artist and tourist, and do not need more than a reference in this place, and though the effects are no doubt partly due to the gritstone that overlies the limestone, still all the most striking phenomena belong to the latter. The Manifold flows for a long distance underground, its bed at the surface being completely dry. In this case the rock aboveground is gritstone, but that which conveys the water is the limestone, and it receives and carries it along, owing to its cavernous structure. The Hamps is another similar case of an underground river in this rock. The Dove itself, which rises in Axe Edge, a gritstone mass, has cut a valley throughout in the mountain limestone; this valley is a glen hemmed in by bold and lofty hills covered with picturesque vegetation, through which grey, weather-beaten crags of naked limestone thrust themselves, and are very striking. Isolated and pyramidal, and sometimes almost conical peaks characterize the scenery in the upper part of Dovedale.

The gorge of Matlock, through which the Derwent flows, is a cleft between rocky, precipitous limestone, and the cliffs on each side the gorge are richly clothed with vegetation, especially on the right or eastern side. Numerous projecting peaks or rocks of limestone, grey with exposure and covered with lichens, are seen on the plateau fissured to form this gorge, some of the tors being nearly a thousand feet above the valley. The river flows in a rocky bed, and its volume is greatly increased by bottom springs during its progress for three miles through this great and prolonged gap.

The river Axe, in Somersetshire, is another example of a stream rising at once from the earth, fully formed, from the cavernous fissures of the mountain limestone of the Mendip Hills. Here

as elsewhere the scenery is bold, the walls of rock precipitous, and the colour of the stone dark and gloomy; but the limestone is covered with vegetation, and possesses more beauty than grandeur.

Sometimes, then, at the source, elsewhere in a part of its early course, and occasionally when the stream has already attained large proportions, the river valleys of mountain limestone districts are rocky, precipitous, and possessed of much wild grandeur and savage beauty. But it is not always so. We must be prepared to meet this same rock at the bottom of valleys through which quiet streams flow gently onwards to the sea. There are many such valleys in our own country, offering little of interest for a long distance in the way of picturesque scenery, and the scenery accompanying the limestone where the rock is not broken and disturbed, in a geological sense offers little worthy of remark.

And if we wander beyond England and follow the mountain limestone into Belgium, we shall find the grandeur and beauty repeated when the geological conditions are the same. Near Liège and on the Meuse there are examples of all that is most beautiful and striking with regard to this remarkable rock, and we have only to give a little play to the imagination to carry back the memory and the tutored eye to the scenery of the Derbyshire and Yorkshire dales, except that there is a larger body of water, and generally a brighter sky, in the valleys of Belgium than on our mountains.

There still remains one peculiarity of mountain limestone rivers that has indeed been incidentally noticed, but concerning which no special remark has been made. These rivers are very apt to change rapidly and capriciously their volume, to cease suddenly their flow, sinking altogether or partially into the earth to make their way under what appears to be a perfectly dry river bottom, to reappear in the most unexpected places, and to pour forth sometimes large quantities of water immediately beyond some point where the flow of the stream has been greatly diminished and almost reduced to nothing. The volume of water so rapidly increases in some spots by subterranean supplies as to render it impossible to identify the stream.

These caprices are eminently characteristic, for there are few rocks so cracked and pierced as the hard semi-crystalline mass of the mountain limestone. This it is that gives so much beauty and so much variety to mountain limestone scenery.

THE LESSER ART INDUSTRIES.

THE REVIVAL OF VENETIAN GLASS-MAKING.

THERE are several books and essays giving a history of the manufacture of ancient Venetian glass, so far as a history can be given while the secrets of the art are even now known but to few persons: some secrets are secrets still, though they are gradually being unravelled by Dr. Salviati, and by the Venice and Murano Glass Company.

One of the best authorities on the subject is a magnificent catalogue of the Slade collection of glass, compiled by Slade and Chaffers. The history of Venetian glass is given in full, with beautiful coloured illustrations of various specimens in the collection.

To duly appreciate the work accomplished by the company, we need to know the ancient Venetian and Roman models, and to be well acquainted with the beautiful specimens in the British Museum, or at Rome or Venice. The Slade catalogue may be studied to advantage in our Museum reading-room, before going up to the gallery, where no catalogue or description is provided for the student or casual visitor.

The South Kensington Museum has one of its excellent handbooks on Glass. The illustrations are good. The chapter on Venetian glass gives a history of the art from its beginning,

with its decay at the fall of the Republic, apparently derived from much the same materials as the essay in the Slade catalogue. The revival is mentioned in the preface to this catalogue, but no details are given. It is very briefly touched upon in the handbook; yet some great impetus must have been given to an art which had nearly disappeared, before it could flourish again with so much of its ancient glory. Such an epoch is not an unimportant one in the history of glass. It is to Englishmen we owe much of the success which has attended the revival.

England has shown her appreciation of Venetian glass from an early period. In 1399 Richard II. issued letters patent to the masters of the Venetian galleys, then in the port of London, enabling glass vessels and earthenware plates to be sold, duty free, on the decks of the galleys. In the fifteenth century England procured workmen from Venice, in the hope of introducing the art. In 1485 we find, from the handbook, that Venetian glass was valued second in a list of four kinds—Dutch, Venetian, Normandy, and English. In 1550 there were eight Muranese glass-makers in England, who seem to have fared but badly at our hands, being kept on bread and water in the Tower until they should work out the money paid in order to induce them to

defy the Council of Ten and pursue their art in our country. Stow says that the first making of Venice glasses in England began at "Crotchet-Friars" in London during the reign of Elizabeth, by one Jacob Versaline, an Italian. In the reign of James I. Sir Robert Mansel endeavoured to advance the art of glass-making. A certain John Maria Dell-Aqua came over from Venice, and worked for Mansel in Scotland. In 1623 a furnace was erected in London and in several other places. All failed except the one in Newcastle; but Venetian glass continued to be imported, which was probably the better plan after all. Sir Robert's imitations do not appear to have been successful, though he says he was £30,000 out of pocket by the manufacture before it could be perfected.

The Venetian Republic had held the art of glass-making in very great esteem, and given it every encouragement. At the fall of the Republic trade was interrupted, and the manufacture discontinued. As late as 1766 we know how prosperous it had been. Briati established his glass house at Venice in 1730. He produced his chandeliers decorated with leaves and flowers, and his *vitro di trina*, which were themselves revivals from the cinquecento period. Briati died in 1772. In 1766 fifteen glass houses were at work in Murano, but at the close of the century glass-making was confined to beads, and to such articles as were absolutely necessary for domestic use: little attention was paid to beauty of form, although in ancient times artists did not consider it beneath them to become designers of graceful drinking glasses, cups, and goblets.

In 1838 the first impetus was given to the revival of the art. Those workmen who still pursued glass-making, such as it was, at Murano, possessed neither taste nor originality; they had forsaken or forgotten the old models, though they preserved certain early traditions, and in manual skill proved themselves not unworthy of their ancestors. Signor Lorenzo Radi rediscovered many of the processes of glass-making practised when the art was at its best. He had been distinguished by success in enamelling, for which the Fine Arts Institution at Venice had awarded him a medal. He carried on the glass manufacture with Signor Bupolin, Pietro Bigaglia, and others, but artistic taste and funds were wanting before it could be revived to any real extent.

The next step was about 1859, from which time Salviati dates his life of Art and industry. Previously to this Dr. Antonio Salviati was following his profession as *avocat* at Venice, but he gave it up in order to devote himself to the study of Art in the Middle Ages, especially with reference to glass. It was the contemplation of the magnificent mosaics in St. Mark's Cathedral, which he saw in a state of ruin and neglect, that aroused in him a determination to undertake the great task of restoring the art of pictorial mosaic to his country.

Recognising the talent of Radi and his companions, he became associated with them in the work of revival, and by the name of "Salviati's glass" the manufacture is most familiarly known. Murano is not ungrateful to the influences which have created anew this great industry, given fresh life to its commerce, and employment to its inhabitants. The "Municipalité de Murano" made a declaration to this effect to Dr. Salviati in 1868.

Sir Austen Henry Layard became acquainted with Radi during his travels in Italy, and it is to Layard that we owe much of the success of the revival. The mosaics indeed had previously attained a high degree of perfection, but William Burges, in his lectures on "Art applied to Industry," delivered for the Society of Arts in 1864, considered the workmanship of modern Venetian glasses very clumsy compared with the old.

In 1866 a small company was formed, with Dr. Salviati as artistic director, and Layard as its chief promoter. Sir William Drake, whose "Notes on Venetian Ceramics" are well known, was one of its members; also the late Sir William Tite.

The necessary capital was subscribed, and the Venice and Murano Glass Company firmly established. Its work is carried on at Murano; its productions are to be seen at the Campo San Vio at Venice, at Dr. Salviati's Gallery in Regent Street, and in the company's rooms, St. James's Street, London.

Many of the ancient examples used as models by the com-

pany are from the collection of Castellani at Rome, whose beautiful mountings of the reproductions of Roman glass have excited so much admiration.

It is owing to this remarkable modern revival that we may pass from the fragile graceful works, so beautiful in form and colour, which are treasured in our museums, and which were executed by artists with secrets studiously preserved from generation to generation, to modern galleries where apparently the same works are reproduced, and can be purchased, or to Murano itself, where once more the old industry is carried on with the old brilliancy and success. It appears that a descendant of Angelo Berovier, who had a well-known glass house at Murano in the fifteenth century, works for the Murano Company. To this family, whose house bore the sign of the Angel, the progress of the art during that period seems to have been due. The earliest specimens of Venetian glass which have been preserved are fifteenth century.

The beauty of the Slade collection of ancient Venetian glass, which in 1861 was exhibited at the Ironmongers' Hall, had prepared the minds of many even untravelled Englishmen to appreciate and desire to possess specimens of the modern manufacture, and we were not slow to discern the merits of those exhibited for the first time in England at the exhibition of 1862 by Dr. Salviati.

During the last twenty years our own English glass has wonderfully improved in shape and quality; it is more suitable to the decorations and surroundings of an ordinary English home than is Venetian glass. Such glass was kept to be looked at in cabinets and corner shelves, and has only lately come into use for domestic purposes. All the glass on a table should be of the same kind.

Many of the glasses for domestic use or for ornament only are too gaudy in colour, and too fantastic in shape. In his lectures on "The Influence of Art on Social Life" Edward Poynter says, "There is no doubt that owing to the ill-advised expressions of customers, and perhaps also of some artists, the firm which now reproduces the old Venetian glass has fallen short of what it might have done through the idea that it is an advantage that the bowls of wine-glasses should be stuck on one side, and the necks of decanters twisted awry, and that the results are in this way more artistic than they would be with neater workmanship. It is an error, however, which has grown out of what was originally a truth, that imperfections of hand-work are preferable to the cold and lifeless accuracy of mechanical productions." He says also that he learns from the remarks of æsthetic friends that the charm is believed to be in the imperfections.

Pictorial mosaics form a prominent branch of the revival; they are enduring works of more importance than cups and vases, and have been used to carry out many designs of artists. From 1859 to 1866 Salviati rendered glass mosaics once more attainable; he placed the beautiful mosaic in Westminster Abbey, and executed those at Windsor, besides numerous others.

The earliest ancient specimen of which we know is in the church of St. Cyprian, at Murano, completed in 882; but it is not certain whether it was the work of a Byzantine or Venetian artist. The work which gave so much impetus to glass-making was the vast one of covering the interior of St. Mark's with mosaic.

Our modern mosaics in England withstand the climate, and seem specially adapted for the decoration of large buildings.

In Paris, 1878, the Venice and Murano Glass Company exhibited a mosaic the exact reproduction of one of the spandrels in the ceiling of the Chigi Chapel, in the church of Santa Maria del Popolo, at Rome. The original work, designed by Raphael, had been executed under his supervision.

Dr. Salviati remained for ten years artistic director of the company, and is now carrying on his works in mosaic and all kinds of Venetian glass independently. His works were exhibited in Paris, 1878. Not only has modern Venetian glass been reproduced, but some remarkable specimens of Roman murrine. It seems very doubtful what murrine itself really was, and therefore which fragments of ancient glass were intended as imitations of it. In his Kensington Museum handbook Mr. Nesbit considers murrine to have been a variety of agate containing shades

of red and purple. Pliny's description of murrine seems to authorise this opinion. There is a quotation given from Coccio Sabellico, written about 1495. Speaking of the industry of the glass-workers, he says there is no kind of precious stone which they cannot imitate. "Hence come vases which are equals of the murrine, unless cost may be a source of pleasure." Murrine has, therefore, been a form of Venetian glass from early times. The modern specimens are sometimes very beautiful.

"Vitreous pastes" are made to imitate agates, jacinth, jasper, sapphire, and onyx. The paste called murrine is of various colours. A cup like topaz and emerald mounted in silver, by Castellani, was shown in Paris; it was a copy of one in St. Mark's treasury. Yellow colours and gold are also used in murrine.

More beautiful than murrine, and far superior to the throng of gaily coloured and fancifully shaped pieces which have become popular, are the deep-toned and somewhat massive-looking cups in imitation of early enamelled Venetian glass. Very interesting and beautiful also are the copies of vessels found in the Catacombs and in other cemeteries of the early Christians belonging to the third and fourth centuries. The originals may be seen in the Louvre, at Verona, and in other collections. From the sacred symbols depicted on them, they would appear to have been used in churches.

Some of the most striking of the company's reproductions are the Arab and Egyptian lamps in enamelled glass, of which the originals are in the British Museum.

THE SYDNEY INTERNATIONAL EXHIBITION.

A USTRALASIA certainly presents one of the most extraordinary examples of colonisation the world has yet seen. Eighty or ninety years ago a few savages gained a precarious living in the woods and on the shores of the then unknown islands; now their harbours are constantly visited by ships of all nations; half the world is clothed by the millions of sheep that crop the natural pastures of the country; the Australian Newcastle almost rivals its ancient namesake, and supplies nearly all Australasia with coals; the vineyards of the colonies begin to rival those of Europe, which readily takes all the surplus wine sent to her markets; oranges are cultivated in plantations in which the trees assume the dimensions of those of the forest; the olive and the sugar-cane flourish beside the wheat and the fruits of Europe, many of which attain in Australia a size and flavour unknown to us; with few exceptions the climate of Australia seems fitted for the productions of all the old four quarters of the world in immense profusion; and some four millions of Englishmen and other old-world people are toiling there incessantly and profitably.

As a crowning act to this really wondrous development of a new world, Sydney, the capital of the oldest of our Australasian colonies, has invited all the world to an International Exhibition, and her invitation has been cordially accepted. An extensive and handsome building has been erected in one of the loveliest spots in the world, overlooking the beautiful harbour, by the side of the Botanical Garden—from which fact it has obtained the name of the "Garden Palace"—and this building is now filled in every corner by the productions of Europe, Asia, Africa, and America, as well as Australia. On the first day that the doors were thrown open at the charge of one shilling, thirty thousand persons were found in this one city of the "fifth quarter of the world," eager to pay for admission to see the multifarious collection of the products of the earth and the handiwork of man. Fact certainly is far stranger than fiction!

The idea and the commencement of the organization of the Exhibition are due entirely to individual initiative. A few colonists and friends of Australia in England struck out the bold idea, and took the first step towards its realisation; they obtained the aid of the Agricultural Society of New South Wales; and the Colonial Government undertook to make a grant in aid equal to the amount of subscriptions received from the public for the purposes of the Exhibition. A London Committee was thereupon appointed, which undertook not only to obtain exhibitors in Great Britain, but to supervise matters generally in Europe. The Paris Exhibition of 1878 had afforded a capital opportunity of conferring with the representatives of Europe, Asia, America, Canada, &c., and the success of the undertaking was soon placed beyond doubt. In fact, its prospects in a short time opened out to an extent never dreamt of by its projectors, and it was seen that its importance demanded the direct action of the Colonial Government in the matter. Accordingly, early in 1879, Commissioners were appointed to act in Sydney and London respectively.

The London Committee especially occupied itself with the

business of obtaining contributions from manufacturers and others of the United Kingdom, and the list grew in numbers and importance, so long as there was an extra square yard of space to be obtained within or without the building. The result has been the adhesion of eight hundred British exhibitors in all sections of Art and industry. The number of exhibitors from Germany must be regarded as even more extraordinary, amounting as they do to more than six hundred. France, Austria, Belgium, Italy, and the United States are also large exhibitors, and China, Japan, Canada, and other colonies supply their contingents. At the opening of the Exhibition the whole civilised world was represented either by special commissioners or consular representatives.

The opening of the Exhibition and other circumstances connected with it have been duly announced in the newspapers, and it is not necessary here to dwell further upon these matters. We must, however, mention that the success of the Exhibition is greatly due to Sir Hercules Robinson, late Governor of New South Wales, and President of the Sydney Committee; to the Earl of Belmore, formerly Governor of the colony, President of the London Commission; to Sir Daniel Cooper, Vice-Chairman of that Commission, Chairman of the London Committee, and member of the Royal Commission; and to Mr. Edmund Johnson, Hon. Secretary of the London Committee.

One other important event must not be overlooked, namely, the appointment of a British Royal Commission for the two Australian International Exhibitions—that of Sydney, now open (1879), and that of Melbourne, announced for the following year, under the presidency of H.R.H. the Prince of Wales. This Commission was nominated in the month of April, 1879, and is composed of seventeen members, mostly prominent in the world of politics, Art, and science. Parliament voted the sum of £6,280 for the expenses of this Commission.

The influence of this Royal Commission had important effect in respect to the Fine Art and Educational department. Sir Frederick Leighton, President of the Royal Academy, the Council of the Institute of British Architects, and other artists and lovers of Art gave valuable aid.

Nearly all the contributing nations have sent works of Art to the Exhibition, but at present we must confine our attention to those of our own country.

The collection includes nearly two hundred oil paintings, and more than one hundred water-colour and other drawings. There are also a hundred sets of architectural drawings, by Messrs. Wyatt, Barry, Waterhouse, Seddon, Roger Smith, Scott, Bonham, Brandon, Brooks, Hansard, I'Anson, and Robins. Mr. Waterhouse sends the drawings of his last great work, the Natural-History Museum, South Kensington. The specimens of sculpture are naturally limited. In addition to the above there are nearly seventy engravings and etchings; a number of stained-glass windows, and designs for the same; and a few other decorative works, besides photographs, of which there are about twenty exhibitors.

THE 'ROLL CALL' AND 'QUATRE BRAS,' BY ELIZABETH THOMPSON (MRS. BUTLER).

TWO grand prints—grand as regards size and character—are issued by the Fine Art Society in New Bond Street. It was an event when the picture of the 'Roll Call' appeared at the exhibition of the Royal Academy. It was at once accepted, and obtained fame as a work of intense interest. It is not too much to say that it arrested the attention of the Art world, from the Prince of Wales down to the humblest visitor of the Academy, and satisfied all capable of appreciating the fact that an artist of great and original power had arisen in the land. In due time the 'Roll Call' was followed by the still more thrilling scene of 'Quatre Bras,' a picture representing the gallant Twenty-eighth in square, holding grimly, defiantly, jeeringly, and exultantly the positions assigned them in the "tall rye-field" by the heroic Picton. The difference of character under an all-absorbing excitement, intense and terrible, is wonderfully brought out in this picture. The flush of battle is on every brow, its fever in every eye; yet how wonderfully varied is the effect! In this face the war instinct expresses itself by an almost impassive calmness, in another the expression of a delirious joy; in this countenance we behold deadly determination, in that a quiet satisfaction arising from the consciousness of performing a pleasant duty. In short, human passion in its collective aspect was never called up on canvas with more magic potency.

We have no space to enter into any descriptive details of

either of the pictures; our readers have been made familiar by the daily press with their every detail. Our more immediate object is to call the attention of our readers to the fact that Mr. F. Stackpoole, the engraver, has finished both plates, with great credit to himself, with advantage to the Society, and to the satisfaction of the accomplished artist. Although the plates are executed in what is called *line*, it is not the line of a hundred years ago, such as Sir Robert Strange or William Sharp delighted to trace. We doubt whether pure line would be equal to the rendering of such a variety of textures as occurs in a modern picture. It was to facilitate the rendering into black and white of all manner of subjects that the engravers of the last generation adopted what is called the mixed style, and it is in this manner that Mr. Stackpoole has executed the two plates under consideration. The character of the trodden snow in the one picture, and of the hoof-trampled wheat in the other, is expressed with great force and truth, while the quality of the atmosphere in both is recorded with all the meteorologic accuracy of Miss Thompson herself, and is almost as suggestive of colour as the painted canvas which the engraver copied. Two plates, in short, more loyal to their originals we have not lately seen; and painter, engraver, and publishers may well be congratulated on the successful execution of works which by no means lent themselves readily to every burin, nor to the hand of every engraver.

MINOR TOPICS.

THE ROYAL ACADEMY, in December, 1879, promoted two of its Associates to the rank of Members, John E. Hodgson and Henry H. Armstead, a painter and a sculptor respectively. Although both artists are of unquestionable ability, many will doubt the claim of either to be stronger than that of others who continue in the subordinate rank, and who are to the full as well entitled to seats in the higher places. There are now two other vacancies.

THE NATIONAL PORTRAIT GALLERY has recently received, by purchase, two good busts respectively of the late Sir Robert Peel, Bart., and W. Etty, R.A.; they are by the late J. Noble, and were bought at the sale of the sculptor's works.

MR. EVERARD'S COLLECTION.—Among the pictures dispersed at the recent sale, by Messrs. Christie & Co., of Mr. Everard's collection was M. Slingeneyer's large picture of 'A Christian Martyr in the Reign of Diocletian,' which attracted so much interest in the International Exhibition of 1862. It has been engraved, and was now sold for £672 10s. A small specimen of Meissonier's work, 'The Sentinel,' sold, at the same time and from the same collection, for 700 guineas. Mr. Everard's pictures realised generally very good prices, considering the unfavourable time for the sale of such luxuries. But his gallery has always been choice, and of high character. The establishment is still continued in Leicester Square.

THE CITY OF LONDON SOCIETY OF ARTISTS.—Early in January the Court of the Worshipful Company of Skinners resolved to grant the use of the company's hall for this society's first exhibition of paintings and sculpture in the month of March. On the part of the Worshipful Company of Skinners this is a movement in harmony with the advancing taste of the times, and for which they deserve the thanks of all good citizens.

1880.

THE INCORPORATED SOCIETY OF BRITISH ARTISTS.—On the 2nd of January the society elected Messrs. John R. Reid and John White members of their body. They are young painters of very great promise, whose forte lies in the delineation of landscape and figures, which they treat with "Caledonian vigour." In December, 1879, Mr. Howard Helmick, a native, we believe, of the United States, was elected a member of the same institution. Since his arrival in these islands he has devoted himself with great success to the painting of peasant life among the Irish, and in prosecuting his studies he seems to have imbibed no small portion of real Hibernian humour. All these artists have our best congratulations. Noel L. Pocock, Esq., has, we are glad to see, been elected Honorary Solicitor to the society.

MR. SAMUEL COUSINS, R.A., the well-known engraver, has tendered the resignation of his seat among the Members of the Academy, and his name has now been enrolled on the list of retired Royal Academicians.

THE NATIONAL GALLERY and some other institutions will be enriched by the decease of Mrs. Elizabeth Barnett, who died in December last, and whose husband, Mr. Barnett, died in 1858, and left by his will to the National Gallery 'A White Horse,' by A. Cuyp; 'A Landscape,' by J. Ruysdael; 'A Calm at Sea,' by Van der Capella; 'Interior of a Church,' by Steenwyck; and any other pictures that the trustees of the National Gallery may care to select from the testator's collection. To the British Museum is given a Greek bronze, the head of Socrates; and to the governors of Harrow School marble busts of Lord Byron, by Baily, R.A., of Homer, and of Seneca.

FEMALE SCHOOL OF ART.—The Queen has been pleased to purchase the picture, in oils, executed by Miss Catherine M. Wood, of this institution, for which the National Gold Medal

was awarded to her at the last examination of the pupils of the school. The picture represents a vase of azaleas reflected in a glass standing on some music, &c. The examiners, Messrs. L. Alma-Tadema, G. D. Leslie, H. S. Marks, and E. J. Poynter, all of the Royal Academy, state in their report of the South Kensington examination that the painting in question is "a faithful rendering of a very difficult subject, the difficulty being increased by the introduction of the looking-glass, which necessitates two views of each flower being completed in one painting, a requirement which seems to have been for the most part duly fulfilled. This painting was on the whole fresh, and vigorous, and clear in tone, and the superior difficulties of drawing flowers (which are by their nature perishable) over unchangeable objects, such as glazed pots or metal plateaux, frequently so admirably rendered, being taken into account, the examiners felt that the gold medal was well gained by this work." It is the second gold prize won in succession by Miss Wood, who also gained in the preceding year the Princess of Wales's Scholarship.

ROYAL SCOTTISH ACADEMY.—The fifty-second report of the Council of this institution has been forwarded to us. The principal items to which it refers are, that during the past year Messrs. R. Gibb, R. Alexander, and W. B. F. Hale were elected Associates, to fill the vacancies caused by the death of Messrs. T. Clark and J. Docharty, and the resignation of Mr. Peter Graham, A.R.A., who has removed his studio to London. Mr. A. Mitchell, M.D., LL.D., was elected Professor of History in room of the late Dr. David Laing; Sir F. Leighton, P.R.A., an honorary member; and W. Turner, M.D., F.R.S., Honorary Professor of Anatomy. Messrs. J. Cassie and R. Gavin have been chosen Academicians in the place of Messrs. K. MacLeay and S. Bough, both deceased. These elections, added to that of Mr. Lockhart, of an earlier date, have caused three vacancies in the rank of Associates, which were filled up at the general meeting of the members, but their names do not appear in the printed report. The statement of the visitors of the Life School was very satisfactory, and "the Council feel highly gratified to receive such a favourable report of the success that has attended the new arrangements for carrying on the Life Class." The prizes were awarded as follows:—To J. Fraser Taylor, for the best painting from the life (the Chalmers prize); to E. Bathgate, for the second best; to the same, for the best drawing from the life; to W. S. Black, for the second best. The Sculpture prize was given to T. S. Burnett; J. Fraser Taylor received the Keith prize for the best work by a student in the year's exhibition, and also the Maclaine Watters Medal; the Stuart prize was divided between Messrs. C. Young, G. Reid, and J. T. Ross, whose merits were considered equal. The designs sent in last year for competition for this prize were deemed much superior to those submitted in the preceding year.

STUDIES OF AMERICAN FOLIAGE, BY MRS. M. F. BUTTERWORTH AND MISS STEVENS.—These artists have opened a cabinet exhibition at their studio, Cadogan Gardens, of paintings and studies of American foliage, and of what is perhaps of far greater interest, viz. enamel paintings on satin. Besides several realistic foliage studies on canvas, Miss Stevens, who carried off a prize last year at the Howell and James competition, shows some admirable paintings on porcelain and on terra-cotta. What will attract the English visitor most, however, is the enamel painting on satin by Mrs. Butterworth. The Florida Poinsettia, with its large dark scarlet flower cleverly grouped with the equally attractive white clematis, forms, when enamelled on hangings of satin of so appropriate a tint as that exhibited in the studio, a wall decoration palatially magnificent. This method of painting on satin, linen, or cloth of any kind is wholly new, and the secret of the process belongs solely to Mrs. Butterworth. It consists mainly in the combination of proper pigment or colour with carefully compounded media, so prepared and applied with the brush, that while the cloth is penetrated, securing adhesion and combination with the fabric, no spreading occurs, and the touch remains as sharp as if executed on a regularly prepared canvas. The surface of satin or any other texture so painted takes a lustre peculiarly its own,

is impervious to water, and, what is most remarkable of all, can be cleaned with the same facility as other paintings. From what has been said, our readers will perceive that we attach considerable importance to the cabinet exhibition of Mrs. Butterworth and Miss Stevens.

WOOD ENGRAVING BY LADIES.—Under the auspices and with the support of the Council of the City and Guilds of London Institute a class of ladies has recently been formed at 122 and 124, Kennington Park Road, S.E., for instruction in the art of woodgraving. The class is in connection with the Society for Promoting the Employment of Women (whose head-quarters are at 22, Berners Street, Oxford Street), and is superintended by Mr. C. Roberts, the resident assistant teacher being Miss Moffatt, to either of whom applications may be made for particulars of details. We shall be very glad to hear that this project for finding remunerative and agreeable employment for ladies who are unfortunately compelled to labour for their maintenance is attended with success. Particulars and forms of admission may also be obtained by applying to Miss Gertrude King, Secretary of the Society for Promoting the Employment of Women, Berners Street.

ART SCHOOL.—We direct attention to an important means by which Art students and amateurs may obtain valuable instruction. There is an Art School in St. John's Wood (7, Elm-tree Road, Grove End Road) where artists "most do congregate." Particulars are given in our advertising columns. It is, however, requisite to state here that the establishment is directed by Mr. A. A. Calderon (the name ranks high in Art annals), assisted by several distinguished professional brethren, foremost of whom is Mr. F. R. Pickersgill, R.A. Besides the elementary and antique classes, there is a painting class (oil and water colour), from the costume model and from still life, as well as an evening class for the practice of rapid drawing from the draped model (a most useful addition to the ordinary routine of Art training). Many of our readers will remember the Art school of Mr. Sass, continued by Mr. Cary (who died at the close of the past year). That was an excellent establishment—for the time. This of Mr. Calderon is, as would be naturally expected, much better; for it is improved by recent "appliances and means," and is in all respects calculated to meet and answer modern requirements. We are conferring a benefit on the public as well as the student by aiding to make it known.

IRISH CABINET.—Our appeal for sympathy and help on behalf of this important branch of Irish manufacture has received gratifying comment. Messrs. W. Fry & Co. have been commissioned by his Excellency the Lord-Lieutenant to hang not only the state apartments of Dublin Castle, but those of the historic mansion, Blenheim. It is a noble and worthy act thus in a time of trouble to come to the rescue. The trade is sadly depressed: the Lord-Lieutenant and his estimable lady knew well that sad truth, and have thus set an example that we hope will be immediately followed. It is yet more gratifying to add that her Majesty has commissioned Messrs. Fry to hang with their fabric some of the apartments at Windsor Castle and those at Osborne. H.R.H. the Prince of Wales has done likewise at Marlborough House. Her Majesty's notion is to help the Irish artisans and manufacturers in their dire distress, and thus to prove that *Ireland's necessity is England's opportunity*. There is no way in which the country can be so essentially served. Employment is a thousand-fold better than gifts, although gifts are at the present moment saving mercies.

LADY ROYAL ACADEMICIANS.—It is stated in the *Standard* that at the recent General Council of the Royal Academy it was decided that ladies should in future be eligible for election as Academicians and Associates, enjoying the same privileges as male members, excepting that they will not be entitled to vote at the elections, nor have the right to be present at the annual banquet. [We can see no just cause or impediment why the two named privileges should be withheld from ladies if they are elected to membership. This is not an age when ladies may be wisely excluded from the banquets of gentlemen; it was so once, but happily it is not so now.]

ART PUBLICATIONS.

A PUBLICATION has of late appeared in Germany which is considered of sufficient interest to Englishmen to tempt a translation of it into our language.* It is a series of biographies, ranging over the whole field of European Art, and the plan has been adopted of intrusting the biography of each artist, as far as possible, to the specialist, the editor of the whole being Dr. Robert Dohme, Librarian to the Emperor of Germany, and the learned doctor being supported by a staff of writers who, as the preface assures us, are "of themselves sufficient to guarantee perfect workmanship and the complete literary success of the undertaking." The handsome volume now lying on our table professes to be only a selection of the great mass of materials which appears in the original, for Mr. Keane says, "The vast scope and extent of the compilation necessarily precluded the idea of a complete translation, even if otherwise desirable. Hence in the preparation of the present volume, which deals with the earlier epochs of Continental Art, an eclectic system had to be adopted." And even this system contains so much that is interesting and valuable in Art history, that we can do little more than direct attention to the features of the book. Mr. Keane "believes that there are no abstract canons of taste, no ideal standards of beauty, the unchangeable reflex of eternal and divine prototypes on which are modelled all outward realities. Of the three forms of Art—the ideal or conventional, the realistic, and the personal—the last seems to him to be the true vivifying element. . . . It is on this account that a preference has been here given to such men as Schehengauer, Dürer, the Van Eycks, Lucas van Leyden, Quentin Matsys, Masaccio, Montagna, Ghirlandajo, Fra Bartolommeo, Signorelli, Poussin, Claude, all of whom faithfully reproduced their own beautiful ideals, rather than echoed the beautiful ideals of others." In other words, as we understand this passage, the above-named artists are assumed to be "originals," and, according to the writer of the paragraph, "there is often more to be learned from the errors of originality than from the faithfulness of the commonplace."

Under the head of "Early German Masters" sketches are given of the lives and principal works of no fewer than twenty-five; four are of "Early Flemish and Dutch Artists," ten of "Early Italian Masters," and four of "Early French," besides about thirty various nationalities incidentally noticed: the whole constitutes a comprehensive view of the history of the revival of European Art from about the ninth century, which we commend to the consideration of all who desire any knowledge of the subject. The numerous engraved specimens of the masters' compositions give additional value to the text.

MESSRS. SAMPSON LOW, MARSTON & Co. send us another instalment of their serial publication, which appears to run on similar lines to the German work just noticed, except that here the biographies of the respective artists appear in separate small volumes,† instead of being, as in the Leipsic book, combined in one. Mr. Kett commences his preface to the life of Rubens with a remark attributed to Horace Walpole, "that it was necessary to read twenty books in order to write a life of Rubens." That may have been the case when Walpole was alive, but since his time the great painter and diplomatist's biographers have been numerous, and his artist life and career as a politician have formed the theme of a multiplicity of writings, each of which has added something to the mass of information that has accumulated round the memory of the

illustrious Dutchman. The author writes less as an Art critic than as a biographer, and his story of Sir Peter Paul's history is amusing, if not very novel; but there are some things which are comparatively unknown to many, especially the record of the painter's journey, on an "artistic commission," to Spain in 1602, on account of the Duke of Mantua. This is given in a series of letters from Rubens himself to his "honoured patron," Secretary Chieppo.

Mr. Scott's "The Little Masters" travels over much of the same ground as is included in the above-named German volume, some of the artists being noticed in both works. His book treats more of the designs of those who are, perhaps, almost better known by their engravings than paintings, as Dürer, Altdorfer, the Behums, Aldegrever, and a few others. Mr. Scott writes well, as he always does when Art of any kind is his theme, but with becoming modesty acknowledges that in the historical portion of his narrative "he has been mainly a translator," and refers occasionally to the German work of Dr. Dohme.

Mr. Austin Dobson has found a genial theme in the career of Hogarth, the famous pictorial novelist and satirist, whose history has supplied matter for many writers, and whose Art is a pictorial record of no little of the London of his time, so that, as Mr. Dobson says, "much that we could do but imperfectly with the pen, Hogarth has done imperishably with the graver." He must be a dull writer indeed who can find nothing amusing in the career of this early British painter, and certainly the compiler of this addition to Messrs. S. Low's very welcome biographical artistic series is not among the number. As in the former volumes which came under our notice, so in these, their interest as well as their value is enhanced by the numerous capital illustrations.

MISS, or MISTRESS, JANE E. COOK is a true artist; a second time she has made good her claim to rank high in the profession of which, we presume, she is but an amateur. In a graceful volume of some size she illustrates the well-known poem of "The Pied Piper of Hamelin."* The prints are admirably drawn, and carefully studied as to costume. The story is told with excellent effect, how the piper lured the legions of rats to drown themselves in the Weser, and, when the just reward was withheld from him, so blew his pipes that all the little children of Hamelin had a fate as dismal, whose bereaved mothers, therefore, cursed the dishonesty of the burgomaster. The pictures of the artist are as good as those of the poet, containing much of fun, and more of pathos.

THE authors of one of the most superb Art works of the century have brought their labours to a close.† It is true that a hundred such volumes would not exhaust the subject, but much has been done, and probably other patriotic Art lovers will follow the example of two gentlemen of Liverpool, who have thus added to the Art wealth of the country. Indeed, one of the two authors announces another publication, "The Cloisonné Enamels of Japan." A lengthened notice of the very valuable book, "Keramic Art," is needless. We hope it has not been issued at a loss: the cost of production must have been great, while as yet, except by those who are directly and in a business way interested, buyers of so expensive a publication cannot be numerous. It is wonderful what progress we have made of late years as to the Art works of Japan. A quarter of a century ago we were utterly ignorant of the capabilities of a most remarkable people: such benefactors as Messrs. Audsley

* "The Early Teutonic, Italian, and French Masters." Translated and Edited from the Dobme Series by A. H. Keane, M.A.S. With numerous Illustrations. Published by Chatto and Windus.

† "The Great Artists—Peter Paul Rubens," by Charles W. Kett, M.A., Hertford College, Oxford; "The Little Masters of Germany," by William B. Scott; "W. Hogarth," by Austin Dobson.

* "The Pied Piper of Hamelin." By Robert Browning. Illustrated by Jane E. Cook. Photographed and printed by the Autotype Company. Printed for Private Circulation.

† "Keramic Art of Japan." By Audsley and Bowes. Part VII. Liverpool: Published for the Subscribers. London: Henry Sotheran.

and Bowes have not only made them largely known, but have by these means conferred a vast service on the Arts of Europe. The work may hereafter be supplemented, but there cannot be a better illustration of the productions of ancient and modern Japan in so far as they are calculated to influence beneficially the Art manufactures of England. Something should be said as to the printing of the superb book—its common printing as well as that in chromo, gold, and colours. Altogether the volume is a great acquisition, the value of which will increase as the productions of Japan become more and more known to Europeans.

ALLAN RAMSAY! The name is, in Scottish literary history, only second to that of Robert Burns. "The Gentle Shepherd" is hardly less popular in Scotland than "The Cottar's Saturday Night," although on this side of the Border there are few who know much of either, and to whom the grand poet of the long ago is little more than a sound. We rejoice, then, to encounter him in so appropriate a dress—that which the poet wore a century and a half ago.* This edition comes before us, however, with so many adornments—consequent on modern Art advance—that the poet and the artist would alike have stared to see the humble pastoral in the guise of a volume *de luxe*; grandly bound, superbly printed; a book rather for the palace than the cottage, and entitled to take high place among the most valuable Art stores of the rich. But though much is gained, nothing is lost; the poetry, the music, the notes, are all here; the engravings admirably illustrate the text; and the simplicity of the original is retained, although "done up" in such an elegant garb. It was a good thing to do, to republish a book of which so much has been heard and read, and we have to thank Messrs. Johnston for so great an acquisition.

"UNCLE JOHN'S PICTURE BOOK"† will be a prize to any boy or girl who may be lucky enough to have a copy presented. When it is known to contain a hundred and forty engravings by Sir Edwin Landseer, Sir John Gilbert, W. C. T. Dobson, R.A., and others as famous in Art, it is unnecessary to praise it further, or assure would-be purchasers of the worth and beauty of what they will buy. Each page has an admirable engraving, which is followed by a little simple sketch in letterpress suggested by the picture. Some of the engravings are old friends, but none the less welcome. The type is large, and suited to young eyes, and the word-pictures are simple in style and in easy language. There is no book of the season for little ones better than this.

"GRACE ASHLEIGH'S LIFE-WORK"‡ is a domestic story of a decidedly religious stamp, full of excellent teaching. The Scripture phraseology, that jars upon one a little at first as out of keeping from the lips of a young school-girl, appears more natural as we become better acquainted with the personages of the story, for the young lady is thoroughly consistent, and finally overcomes all her home difficulties, and is a material as well as spiritual blessing to her family. The illustrations are good, the "get up" of the book very pleasing, the paper excellent, and the type clear. It is altogether a desirable gift book.

"MORAL SONGS"§ is a collection of charmingly written poems for children, and very admirably illustrated. Many of the headings of the songs are little gems of landscape, figure, bird, and floral drawing, and the homely subjects chosen by Mrs. C. F. Alexander, and rendered into verse for the young people, will reflect many a childish thought, and give utterance

to many a childish "wonder." "Alone in the Dark" is one of these songs, and "Wishing" a lesson in verse that the elders might often with advantage learn while teaching their little ones. Any page of the beautiful book, as regards either its Art or its poetry, might be quoted to sustain strong approval. The poems may take foremost rank among productions of their class, while the engravings will be classed with the best issues of Art. It is probable that we shall give in the *Art Journal* examples of the engravings of this very excellent book—one of the finest, brightest, and most instructive of all recent publications for the young.

IF any proof were wanting of the extent to which the love of old china is carried, and wisely carried, and how great a thirst is shown for information upon every known "make," it would be found in the vast number of manuals, guides, and handbooks on the subject which have of late years been issued, each of which, in one way or other, possesses merit that insures its usefulness. Even in our own pages we have had the task of chronicling several of them. The little book before us* is far beyond the average, both in arrangement and in careful summarising—in space of a few lines in some instances, and of a few pages in others—of the main points brought to light by the researches of others into the history of each of the more famous manufacturers. First we have a well-digested chapter on "Ancient Pottery," then on that of the "Medieval and Renaissance Periods," and next on "Modern" productions, and on "Porcelain." These are followed by the part most useful to general collectors, a "Short Account of the different Ceramic Factories," which the compiler has wisely arranged in alphabetical order, and rendered especially useful by a liberal introduction of engravings of marks. This is followed by some sensibly written "Hints and Cautions to Collectors," and a kind of glossary of main terms. The book does great credit to its compiler, Mr. Litchfield, and will be found extremely useful to collectors. It is handy in form, and conveniently arranged for reference.

MR. MARSHALL'S book,† with its carefully drawn plates of the human skeleton included in the figure, is the work of an anatomist rather than of an artist. We do not undervalue the great importance of anatomical study to both the sculptor and the painter. We know what were the principles and the practice of Michael Angelo and Raffaelle in this respect. At the same time we hold that the true theme of the artist is the living figure, and that his study of the articulation of the bones is only of use in so far as it renders more certain the distinction of outward form. We are not, therefore, disposed to welcome Dr. Marshall's division of the figure into trunk and appendices as affording an artistic standpoint. Physiologically, no doubt, the arrangement is good, but not so much so for the draughtsman or the modeller.

We observed, on putting the compasses on the figures, that the vertical proportions of what is known to artists as the Canon of Polycletus are accurately reproduced. This is the more interesting, inasmuch as the plates are said (p. 6) to have been drawn from two well-known models. Whether the main normal proportions have been thus determined without other check is a very interesting question. But having walked thus far in the footsteps of the Greek sculptor and of Michael Angelo, the student will find it more to his advantage to study such an analysis of the Greek Canon as is to be found in the article in the *Edinburgh Review* for July, 1874, on the "Canon of Beauty in Greek Art," than to perplex himself with less simple, and not more accurate, divisions of the figure. Still Dr. Marshall's book is a valuable contribution to the study of human proportion, and cannot fail to be useful.

* "The Gentle Shepherd: a Pastoral Comedy." By Allan Ramsay. With Portrait and Twelve Engravings by David Allan. Published by W. and A. K. Johnston.

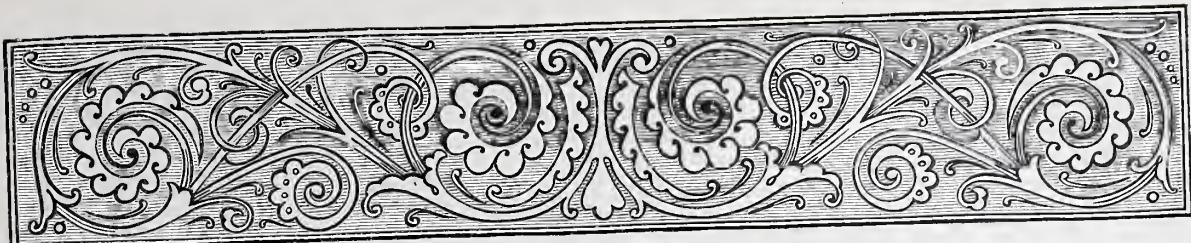
† "Uncle John's Picture Book, for his Little Friends." With One Hundred and Forty Engravings by Sir Edwin Landseer, &c. S. W. Partridge & Co., 9, Paternoster Row.

‡ "Grace Ashleigh's Life-work." By Mrs. Mary D. R. Boyd. With Eight full-page Engravings by Robert Barnes. S. W. Partridge & Co., Paternoster Row.

§ "Moral Songs." By Mrs. C. F. Alexander. Illustrated Publishers, Masters & Co., 78, New Bond Street.

* "Pottery and Porcelain: a Guide to Collectors." By Frederick Litchfield. Published by Bicker and Sons.

† "A Rule of Proportion for the Human Figure." By John Marshall, F.R.S., F.R.C.S. Illustrated by John Cuthbert. London: Smith, Elder & Co. 1879.



DÜSSELDORF: ITS OLD SCHOOL AND ITS NEW ACADEMY.

BY J. BEAVINGTON ATKINSON.

THE recent completion and opening of the newly erected Academy, of which an engraving is here published, naturally suggests some slight description of the far-famed School of Düsseldorf. The changes which in the course of three generations have come over German Art here seated on the banks of the Rhine are manifold, and the phases presented possess all the more interest because they are representative of movements and developments extending over large populations and wide areas of space. The varied manifestations involve alike persons and principles. They touch on personal character and individual power and proficiency in the succession of the directors and professors who have severally imparted to the local school its distinguishing motive, form, and complexion; and they bring

into play principles, by reason of the conflicts that have arisen between Arts, sacred and secular, historic and domestic, ideal and real. I will endeavour to give within the circuit of my observation a brief sketch of the past history, the present state, and the immediate prospects of the Düsseldorf School.

Peter Cornelius, in the year 1819, came as a life-giving genius to the then dormant Academy of Düsseldorf. He was born in the town, and his father held the post of keeper of the picture gallery at the time when it still boasted of the possession of the famed Boisserie Collection, since carried off to Munich. It would far exceed my limits to recount how the young Cornelius, having been fairly well grounded in drawing and painting, left his birthplace, tarried for a brief time in Frankfort and fell under the spell of Goethe, and then, in the year 1811, reached Rome, where he joined company with Overbeck, Veit, Schadow, and others,



The New Academy: Düsseldorf.

all young enthusiasts intent upon the deliverance of German Art from the degeneracy into which it had fallen. Their mission was to raise a renovated school, fervent in religion, and faithful in allegiance to the early and truest epochs in Art, and to the olden literature and lore of the Fatherland. Cornelius in Rome, by patient and prolonged study, made himself the pioneer and apostle of High Art in its most scholastic and monumental forms. He was inspired by Michael Angelo, and he made it

his ambition to revive the art of fresco painting, especially as displayed in the Sistine Chapel. In this spirit he returned to his native town of Düsseldorf, and assumed the Directorship of the Academy. The command of his will, the power of his intellect, the creative fertility of his imagination, soon made themselves felt. The Academy was reorganized; the pupils were indoctrinated in the principles practised by the great Italian masters; drawing and design, as primary to colour, were insisted on as

the only sound and sure foundations ; studies in light and shade, and cartoons severe in form and academic in composition, were slowly elaborated. And lastly, yet chiefly as a consummation to which all else tended, the art and mystery of fresco, both in its *technique* and in its inherent principles, were taught and reduced to practice. It would appear that pupils were not loath to learn : speedily there sprang up what in the best sense of the term may be called a school, as in Italy of the Middle Ages, when youths ardent in spirit and arduous in travail followed dutifully in the steps of the great master, and thought it a privilege to share in his labour and lighten his drudgery. The Düsseldorf Academy grew into a power and exercised an important influence ; it numbered among its adherents men of exceptional talent, such as Kaulbach ; it became a centre where High Art was concentrated, and then diffused. Cartoons were there first elaborated, and afterwards carried out as frescoes in Munich and other towns ; scholars trained in Düsseldorf went to Neuss, Heltorf, Bonn, and Berlin, and worked month after month in the transmutation of designs on paper into paintings on walls. Daniel Maclise, R.A., discovered the pupils of Cornelius thus engaged beneath the portico of the New Museum, Berlin. The Director himself found it difficult to keep pace with his many commissions, which became indeed so pressing as to call for his presence in two or more places at once. And the final issue of contending circumstances was that Cornelius, in the year 1824, left Düsseldorf, and carrying with him a considerable following of disciples, assumed command as Director of the Academy in Munich.

The Academies of Germany differ from our Academy in London, inasmuch as, for better or for worse, they are under the control of the Government, and consequently they share the fortunes, political and otherwise, of the nation at large. In Düsseldorf, during the occupation of the French, the Academy naturally became inert, and then some years later, on the departure of Cornelius, it was left without a chief. But after two years' suspense the authorities in Berlin took action in 1826, and appointed as Director Wilhelm Schadow, who brought with him Lessing, Hübner, Hildebrandt, Sohn, Mücke, and Köhler, young men of training and talent, who in the course of a few years gave lustre to the Academy. But a change came : not that the traditions of High Art and the practice of monumental painting were thrown aside, but rather that the spirit and inspiration issued from another source. Cornelius, judged only by his pictorial creations, might have been a latitudinarian in religion ; Schadow, on the contrary, a convert to Roman Catholicism, became a zealot, and imparted to his scholars the faith and the fervour that animated his life. The portrait of the Director in the Düsseldorf Gallery depicts a character which by all accounts deserved to exercise an influence over minds earnest, ardent, and aspiring. The head—in the purity of its outlines, in the humility of its bearing, and in a certain indwelling spirit which shines forth calmly and benignly—may be taken as typical of the spiritual Art then rising in the ascendance. Schadow, the sharer in faith and the associate in labour of Overbeck in Rome, brought with him to Northern Germany a Christian Art reflected from the early and pure masters of Italy, and it is this revival of religious painting in Christendom which has given to the School of Düsseldorf its high distinction. The comparatively small town on the banks of the Rhine became the seat of a “propaganda :” disciples indoctrinated with the precepts of the master were prepared to plant the pictorial symbols or banners of the cross in neighbouring churches and oratories. Count Furstenberg, when building the Gothic Chapel at Remagen, desired Director Schadow to select from among his pupils the most competent to clothe the walls with biblical and legendary frescoes, after the manner of Giotto's Chapel at Padua, and of the Church of St. Francis at Assisi. The choice fell upon Ittenbach, Deger, and the brothers Carl and Andreas Müller, and the completed “*Cyclus*,” in its religious unction and pictorial beauty, stands by common consent as the fullest and most perfect manifestation of the Düsseldorf School on its Christian side. Also the churches of Düsseldorf equally bear witness to the spiritual fervour and the technical training of men who, beginning in youth as pupils,

grew in manhood into professors, and thus now in turn become instrumental in rearing a fresh generation to carry on the good work. While I write I am affected to hear of the death of Franz Ittenbach at the age of sixty-six. Last autumn, when I saw this earnest, spiritual painter in his studio, he evidently was stricken, yet a picture stood before him on the easel, and there seemed reasonable hope that his good service in the cause of sacred Art might be prolonged for some years. His religious pictures have obtained honourable distinction within our Royal Academy. With Ittenbach is gone one of the connecting links with the past which can never be recalled.

I have already indicated that from time to time controversies broke out within the Düsseldorf Academy, such differences in views and aims as inevitably occur in all communities, especially in free republics of Art. However, during the Directorate of Schadow arose something more than a diversity of opinion : a hostile conflict, an open schism, threatened to rend asunder the hitherto united and loving brotherhood. The combatants were divided on the matter of religion in its relation to Art. Lessing, a near kinsman of the distinguished philosopher of that name, an artist who has since made himself a position among the foremost of historic painters, complained that the Academy was priest-ridden. It is understood that he made things far from comfortable for “the Pietist” who then held the Directorate. He proclaimed an antagonistic creed ; his belief was in reason rather than in faith ; he sought the enfranchisement of Art through the deliverance of the intellect from bondage and superstition. Not that Lessing set at nought the claims and sanctities of religion : far from it ; for in his professional career he did but raise against the Papedom the banner of Protestantism, and in lieu of saints and miracles he only set up John Huss and his martyrdom ; ‘John Huss before the Council of Constance,’ ‘John Huss Preaching,’ and the same true Reformer and brave Martyr of Bohemia at the Funeral Pyre rank among the greatest achievements identified with Düsseldorf. When I visited the painter's studio twenty years ago, I was particularly impressed with the vigorous naturalism of his Art ; his allegiance to nature, indeed, led him into landscape : on the walls of his painting-room were ranged studies of trees, rocks, and foregrounds remarkable for unflinching realism. Lessing has become scarcely less renowned in landscape than in history, and the many artists who follow his example have made Düsseldorf the greatest school of landscape painting in Germany, if not indeed in the world. The American, Albert Bierstadt, it is well known, was trained in Düsseldorf, and his pictures are signal examples of the strength and the truth of her school.

The choice of Eduard Bendemann in 1859 as the successor of Schadow came as a felicitous compromise of differences : an artist who was a Jew by extraction, a philosopher by conviction, and a veritable Christian in his life, has stood as a happy mean between conflicting extremes. Bendemann, as the pupil of Schadow, followed naturally next in succession ; he was in all respects qualified to maintain the prestige of the Academy, and on assuming office no break in continuity occurred, no reversal in fundamental principles or in the established modes of teaching. The works by which the venerable Director has, during a long and arduous career, made for himself a world-wide reputation are representative of the Düsseldorf School in its best sphere. ‘Captive Jews mourning by the Waters of Babylon,’ ‘Jeremiah at the Fall of Jerusalem,’ and ‘Jeremiah lamenting over the Ruins of Jerusalem’ stand as great historic compositions, supreme in those high “motives” and “ideas” which through all changes have ever distinguished the Düsseldorf Academy. Other schools have matured manipulation, or have magnified the triviality of an accident, or have exaggerated manner into mannerism, but the Academy of Düsseldorf has ever relied for strength and worth on creative and essential thought. Bendemann in his Art assumes the form of the Idyl, the Elegy, and the Epic ; whatever he paints is poetic ; his works proclaim the reign of justice and truth upon earth ; they declare the ways of God in the government of the world, and sometimes, as in friezes on the walls of the palace in Dresden and of a school in Düsseldorf, they trace the progress of civilisation and illustrate the modes whereby the arts

and sciences have worked out the welfare of humanity. On other occasions, as in designs recently carried out upon the walls of the National Gallery in Berlin, he enters playfully into the free sphere of fancy and imagination; and, endowing "Genius" and "Nature" with pictorial personality, he illustrates the relations in which the poet and the artist stand to the human race. In such moments he boldly treads in the lofty paths of Schiller, who, with an abiding faith in the mission of the painter, opened to Art the possibility of endless progression in the illimitable future. Such have been the high privileges of Bendemann as a painter and a professor. And the special style with which he and the Academy have been identified is what is known, for want of a better word, as "the monumental;" and thus the greatest achievements of the Düsseldorf School are identified with the nation's monuments: they clothe with pictorial form and colour the walls of churches and palaces, galleries and museums. And it has always been from the time of the Middle Ages and of the Renaissance, and indeed from prior epochs, the distinguishing characteristics of such works, as best suited to their situation and interest, that they are noble in thought, symmetric in composition, and decorative in effect. Bendemann, on surrendering the Directorate of the Academy, left an unsullied inheritance to his successor. Last autumn I had the pleasure of seeing the honoured professor within his studio; he was surrounded by his works—some completed, others in progress—giving assurance that his mind remains ceaseless in creation, and that his Art is the joy-giving companion of his life.

I remember the old Academy some twenty years ago. It was a picturesque building situated in the Burgplatz, on the banks of the Rhine. It grouped effectively with the old Schloss, and in those days the spot was a chief Art centre, where travellers and connoisseurs visited spacious studios looking out upon the river and the bridge of boats, with trading craft passing to and fro—scenes such as Andreas Achenbach loved to transfer to canvas. Here, too, was the picture gallery, with a master work by Rubens and representative products of Düsseldorf painters. But in the night of the 19th of March, 1872, a great fire broke out, which reduced these public edifices to a ruin; and the skeleton of tottering walls and windows, sacked galleries and ghastly towers, remains a wreck to this day. With difficulty the pictures were rescued; the artists saved all they could, but from that time forward the professors were scattered, and the Academy was left without a local habitation. To use a hackneyed metaphor, the New Academy has risen as a phoenix from fire and ashes. The site is transferred to an open spot higher up the Rhine, commanding an uninterrupted expanse of sky, with unshadowed light for studios and class-rooms, and a pleasant prospect across the waters to sylvan gardens, the delight of Düsseldorf. The new building, as may be judged from the woodcut, is spacious and handsome; the style is of the showy yet symmetric and well-ordered Renaissance for which the Germans show a preference in the modern adornments of their chief towns. The material used is a pleasing and harmonious association of plain brick and decorative terra-cotta banded together with stone courses—a combination which has conducted of late years throughout Germany to novel and admirable architectural effects. The façade is enriched in the usual manner by columns, capitals, cornices, and statues, which give to the structure an appearance befitting the abode of Art. But ornament has not been carried out to the prejudice of utility. The spectator is at once struck with the number and amplitude of the window spaces, a primary object naturally being the supply of adequate light to the class-rooms. Fortunately these all face towards the north, and at the same time look cheerfully upon the water, the river craft, and the trees. The students cannot complain of bad air, want of light, or ill ventilation, and, among many privileges in Düsseldorf, not the least is the close proximity in which Art commonly finds herself with Nature.

The new building makes ample provision for all the pupils who may flock to its schools from North Germany, Scandinavia, and Russia. The number of resident artists and students is set down, in round figures, at three hundred. There are in the new edifice no fewer than eighty rooms, distributed over three floors.

The arrangements are as follows:—Four antique rooms, four for the collection of plaster casts, four for the elementary class, ten or more for figure painting, one for anatomy, one for the living model, four for sculpture, three for architecture, three for engraving, five or more for landscape, and one room each for *genre*, for portrait, for historic painting, for church painting, and for teaching the history of Art. This rapid enumeration will show that the tuition is, in the best and widest sense of the word, "thorough," vastly more fundamental and exhaustive than the Academic training to which we are accustomed in England. The Germans, indeed, are proverbially learned and laborious, and the patient investigation they bestow on history, philology, and archaeology is for a good purpose carried into their Art studies. The proverbial danger of "a little knowledge" assuredly does not beset the student in Düsseldorf: he may rather be threatened with the disadvantages supposed to be attendant on over-education, or cramming.

I have heard the objection raised that there are too many Academies in Germany; also it is said that young men stand aloof from the public schools, and prefer to attach themselves to some private master. Düsseldorf may have suffered all the more in this way, from the fact that the burning down of the old Academy took from the professors their prestige, and deprived them of any strong and united base of operations. Now, however, all is changed for the better, and the present staff of teachers, though not quite faultless, will on the whole inspire confidence. It is said to be the best of which the Academy has ever boasted. Hermann Wislicenus, born 1825, has qualifications which enable him, as Director, to perpetuate in the next generation what has been truest and noblest in the teachings of his predecessors; he has himself issued from the schools of Bendemann and Schnorr, and by divers compositions conceived in a romantic and Academic spirit he proves his allegiance to High Art. Appropriately falls to his lot the important professorship of historic painting. That the pupils will be well grounded in the fundamental principles of drawing and composition is guaranteed by the name of Peter Janssen, a pupil of Bendemann, and a painter who justifies his professorship by important monumental paintings in the towns of Crefeld and Erfurt, compositions which, from personal observation, I can testify have not been surpassed within the last ten years for truth to nature and for conformity to the immutable principles of Art. Professor Janssen is acknowledged to be, among the living generation, one of the highest products of the Düsseldorf Academy, and I have heard his venerable master, Bendemann, pay a high tribute to his talents, which at this moment appear all the more opportunely, because they have proved a means of reconciliation for the conflicting claims of realism and idealism. The painting class fitly falls under the charge of Eduard Gebhardt, whose style and *technique* are solidly based on the practice of the old masters: his picture of 'The Last Supper,' figures nearly life size, worthily takes a commanding position in the new National Gallery of Berlin, and his 'Crucifixion,' highly elaborated in emulation of Van Eyck, gained a gold medal in the Munich International Exhibition of last year. Gebhardt has formed his style on the old Flemish and German painters, while Deger, Ittenbach, and the brothers Müller are grounded on the early Italian masters. Landscape Art, of which Düsseldorf is now the greatest school in Germany, if not in Europe, is under the efficient guidance of Eugen Dücker, who likewise obtained distinction in Munich, and is honoured by a place in the great gallery in Berlin. It is a little remarkable that these two professors, Gebhardt and Dücker, are Russians by birth: the nation, it would appear, is as aggressive in Art as in policy. Russian students in Düsseldorf have been taught to such good purpose that in turn they become professors. *Genre* painting, which, like landscape, has here attained utmost excellence, fails of a professor of the first rank; it is to be regretted that neither Vautier, Jordan, nor Salentin directs the class. The time of these painters is doubtless precious, but they live in the town, and their teaching would confer prestige and power on the Academy. Christian Art, which became supreme under the

DIRECTORATE of Schadow, and has always been a chief characteristic of the School, maintains its sway under Carl Müller, Andreas Müller, and Ernst Deger, who were, as already stated, expressly designated by Schadow as best qualified to adorn the sacred shrine of religious Art at Remagen, on the Rhine. These Christian artists belong to the old School; they are high in finish and over-sweet in colour. It is a significant fact that there should be a distinctive class devoted to the teaching of "church painting," which includes designs for painted windows. Also it must be accepted as a good sign that the history of Art, under a professor so competent as Dr. Woermann, is deemed an essential branch of education.

Düsseldorf commands a wide geographic area: her Academy extends its sway over Northern Europe, comprising Denmark, Scandinavia, and Russia. As already mentioned, Professors Dücker and Gebhardt are Russians; the honoured Professor Tidemand, whose studio I knew ten years ago in Düsseldorf, was Norwegian; and Ferdinand Fagerlin, who sends from this well-trained school of *genre* domestic scenes which rank on the line of our Royal Academy with those of the Scottish Faed, is Swedish. But the dominion of the Rhenish Academy stretches beyond the continent of Europe. Bierstadt in America paints the Rocky Mountains after the manner of Düsseldorf; and Ernest Crofts, whose battle pictures have made a mark within our Royal Academy, is claimed as a disciple of the same cosmopolitan school.

The New Academy building was opened with considerable ceremony in October last, and the Imperial Minister of Education, Von Puttkamer, the Governors of Prussian provinces, and the Director and Professors of the local school delivered appropriate addresses. Much has deservedly passed away with the moment, but a few ideas thrown out ought to be remembered. Director Wislicenus having congratulated the company on the happy issue of endeavours not unaccompanied by difficulties, the Minister of Public Instruction spoke of the value of Art to the State, of the worth of ideal aims to a commercial community, and of the many ways in which progress in Art was bound up with the prosperity of a nation. He added that the Emperor and the Government took a deep interest in the Düsseldorf Academy. The minister also dwelt on the indissoluble union between Art and learning, and, as practical examples, adduced the University of Bonn and the

Düsseldorf Academy, sister institutions which, through the instrumentality of learning and Art, instilled into the mind a patriotic love for the Fatherland.

Other speakers, especially Professor Dr. Woermann, followed in the same strain. The word "academic" has fallen into ill repute, because it has been used in a bad sense for something formal and lifeless; but Carstens, Thorwaldsen, and Overbeck raised a protest against such thralldom, and Cornelius in Düsseldorf reconciled the freedom essential to Art with the obedience due to the State. Cornelius, when Director of the Academy, recognised the maxim enunciated by his friend Niebuhr, that old institutions need not be swept away, but only require to be reanimated by a new spirit. In Düsseldorf young artists are not forced into one-sided development, but, by the free choice of varied masters and examples, are permitted unfettered movement. In the present day the words "Idealism" and "Realism" have been misused; but the new Art development shows how the common things of outer life are penetrated by an ideal light. And moreover, the endeavour to realise nature has led to a return to the *technique* of the old masters, which Academies rightly inculcate. Art study has a direct bearing on the intellectual life, on religious faith, and on social and political action, and it becomes the duty of Academies to watch over the ideal epochs and manifestations of a people's life. It is for such high services that poetry, painting, and sculpture exist. Düsseldorf, it was repeated, guards the free development of individual genius. It is a significant fact that among the professors are men of totally different modes of thought; some are pledged to idealism, others to realism, and all in their several ways work together for the common good and the collective growth. Above all, the Academy must maintain the supremacy of "the Ideal," and were it possible for Raphael and Michael Angelo to be dethroned, the Academy must reinstate them. Against the extravagances of modern Art, against the degradation of painting into coloured photography, against the dogma that true Art lies not in "the What," but in "the How," it becomes the duty of the Academy to uphold the banner of idealism. Also, she must stand the champion of "Truth" and "Beauty," words which are, in fact, synonymous with "Nature" and "Idealism." In fine, the shining motto over the New Academy in Düsseldorf should be, "Nature and Genius."

SHEEP-PASTURES, NORTH WALES.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

B. W. LEADER, Painter.

THE lovely and varied scenery of North Wales has afforded Mr. Leader subjects for many of his most charming landscapes, his residence on the Welsh borders giving him ready access to, and a lively sense of, those scenes of beauty which cannot fail to allure one who is surely an ardent lover of Nature as well as Art, and finds pleasure in portraying her in her sweetest and sunniest aspects. Few home localities have proved more attractive to the landscape painter than the county of Carnarvon. The glorious mountain scenery of Snowdon; the sombre and gloomy Pass of Llanberis; the exquisite valley of Bettws-y-Coed; the noble river Conway, and its picturesque tributary the Llugwy, at one time dear to the "brethren of the angle;" the little village of Capel Curig, lying at the base of Mount Siabod, have all combined to afford modern painters materials for some of the most beautiful landscape pictures of home scenery that have been hung on the walls of our public galleries. Our engraving, entitled 'Sheep Pastures,' &c., is a true portrait as well as a fine painting. Most travellers in North Wales will have heard of, if they have not seen, the famous birch wood on the banks of the Llugwy, below Capel Curig, which Mr. Leader, who visited the place somewhat

A. WILLMORE, Engraver.

recently, declares as to "every tree and detail, that it still looked just as it was several years ago when I painted the picture." According to the painter's report of this luxuriant and picturesque valley, the locality requires little or no arrangement for artistic purposes—everything seems to be in its proper place, and admirably balanced: two or three light and graceful trees in the foreground, supported by a richly wooded distance, closed in by a background of rocky hill; on the open spaces flocks of sheep are scattered about "finding pasture." The picture has never been exhibited, but was bought by the publishers direct from the artist.

Mr. Leader occupies a high—it would be scarcely too much to say the highest—position in British landscape painting. His Art is English Art; his pictures are veritable copies of Nature, although by no means without the touches to be received from fancy: the charms that can be added without sacrificing a particle of truth. Moreover, in the works of this accomplished painter there is sure evidence of well-directed labour; the artist seems always to regard a production as unfinished whenever it may be suggested that it could be improved by additional work.

SHEEP-PASTURES, NORTHWALLS.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS

LONDON: VIRTUE & CO. LIMITED.

A. WILLMORE, SCULP^T.

B. W. LEADER, PINX^T.



ORIGINAL DESIGNS FOR ART MANUFACTURE.

A LOVING CUP.

A THREE-HANDED Loving Cup, in silver, is designed by Mr. William McGowan, of the Belfast School of Art. It is graceful in form and practical in character, and well suited to the purpose in view. The three subject medallions are to illustrate the



Parable of the Vineyard. We have elsewhere complimented the school at Belfast and its energetic master; it is cheering, encouraging, and hopeful to find Ireland coming to the front in Art industry, as it has long done as regards the higher productions of pure Art.

CHINA PANEL.

Mrs. Hill, a lady of Cork City, the wife of an architect, yet a student in the School of Design, sends to us several designs into which ferns and flowers are introduced, always



gracefully and with artistic effect. We select one of her offerings, an excellent design for the painted China Panel of a fireplace. It is needless to say that of late years painting on china has been a very fertile employment for ladies.

A SALVER.

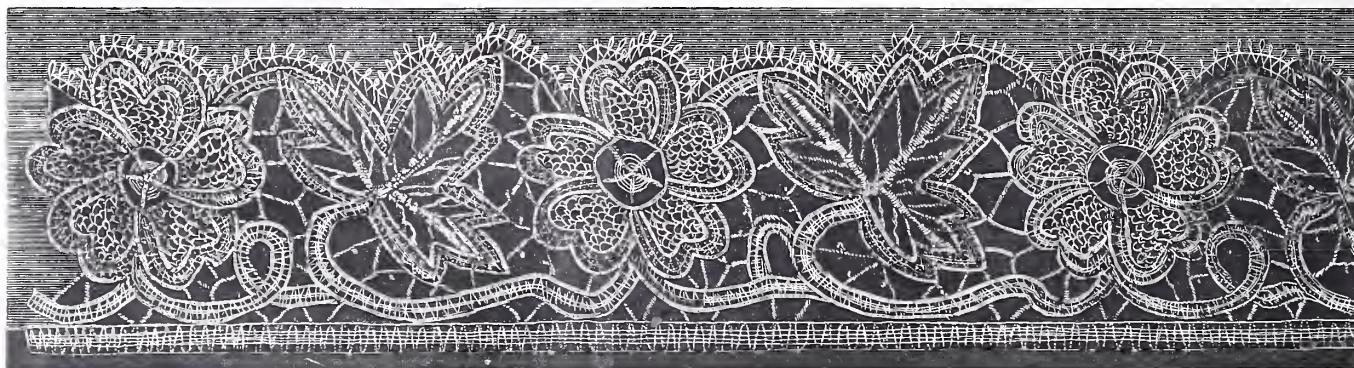
We have elsewhere, in this series of designs, had occasion to remark the appreciable efforts made by goldsmiths and silver-

smiths to procure really elegant and tasteful designs for execution in the precious metals, and the evident success with which their efforts have been crowned. The design for a Salver by Mr. Louis Rhead, which obtained a local prize at South Kensington,



is a fairly good specimen of the improvement alluded to. By no means elaborate in ornamentation, it possesses an exceedingly

pleasing and tasteful effect, and is devoid of the "weighty" look that too much decoration is often apt to produce.



LACE BORDER.

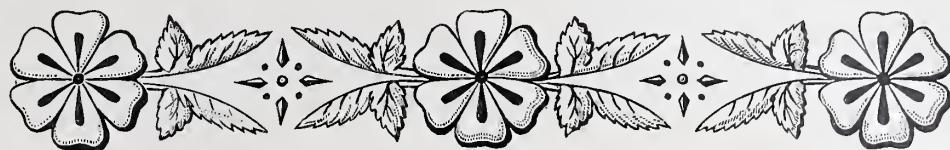
The neat and appropriate design for a Lace Border, by Miss Yeoman, of the Sheffield School of Art, will be much admired. We are pleased to see that designers are paying attention to the production of good designs for even the smaller items, so to speak, in the manufacture of lace, both machine and hand

made. Designers too often neglect these matters for the purpose of applying themselves to the execution of something large and "telling;" a thoughtful study of old Art in this "style" would teach them better. Messrs. Henry Mallet & Co., of Nottingham, have submitted to us a variety of patterns of machine lace for several purposes; they are in all cases good, based on pure models, and are the productions of true artists.

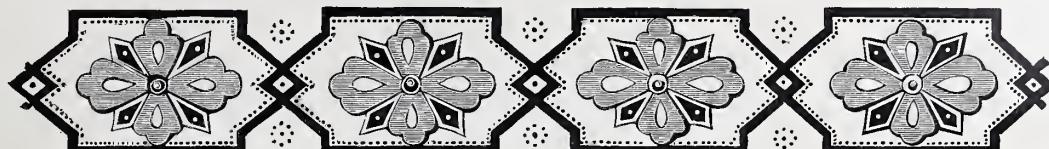
HANDKERCHIEF BORDERS.

This page contains seven designs for the borders of Handker-

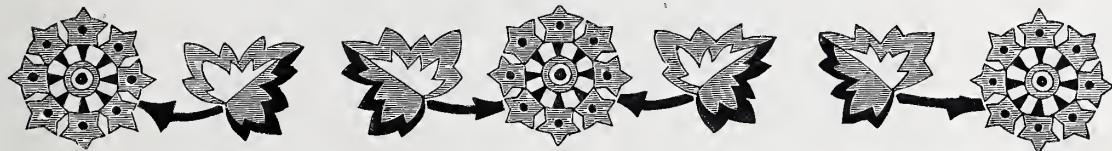
chiefs by Andrew Lytle, of the School of Art, Belfast, which, under the direction of Mr. T. M. Lindsay, has made rapid progress, and been of essential use to the great—indeed the only—



manufacturing town of Ireland. Such articles as those to which | attention is here directed are among the more extensive pro-



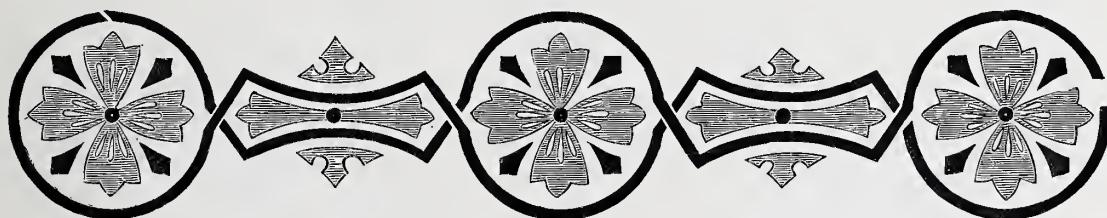
ducts of Belfast, not only because the finest, and also the | coarsest, fabric is made there, but because the "borders" give



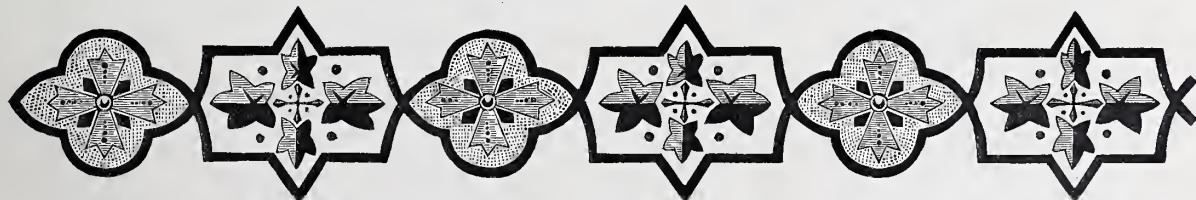
pleasant and profitable employment to the peasant girls and | women of the district. It is a frequent and always encouraging



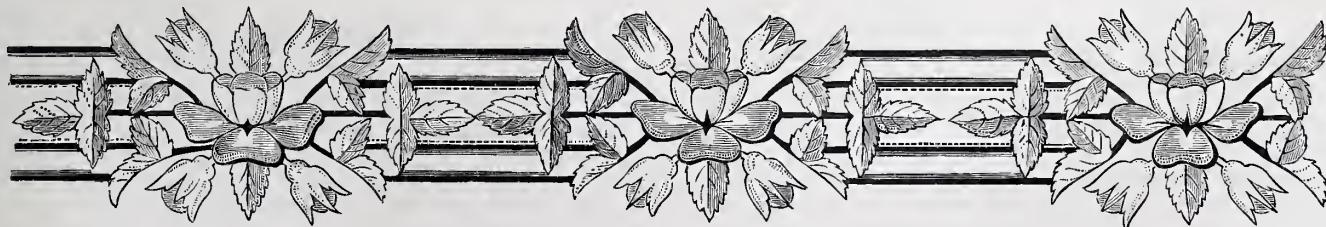
sight to see women thus working at the cabin doors; the | occupation does not take them from their homes; it is "neat-



handed" work, and is, in the best sense, domestic. Mr. Lytle's | designs are sufficiently simple to be easily copied; they will



probably make their way through this channel into the hands of | many industrious and hopeful labourers, but their suggestive



use will not be limited to handkerchief borders. There are | several other industries to which they will be very applicable.

CLOCK CASE.

This design for a Clock Case of silver is by Mr. Herbert Singer, of Frome. While in the hands of the engraver, the committee of the Goldsmiths' Company awarded to it their first prize of £50. The artist has been educated in a good school, and has shown the value of early teaching. No doubt the eminent artist-manufacturer, "Singer, of Frome," has been indebted to

the son, who has paid the debt he thus owes to the father. In the Somersetshire town of Frome has been established an important Art commerce, which enables it successfully to compete with the best ecclesiastical Art work of the metropolis. "The Church" has hence been largely and most beneficially supplied with Art produce of the best order at comparatively small cost. Our engraving reminds us very forcibly of many of the bronze and silver clock cases, manufactured and exhibited by the most



important French houses, at the late Paris Exhibition. Those who had an opportunity of viewing some of the beautiful productions in these two metals could not fail to perceive the results of the great attention bestowed by the French on this branch of industry. Within the last few years England, too, has been making vigorous efforts towards the goal of perfection, and the results are encouraging and successful. We are no longer afflicted with silver pug dogs, Skye terriers, bronze race-horses,

and jockeys in enamelled jackets, as specimens of British workmanship in silver and bronze. Mr. Singer's design is indicative of the improvement referred to. The subjects in the four panels at base, Spring, Summer, Autumn, and Winter, together with those above the dial, Morning, Noon, and Night, are to be executed in niello, the figures typical of Day and Night in silver *repoussé*. The two groups on either side of these compartments represent Work and Play. It is a carefully studied design.

EXHIBITION OF THE INSTITUTE OF PAINTERS IN WATER COLOURS.

OF the three hundred and eighty-five sketches, studies, and finished drawings filling the gallery of the Institute, fifty-eight are pen-and-ink sketches, or drawings in black and white. These occupy the small room at the end of the gallery, and constitute an element in the exhibition which we hope the committee will see the propriety of cultivating and continuing. In this black-and-white section of the exhibition are some very powerful illustrations—‘Under One Roof,’ by W. Small; ‘Study for Picture’ (146) of storm on the coast, by C. E. Holloway; and ‘Snow Storm in the Alps’ (144), by J. Wolf. T. Walter Wilson’s ‘Sketches at the London Theatres’ (137 to 143); C. Green’s ‘Illustrations to Celia’s Harbour’ (155); L. J. Wood’s ‘Eight Studies’ (159)—not to mention drawings by Charles Cattermole, John A. Houston, R.S.A., E. Hayes, R.H.A., and J. Aumonier’s ‘Eastern Broad, Suffolk’—are all highly pleasing and instructive. Nor must we omit drawing special attention to the masterly ‘Study’ (184) of his own head, by Hubert Herkomer, with a little boy and girl embracing each other by way of “remark” at the bottom of what we took, in the doubtful light, to be an exquisitely etched plate.

Beginning with the catalogue, one of the first drawings of importance is John Absolon’s ‘Contrast’ (11)—a fashionably attired young lady accosting in the street of Moncontour a hearty, healthy Breton peasant girl, carrying a lapful of cabbages. The whole is conceived in the artist’s pleasantest vein, and is carried out with his wonted spirit. G. G. Kilburne’s ‘Royalist’ (49), lady in crimson jacket trimmed with eider down, is scarcely so happy as usual, mainly arising, we should say, from an awkward choice of model; or is it from an unfortunately chosen title? The lady is big and *brusque* almost to gawkiness, and gives one no idea of the high-bred air we generally associate with Royalist ladies. ‘A Question of Date’ (29)—an old gentleman in stiff shot-silk coat, standing over a Norman helmet with a puzzled air on his face, is figure drawing of the highest character; but, for all that, its accomplished author, Seymour Lucas, has scarcely escaped the reproach of “costumeness.” Lady Lindsay’s ‘Wide Awake’ (54), profile of a child in its night-dress, is scarcely worthy of her; but her life-sized head of ‘Antonio’ (111), a young open-throated, olive-complexioned Italian, whose long dark locks against a bright blue sky lend emphasis to a face which of itself is already interesting, is a commendable drawing. G. Clausen’s ‘Early Morning in North Holland’ (60) shows a man pulling a boat along a canal, accompanied by some women, with yokes and baskets, going to market. The haze of morning still hangs over the towing path, and the figures are in excellent keeping.

‘The Flag of Truce’ (68), by James D. Linton, is one of the pictures of the exhibition, and occupies the place of honour on the left wall. A mounted herald, bearing a white flag, is in the act of receiving his last instructions from the civic fathers before he sallies forth to the camp of the besiegers. There is a touch of humour in the way the artist has rendered the fussy manner of the provost, and the make-believe of this dignitary is scarcely backed up by his brethren in the council, if we may trust to the lugubrious expression of their faces. Another drawing which has also its claims to be called one of the pictures of the exhibition, although it has not received even the honours of the line, is William Small’s ‘Limpet Gatherer’ (74)—a girl with a creel plying her vocation on a low rocky coast. There is great artistic force both in the drawing and in the colouring of this picture. Andrew C. Gow’s ‘Stragglers’ (78), two wounded French soldiers taking shelter in a barn, is also among the clever drawings of the gallery. There is a fine spontaneity about Guido R. Bach’s ‘First Thought for the Drawing—Almsday at the Ara Cœli, Rome’ (85); and Hugh Carter’s little boy ‘Left Alone’ (105), but securely fastened in his high wooden chair, who amuses himself watching a kitten

play with a ball of worsted, is worthy of the school to which he belongs. ‘An Arab Cavalry Officer’ (118), fast asleep by a wall, is one of those finished figure studies by Mrs. Elizabeth Murray which always command attention. So far as choice of subject goes, however, we much prefer her drawing of a little Algerine girl carrying very jauntily on her head a board, on which lie two cakes which she is carrying to the baker’s (204). It is curious to note that the female fashion followed at present, of tying the skirts of the dress round the legs in such a manner as to make them almost immovable, coincides with that adopted by the poor little girls of Algeria. Another subject, kindred in theme, is from the masterly pencil of R. Beavis, and represents two ‘Camels at a Watering-place’ (285), the girl who guides them being enthroned on the back of one like a queen. The drawing is magnificent, and the whole aspect of the scene Oriental to a degree.

We have all in our time rejoiced at the condign punishment meted out to the proprietor of Dotheboys Hall, when poor Smike seemed wholly at his mercy; but we scarcely think it a subject for a serious picture—not one, at all events, of such size and importance as William Lucas’s ‘Scene from “Nicholas Nickleby”’ (126). The artist has evidently thrown his whole heart and strength into the picture; but, as we have implied, the theme is not a grateful one. ‘Jack’s Darling’ (222) is a little goat, which a blue-bloused countryman, in billy-cock hat, holds grinningly in his arms. The artist is H. B. Roberts, and his rustic figures are doubtless inspired by those of the late William Hunt, whose humour, colour, and chiaroscuro he all but rivals. Girls with their baskets ‘Gathering Shell-fish’ (225) at low tide is handled with Robert Carrick’s usual truth and suavity; and T. Walter Wilson’s ‘Jilted’ (228), a little Dutch girl making up to a boy, as they cross a watery meadow, for the sake of the apples he holds in his hand, while down the cheek of her discarded lover roll the bitter tears of chagrin, has a sincerity, an intensity, about its drawing which places it in the very front rank of the figure contributions to the present exhibition. This young artist’s career is assured; he has only to be loyal to his own fortunes.

We congratulate the society on the acquisition of such an eminent artist as Frank W. W. Topham. His girls with their yokes and copper pails ‘Waiting for Water’ (265), at eight o’clock in the morning, at Venice, is a pleasing example both of his style and subject. Other figure subjects of importance are William Small’s ‘Drying Herring Nets’ (277); Townley Green’s ‘None are so blind as those who won’t see’ (295), a young lady giving her lover the go-by; and Charles Cattermole’s ‘Surrender’ (334).

Turning to the landscapes, we observe that James Orrock, in his ‘Shrimpers unloading on the Lincolnshire Coast’ (12), and in his ‘Shrimping on the Lincolnshire Coast’ (37)—a process, by the way, in which a horse and cart drag the sea end of the line, while a fisherman on shore walks along pulling the other—has somewhat modified his style. He is freer in his use of silver grey, and, while as careful as ever in graduating his distances, he is much purer in tone than formerly. Were his aerial perspective as true as his linear, his pictures, within their own range, would be almost faultless. The two drawings we have named are perhaps, for delicacy and objective truth, the finest he has yet produced. We admire the broad washes and rich colour of Harry Hine’s ‘East Coast of Ireland’ (19), and the nice green-grey effect in his slight drawing of the ‘Moated Grange near Hitchin’ (28). Edwin Hayes, R.H.A., gives us a capital idea of what ‘Yarmouth Trawlers’ (33) are in a roughish sea, and Edmund G. Warren is just the man to do the ‘Famous Trees of England’ (34). ‘Robin Hood’s Larder’ in Sherwood Forest must have been a mighty bole before fire consumed the greater part of its magnificent bulk. J. Wolf’s ‘Storks starting for the South’ (55) is an episode in the natural history of the bird which will be looked at with interest. John Fulleylove’s ‘Hamp-

ton Court' (64), as seen from the far side of the fountain, is remarkable for its originality of treatment; and a similar phrase is applicable to Harry Johnson's 'Haunted' (91), an old timber-built house in a lonely hillside under an evening effect. There is much nice detail in the projecting windows of Sir Coutts Lindsay's 'Convent of Vatupede' (99), but, while thus careful, he has by no means sacrificed freedom and breadth. J. H. More's getting in the harvest from a little patch of ground, by means of a primitive wheelless cart, 'Near Bettws-y-Coed' (73), is one of the artist's best drawings. We are much pleased also with John A. Houston's 'Kilchurn Castle' (97), and with J. Aumonier's sketch of 'Mousehole' (238). H. G. Hine's 'Cliffs at Cuckmere, Sussex' (241); Thomas Collier's 'Deer Park in the South Downs' (271); and Edward Hargitt's view 'Near

Capel Curig' (260) are all important examples of their respective masters, the force of the last, the delicacy of the first, and the Cox-like quality of the second being all more than ordinarily conspicuous. J. G. Philp, Philip Mitchell, J. Syer—whose 'Welsh Coast' (282), in spite of a tendency to looseness of texture, is really a splendid drawing—W. L. Leitch, a veteran in classic composition, R. Kyrke Penson, E. M. Wimperis, and J. W. Whymper are all able landscape painters, who are amply represented.

In fruit John Sherrin and Marian Chase are still conspicuous by their works, while in flowers Mrs. William Duffield is as excelling as ever. Nor in their respective walks are Mrs. W. Oliver, Miss Emily Farmer, and Miss Mary L. Gow a whit behind their sister artists either in the variety or excellence of their contributions.



EXHIBITION OF THE SOCIETY OF PAINTERS IN WATER COLOURS.

THE four hundred and twenty-four sketches and drawings forming the present exhibition are of a kind fully to maintain, if they do not absolutely enhance, the high reputation of the Old Water-Colour Society.

Following the catalogue, one of the first drawings which constrains attention by its force is Clara Montalba's 'Blackfriars Bridge' (7), and one of the first frames to attract attention by its sweetness and delicacy is that of Mrs. Allingham, containing three 'Sketches by the Sea' (5). In the former we have in the immediate foreground a massive pier and pillar of Blackfriars Bridge, with a brown-sailed barge passing beneath the arch, and the dome of St. Paul's rising beyond. This drawing is representative of all the rest of Miss Montalba's contributions, and combines in itself the characteristic force of the foreground, refinement of the distance, and the luminosity of the whole. The last quality is peculiarly hers, and when emphasized by the first, as it invariably is, there is no danger of Miss Montalba's drawings being passed unnoticed. Mrs. Allingham, on the other hand, is a figure painter, who carries on the traditions of the school created by the late Frederick Walker and G. J. Pinwell, without allowing her pencil for a moment to be subservient to the practice of the one or the other. Her pictures are of the kind called *genre*; but then her figures are so admirably modelled and so aptly engaged, that we look upon them, and the pleasant places which they people, not so much as pictures, but as actual sights one might behold from one's window. In illustration of this we would point to 'The Goat Carriage' (144), occupied with much conscious dignity and sense of comfort by a little boy and girl, whose attention for the moment is being attracted by the long monster ribbon of seaweed which the goat boy holds up before them. See also her two children on a bank of 'Bluebells, near Sevenoaks' (331); her women and children 'Hop-tying, Kent' (365); and her woman 'Hanging out Clothes at Limpsfield, Surrey' (406). These subjects are all homely enough; it is the informing pencil of the artist which exalts them and turns them into treasures. Mrs. H. C. Angell is another lady who makes her presence felt in the exhibition. Her 'Study of Chrysanthemums' (246), and her other flower drawings, are all treated with much vigour and breadth. We would also draw attention to Mrs. H. Criddle's 'Thoughtful Moment' (319); 'Study of a Little Girl with her Doll' (63), by Margaret Gillies; and to the 'Purple Clematis' (64) of Maria Harrison. The last three named artists have long been Associates of the Society; and, though they ply a less virile pencil than the ladies first mentioned, their drawings on that account are not the less welcome to the old frequenter of the gallery.

Another lady contributor whose drawings and studies deserve, on their own merit, a word in passing, is the Princess Louise. During her sojourn in Canada her pencil has by no means been idle, and such drawings as her lady 'Fishing on the

Ristagouch' (51), and her three 'Views from the Citadel of Quebec' (101), help one greatly in forming an idea of what our growing Transatlantic colony is physically like. In the first picture the lady in the elevated seat in the centre of the canoe, while the rowers squat, one in the bow and another in the stern, gives a capital notion of how fishing is practised in some of the Canadian rivers; but there is an amateurish touch about it which forces itself on the spectator. There is less of this in the three 'Views from Quebec Citadel,' although, strange to say, the subjects were much more difficult. In two of them we are on the ramparts overlooking a far-reaching tract of beautiful country, and in the third we look down a rocky ravine which shoots towards the river. There are doubtless weak places in all three; but still the *vraisemblance* is there, and all the royal artist wants is a little more precision and force. Now, in her 'Laril' (158), a half-bred Indian boatman, with grey hair and handsome well-cut features, we see nothing of the tyro. The head is an honest, conscientious, successful bit of study, which might come from the pencil of any capable artist; and we would say the same of the 'View of Woods at Roseneath, Dumbartonshire' (408), in which the stately boles of the fir-trees are well felt and nicely given. These last two are studies, and the artist under consideration will at once see that we think she ought to advance on these lines. We are satisfied they will, at no very distant date, lead her to all manner of artistic success and delight.

The same lack of precision which we have hinted at in the last-named artist is visible in the work of another "honorary member," viz. Prescott Hewett. His road 'On the Downs' (364) is unsubstantial and indefinite, but in tone and colour he is grateful and soothing. The honorary member, however, about the precision and beauty of whose drawing there can be no dispute, is John Ruskin. His pillared dome of 'St. Mark's, Venice' (28), with its fine proportions and many-coloured marbles, is an unfinished drawing, but, to the extent it goes, is so solid, yet so suggestive and delicate, that one is quite indifferent to the circumstance. It holds the place of honour on the left-hand wall, and it is a relief and a satisfaction to discover that the Society of Painters in Water Colours is thus sensitive to the fact that a prophet is among them.

The President, Sir John Gilbert, is less abounding than usual. He has a couple of studies in black and white of a 'Man's Head' (120 and 125), and a vigorous sketch in pale blue and grey of 'The Wise and Foolish Virgins' (409); but in colour he limits himself to one contribution, showing two mounted warriors interviewing in a wooded dingle a group of 'Gipsies' (189). The drawing has all his characteristic wealth of tone. Frederick Tayler, on the other hand, has eight contributions, among which his 'Study for a Picture of Grouse Hawking' (179), in which is seen a mounted lady looking upwards watching the flight of her unseen hawk, is as bright and fresh as anything he

has done of late years. Norman Tayler's 'Refreshment' (228), a boy drinking at a cottage door, with a grey horse in charge, and his pigs enjoying 'A Feast of Acorns' (353), are both excellent drawings, not altogether uninspired by the memory of Frederick Walker. A like fidelity to nature is expressed in Tom Lloyd's 'Summer' (361), in which we see a white cow and calf resting under the shadow of some pollard willows. Another of the young Associates distinguished for nice observation and delicacy of pencil is H. M. Marshall. His 'Rye' (41), with its wooded height crowned with red-tiled houses, the tidal river at its foot with boats drawn up on the bank, and his 'Oxford Street' (50), as seen through a heavy atmosphere, are very characteristic of his manner—a manner which is at once delicate and detailed, and yet, when looked at for a few minutes, broad and effective, considering the minute scale on which he works. R. W. Macbeth reaches his result by other means. His qualities are swiftness and boldness, amounting sometimes to recklessness. In effect he is always broad, and, as in his 'Landing Sardines at Low Water' (59), delightfully luminous.

This last quality comes joyously out in E. A. Goodall's 'Fishing-boats on the Lagunes, Venice' (185), and in several of his

smaller contributions. S. P. Jackson's 'Summer Evening on the Coast of Cornwall' (190) is remarkable for its fine sense of atmosphere, as Edward Duncan's 'Stoksey Castle, Shropshire' (194), with its lake on the hither side, and its rainbow on the wooded hill, is notable for its nice composition. We would call attention also to Alfred W. Hunt's storm clouds over a rushing mountain torrent at 'Capel Curig' (17), to Carl Haag's magnificently drawn 'Camel which leads at Festival Processions' (22), and—in quite another vein and manner—his 'Famous Group of Cypress-trees at Tivoli' (29), said to have been planted by Michael Angelo. Then there are capital drawings by men whom we have space only to name, and among such are the two Fripp, Birket Foster, George Dodgson, Francis Powell, Basil Bradley, Henry Wallis, H. P. Riviere, Frederick Smallfield, J. Parker—especially in his drawing of a 'Girl feeding Geese' (168)—Albert Goodwin, Walter Duncan, and Oswald W. Brierly, whose 'Una Burrasca' (260) looks all the more threatening that a vessel has its magnificently embroidered sail full set in the lagoon before us. This fine drawing occupies the place of honour in the near end of the gallery, a distinction to which it is fairly entitled.

OLD MASTERS AT THE ROYAL ACADEMY.

THE acting Council of the Academy have very wisely restricted the number of their loan pictures to two hundred and fifty-four, adding greatly thereby to the enjoyment of the exhibition. Our daily contemporaries have very properly anticipated whatever critical exposition was possible in these pages, and there is little left for us but to describe the leading features in each room.

In Gallery No. I. the first picture which attracts attention by the solidity of its modelling and the power of its handling is the 'Portrait of the Artist's Mother at the age of eighty, nineteen years before her death' (3), by the late James Ward, R.A., grandfather of the present Mrs. E. M. Ward. The artist is chiefly known to us as an animal painter; but, judging from the portrait, it is evident he could have won laurels in this field also, had he so willed it.

'Somer Hill, near Tunbridge' (11), with a lake in the foreground and a meadow and cattle beyond, shows Turner in his earlier or second manner, just as 'Blessing the Adriatic' shows him in all the brilliancy of his third. We would call attention to the fine Venetian colour of 'Roman Peasants in the Campagna' (16), by Joseph Severn, of Rome, the fast friend of John Keats; to the Ruysdael quality of John Crome's 'Village Glade' (23); to the 'Sands at Sunset' (32), by R. P. Bonington; and to the large canvas by Sir Augustus W. Callcott, representing the 'Mouth of the Tyne' (38), with a boat rowing towards a vessel. The drawing throughout is correct, but the effect is cold. The "lie" of the boat, however, which is being rowed is life itself; Mr. Hook could not have given it more motion. Sir Joshua Reynolds, Gainsborough, Romney, and Richard Wilson, all contemporaries and all great men, are well represented in this room.

In Gallery No. II. we have most interesting examples of Cuyp, Both, Ruysdael, Rubens, Frank Hals, Janssens, Terburg, and the younger Teniers. The fine picture of 'The Mill,' by Rembrandt (82), is the same which stimulated the late James Ward, R.A., already mentioned, to paint one in rivalry thereof, and in this particular case many thought the Englishman's work quite as effective as the Dutchman's.

The great room, Gallery No. III., is devoted mainly to the Italian school, and the place of honour in the near end is accordingly occupied by Guido Reni, with a splendid life-sized canvas of 'Venus and Cupid' (101). On one side of it hangs Parmigiano's 'Portrait of a Count San Vitale' (100), and on the other Piombo's 'Portrait of Michael Angelo' (102). Re-

garding this last picture Mr. J. C. Robinson is doubtless right in calling it a portrait of Bandinelli by himself. The 'Mary Magdalene' (99), by Paul Veronese, looks somewhat dwarfed about the lower limbs, but otherwise it is full of grandeur, as his small picture of 'Wisdom and Strength' (106) is full of fine colour; and the rich juicy tone in Titian's 'Mater Dolorosa' (97)—if it is a Titian—must strike every visitor. The fine influence Giorgione had on Pordenone is visible in the 'Susanna and the Elders' (108); and with what masculine vigour Tintoretto modelled his faces may be seen in his 'Portrait of Paolo Paruta' (110). But in this matter of modelling we could scarcely wish for anything finer than the head of 'William Plumer, Esq., of Gilston, M.P. for Herts' (94), in plain blue coat with crimson velvet collar, by Sir Joshua Reynolds. In spite of its having faded somewhat, the portrait remains a choice example of the master.

The coigne of vantage on the side wall of the great gallery is well held by Theophila Gwatkin, the great-niece of Sir Joshua, and known to print collectors by the name of 'Simplicity' (116). The charming little lady in white cap and frock, holding the flowers in her lap, is supported on each side by one of Cuyp's magnificent landscapes. A little farther on will be recognised the more defiant hand of Salvator Rosa in 'Landscape, with Tobit and the Angel' (120), in which we see grand masses of rolling cumuli in active motion. We thought Moroni's 'Portrait of a Philosopher' (121) too black for that artist, but were very much struck with the mastery of its handling.

The portrait of 'Elizabeth, Queen of Bohemia' (127), James I.'s daughter, and known, for her grace and beauty, as "The Queen of Hearts," is by Michael Janse Miervelt, a remarkably able artist, but little known in this country. This is the lady who, before she knew trouble, was mistress of stately Heidelberg, and it is in right of her that Victoria reigns. A little farther on Vandyck's portrait of his wife, 'Mary Ruthven' (130), granddaughter of the Earl of Gowrie, the famous conspirator, will satisfy most people that Sir Anthony was not so badly treated in this country to get so genial and handsome a lady for his wife. Another beauty of a still sweeter and more winning kind is Sir Joshua's 'Lady Elizabeth Compton' (135). Gainsborough's 'Two Daughters' (138) look very grumpy and plain, but this is atoned for by graceful pose and arrangement. These two artists occupy almost the whole of this side of the gallery, and ample opportunity is thus afforded of comparing their respective merits.

The grand feature, however, of this year's exhibition, and that by which it will always be remembered, will be found in Gallery No. IV., which is exclusively devoted to Hans Holbein and his school.

But for a few exceptions, entering Gallery V. is like stumbling on an anti-climax. Botticelli's 'Illustrations of a Story in Boccaccio' have all the quaintness characteristic of the master's

period. This remark is also applicable to Pisanello's 'Battle Scene' (219), and to that lugubrious composition of Francesco's of the 'Virgin and Child, with attendant Angels' (223).

Such is our rapid survey of the five galleries, and, if the Council would act wisely, they would keep all future exhibitions of the old masters within the like enjoyable limits. They are, beyond doubt, great public instructors.

THE GROSVENOR GALLERY.

THE Grosvenor Gallery continues season after season to supply the public with a surprise and a pleasure—surprise, that one man can, by his own unaided energy and influence, bring so many works of Art together; and pleasure, because they are of rare and varied excellence, and in many instances of a kind of excellence not to be met with elsewhere.

Besides two pieces of sculpture by Henrietta S. Montalba, and three by T. N. Maclean, both of them rising artists, the present collection consists of five hundred and forty-one water colours, sketches, and studies. The chief novelty this season consists in a collection of about fifty Dutch water colours, filling almost the whole of one side of the West Gallery. With the subdued grey tone of Joseph Israels, and with the melancholy subjects in which his pencil most delights, the English are perfectly familiar; but the golden tones of C. Rochussen, with his many figures and picturesque grouping, are quite new to them. 'Jacoba of Bavaria passing by the Corpse of John Van Arkel' (32), and the 'Funeral of Floris V.' (38), are both very characteristic of the master. Another artist who rejoices in warm suggestive tones is Madame Mesdag Van Houten. Her 'Flowers' (9), consisting chiefly of roses, have, when looked at closely, rather a smudged appearance, but when beheld at the proper distance they look remarkably natural and real. Her 'Pears' (15) are much more pronounced in form, and equally full and generous in colour.

Another artist not very familiar in England is H. W. Mesdag, and yet he is one of the most accomplished marine painters in Europe. His grey seas are marvellously pure in tone, and treated with great power and breadth. His fleet of fishing-smacks 'At Anchor' (5), and his 'Calking' (44) of a lugger, with the ground covered with snow, shows how true he can be to nature, and how strong and luminous. This same luminous quality manifests itself also in the work of Joseph Neuhaus, as may be seen in 'Dutch Lake' (22), with its low sedgy shore and its distant windmill. The 'Baby's Dinner' (28) of his brother, Albert Neuhaus, is a remarkable piece of *genre* in the manner of Israels, whose 'Portrait of the Artist, Van Witsen' (27) hangs close by. Another disciple of the same school is A. Artz,

as 'Saying Grace' (48) testifies; and to those names may be added that of B. J. Bloomers.

In silvery greys the Dutch are assuredly the most cunning of masters; but of late we have observed a tendency to modify the grey with a green, producing a bright, cheerful, juicy effect. Examples of this will be found in the 'Duck Pond' (25) of W. Roelofs, and in 'A Bright Day' (45) in a reedy lake, with a young green plantation on its right-hand border, by F. J. Du Chattel. Then there are J. Maris, with his little girl on a stool playing with 'The Peacock's Feather' (2), full of pleasing colour, and F. P. J. Meulen's 'Sheep going Home' (12), excellently quiet in tone, besides several others. This part of the exhibition is undoubtedly as charming as it is novel, and the English water colourist will discover that such qualities as colour, tone, and luminosity are by no means confined to his side of the channel.

The opposite side of the West Gallery and the two extreme ends are devoted to the water-colour drawings of well-known British artists; but, as we meet them elsewhere, we need not stay to characterize their works, more especially as to do them justice would occupy pages of our space. The Vestibule is made magnificent by the portraits of F. Sandys, and the East Gallery exceedingly interesting from the fact that it is filled with studies by such men as Alma-Tadema, Holman Hunt, W. B. Richmond, Burne-Jones, G. F. Watts, R.A., E. J. Poynter, R.A., and Sir F. Leighton, P.R.A. Such studies often give a truer knowledge of the artist than his more finished work. The pencil portraits by Lady Lindsay, for example, give a far better idea of her artistic powers than does her finished work in colour. At the same time she would do better, we think, to continue her practice in the same lines, so to speak, as her life-sized 'Child of the South' (121).

Altogether the exhibition is a remarkable one, and if our young students hope to benefit by it, they should spend an hour or two in the Grosvenor daily, and satisfy themselves, by contemplating the manifold studies which great artists make of every work meant to command attention, that abiding excellence can only be reached through much labour and difficulty.

THE GUIDING ANGEL.

Engraved by G. STODART, from the Group by L. A. MALEMPRÉ.

AS a contributor to the too scantily adorned sculpture-room of the Royal Academy, M. Malempré—a resident in London—is well known by his very graceful groups and successful portrait sculpture. Among the most popular of the former is the 'Reaper and the Flowers,' executed for the Crystal Palace Art Union; in the latter class, busts of Mme. Nilsson, Mr. Boucicault, and Mr. Balfe, the musical composer, may be remembered. The group we engrave is admirable in its elegance and ease. The figure of the angel is most light and aerial, though well and firmly posed. The action of both hands is effective and pleasing, the right being stretched over the head

of the child in an attitude of both guidance and blessing, and the left arm, gracefully raised, gathers up some portion of the drapery, which is perfect in its light and simple arrangement, while the forefinger is uplifted, as if to point the little one upward as well as onward. Equally good are the form and attitude of the child, though, had the face been a little less rounded, the result would have shown more delicacy; nothing then could have added to the beauty of this charming group, which will certainly increase M. Malempré's reputation as a sculptor, whose works evidence great and good taste, and skill which is alike chaste and true.



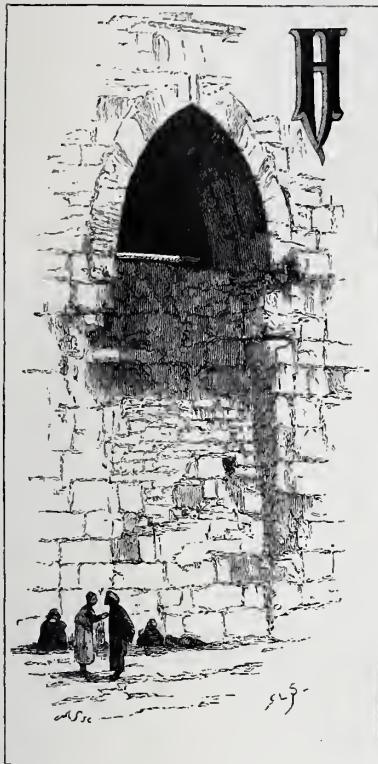
ENGRAVED BY G. STODART, FROM THE GROUP BY L.A. MALEMPRE

THE MOSQUES OF CAIRO.*

BY EDWARD THOMAS ROGERS, ESQ., LATE H.M. CONSUL AT CAIRO, AND HIS SISTER, MARY ELIZA ROGERS.

THE DRAWINGS BY GEORGE L. SEYMOUR.

PART II.



HIGH above all other educational establishments, in the estimation of orthodox Muhammedans, is the Jamia-al-Azhar (*the Shining or Brilliant Mosque*), the largest in Egypt, and the first one erected in the new city of Al-Kâhireh, called by Europeans Cairo. It was commenced by Gawhar, the general of the Fatimite Khalif's army, in A.H. 359 = A.D. 970, and completed in A.D. 972. A few years afterwards it was converted into a University, and is still attended by students from almost all countries professing Muhammedanism.

It is constructed, like other early mosques, in the form of a quadrangle, surrounded by colonnades. The Liwân, or Sanctuary, on the east side, which is used as the

principal class-room, covers an area of 10,800 square feet, and its low ceiling rests on 380 columns of granite and marble, all of ancient origin.

A great number of rooms are provided for the use of resident professors. The colonnades of the north, south, and west sides of the court are divided into compartments, to accommodate students of seventeen different nationalities, so that they may live separately; for instance, the Riwâk et-Turk for Turks, the Riwâk esh Shawwam for Syrians, the Riwâk el-Akrâd for Kurds, &c. There is also a special Riwâk for blind students. Very little now remains of the original structure, it having been repaired and enlarged at various periods.

The mosque of Al-Hakim, situated near the Bâb-al-Futûh, is chronologically the next in importance. It was commenced in A.H. 380 by the Fatimite Khalif Al-Azîz-b-illah, and finished by his son Al-Hakim in A.H. 393, according to an inscription, in bold Kûfic characters, which was carved on courses of masonry above the principal gateway.

A few years ago most of the stones bearing this interesting historical record fell to the ground, with a quantity of masonry and rubble, and stopped up the entrance. On hearing of the accident, Mr. E. T. Rogers, having obtained permission from H.E. Nubar Pasha to collect the fragments, caused them to be conveyed to the Ministry of Foreign Affairs. But the Ministry of Wakfs would not consent either to replace the fallen stones or to remove the remaining ones, on which the rest of the legend is inscribed!

The open court of this truly beautiful mosque has been, until lately, used as a rope-walk, and as a drying ground for the neighbouring dyers; in one corner of it may be seen the disused furnace of some glass-blowers, with quantities of glass slag and broken beads strewn about.

The chief entrances to the mosque are now all closed with masonry, and the adjacent arches are used for various manufactories, whose proprietors have private doors communicating with the interior. Visitors may obtain admission through one or other of these establishments. There is one entrance through a café; another through a brewery, where a slightly intoxicating beverage called *bâzâh* is made from wheat or barley. Another entrance is through a glass factory, probably the one dislodged from the interior. Here bracelets and coloured beads are made in great number, chiefly for sale in Central Africa. The arcades consist of pointed arches widening into the horseshoe form. The minarets are of peculiar structure, and somewhat like Egyptian pylons. They have now no balconies, and this has sometimes led to the belief that they were only used as incense burners, but an early representation of them shows that they were formerly provided with galleries for the muezzin. The square towers built around each minaret, to about two-thirds the entire height, have been erroneously attributed to the French army of occupation. These towers are certainly of Muhammedan construction, and are in the same style of masonry as the outer wall which communicates with the Gate of Victory (Bab-an-Nâsr). Around the top of the one farthest from the city gate the ancient stone tracery is still preserved; but the terrace of the other, the wall and the towers of the gates Bab-al-Futûh and Bab-an-Nâsr, were occupied by the French at the beginning of this century, and by them raised by a few feet of masonry very different in style from the rest of the building, and pierced with loopholes for musketry.

The summits of these minarets are oval or egg-shaped, and formed of open-work masonry, through the interstices of which the incense diffused its fragrance.

Al-Makrizi states that Europeans (probably Crusaders) were imprisoned in this mosque, and that they built churches in it, which were destroyed by Salah-ed-Dîn (Saladin) when he took possession of it; moreover, that stables had been built in it, and he had been informed that in former days it was made a storehouse for grain. The mosque was repaired in the reign of Malik-es-Salih Ayoub, son of Malik-al-Kâmil, in about A.H. 640 = A.D. 1242. In A.H. 702, or A.D. 1302, there was a terrible earthquake in Egypt, which destroyed many of the buildings in Cairo, and by it this mosque suffered considerably, but the Sultan Ruku-ad-din Beybars-el-Jashinkir caused it to be repaired in A.H. 703, and entailed much property in Ghizeh, Upper Egypt, and Alexandria, the revenues of which were to be used for the repairs of the mosque, and for the support of the professors and other officers and servants. What has become of that entailed property?

The grandest and most magnificent specimen of Muhammedan architecture in Cairo is the mosque of Sultan Hassan, situated near the citadel, at the end of the new street called Boulevard Muhammed Ali. This mosque was built by Al-Malek-an-Nâser, Abu-l-Muâli-Hassan ibn Muhammed, ibn Kalaûn, who began it in the year A.H. 751 = A.D. 1356, and during the three years occupied in its construction he is said to have spent 20,000 dirhams per day, or 1,000 dinars of gold, equal to about £600 sterling. Al-Makrizi, who wrote his famous History of Cairo before the middle of the ninth century, or less than a hundred years after the death of the Sultan Hassan, says that "this mosque surpassed all the mosques ever built in any part of the Muhammedan Empire." The span of one of the arches (about seventy English feet) is, he says, "five cubits wider than that of Chosroes at Mâdain in Irak." Its great marble-paved central quadrangle, surrounded by lofty walls, is 114 by 105 feet square, and roofed only by the sky. It has on each side a spacious arched recess, in which hundreds of lamp

* Continued from page 20.

chains are suspended, and hundreds of devotees find rest and shelter daily.

The great arch referred to by Al-Makrizi spans the recess on the south-eastern side, which is much larger than the others, being ninety feet deep, and ninety feet high. This is the Liwân, or Sanctuary, where, as in all other mosques, the prayer niche and the teacher's platform are placed: the raised dais is strewn with prayer carpets. At the level of the spring of the great arch, and continued round the three sides of the recess, there is a broad frieze, consisting of a chapter of the Koran in bold Kûfic characters, carved in stone on an ornamental field of elaborate scroll-work, very beautifully executed. Here on Fridays the special weekly services are conducted, and on all

other days, whenever the muezzin's cry is heard from the minaret, many of the faithful congregate for their private devotions, which occupy from five to ten minutes, five times a day. Each worshipper, when he has finished reciting the prescribed prayers, leaves the mosque, or retires to one of the other recesses to rest or to sleep, or for conversation. In the centre of the great quadrangle there is a large reservoir surmounted by a beautiful inscribed dome, now rapidly falling to decay. The elaborate stucco-work and wooden traceries will soon be things of the past. This reservoir was made for the use of the Egyptians. Near to it is a smaller and less elaborate one, which was constructed especially for Turkish worshippers, and is supplied with water jets. This also is in a very dilapidated state (see p. 80).



A Cairene Houri.

To the right of the prayer niche in the Sanctuary there is a door which leads to the shrine of the Sultan Hassan, the founder of the mosque. It is a ruinous, but majestic structure, crowned with a dome one hundred and eighty feet in height. The inner doors communicating with this apartment are covered with bronze plates, bordered and intersected by an interlacing band of solid bronze, the whole engraved and inlaid with fine lines of gold and silver of the most exquisite designs. Some years ago a ruthless dealer in antiquities brought to Mr. E. T. Rogers a dozen bronze plaques as a specimen of a hundred or more that he said were for sale. Mr. Rogers fortunately recognised them immediately, although the dealer declared that they came from Upper Egypt. He secured them, and they are now readjusted

in their original position, though not without much deterioration and the loss of many small pieces. In the chamber of the tomb there is an inscription carved in wood, giving the date of the edifice.

The outer walls of this stately mosque are nearly a hundred feet in height, and they are capped by a cornice thirteen feet high, projecting six feet, formed of stalactite, or pendentive ornament, which has ever since been a marked feature in Arabian architecture. The arches of the doorways and of the numerous windows, and even the capitals of the columns built into the external angles of the walls, are similarly enriched. The great doorway in the northern side is situated in a recess sixty-six feet in height. The design of the columns supporting the arch is

very peculiar ; the base is square, and, as it ascends in opposing triangular facets, it assumes an octagonal form, from which rises the cylindrical column. The minaret also is gracefully converted

from a square at its base to an octagon in its upper part. It is the highest minaret in existence, measuring two hundred and eighty feet. Mr. Seymour's little sketch, which was taken



A Sketch in the Carpet Bazaar, Cairo : a Merchant with Prayer Carpets for sale.

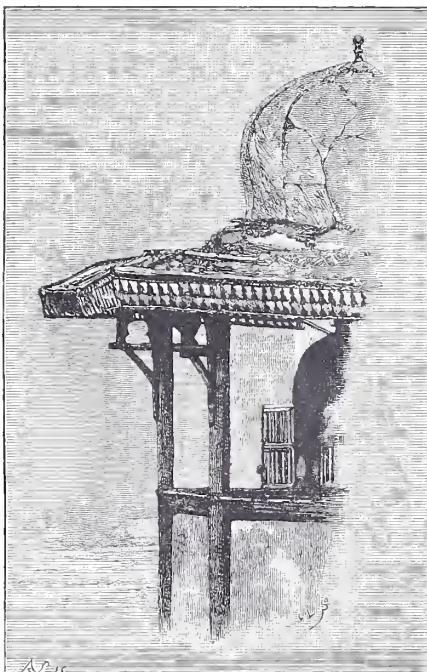
from the south-west, shows how this splendid mosque towers above all the surrounding buildings.

Perhaps this great mosque hides within its massive walls the secret of the Great Pyramid, for they were built of the stones

which once covered the surface of that mysterious structure ; and it is said that these casing stones were covered with hieroglyphics.

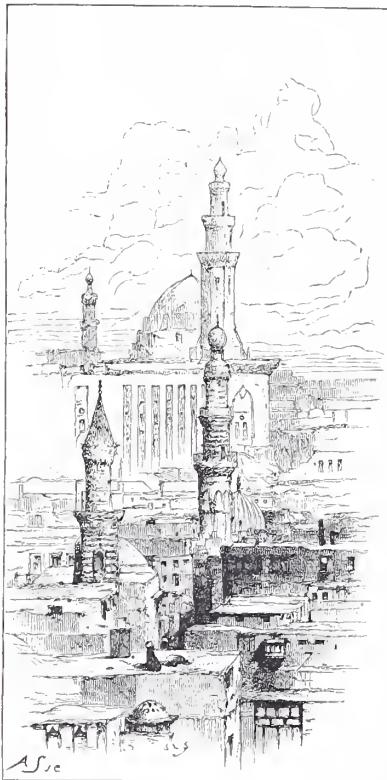
In the south-western district of Cairo, near to the Mosque of

Tûlûn, is the small but beautiful mosque of the celebrated Kait Bey. It was built late in the fifteenth century. The dome is decorated with an intricate tracery of strap-work: stars of eight points, deeply cut at regular intervals, evidently form the foun-



Hainfeyeh, or Fountain, in the Court of the Mosque of Sultan Hassan.

dation of the design. The minaret, with its balconies rising one above the other, is especially elegant. It is square at its base, and is converted into an octagon simply by cutting away the corners. On four sides of this octagon there are trefoil



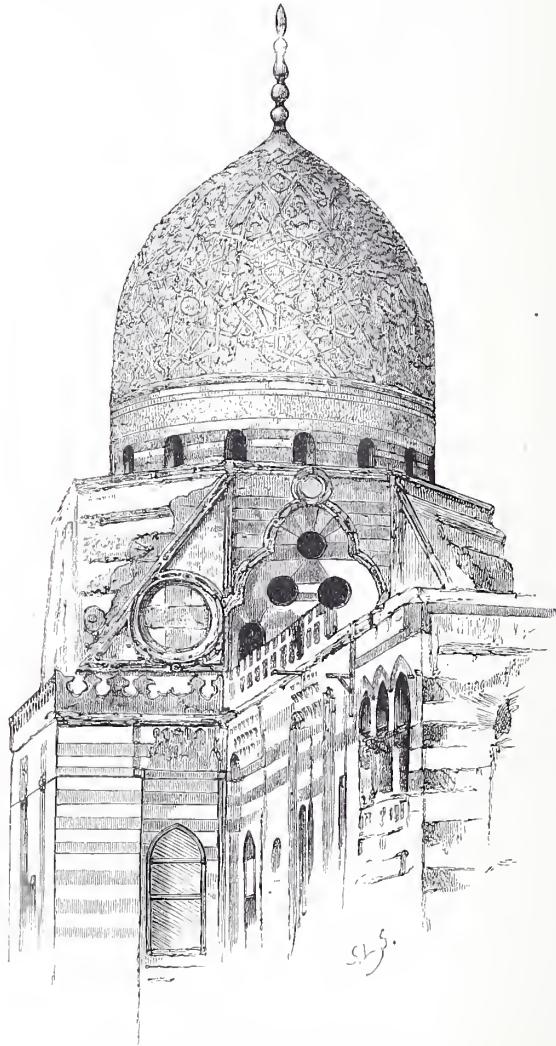
View of the Mosque of Sultan Hassan from the South-west.

arched doorways with boldly projecting brackets, supported on twin brackets. Above the first continuous balcony the minaret is cylindrical, and its surface is decorated with a design resembling that on the dome. Above the next balcony the minaret is

encircled by pilasters supporting the brackets of the highest balcony.

Men of the higher classes rarely go to the mosques except on Fridays, as they can command proper places for ablution and prayer in their own houses; but to a Muhammedan of the lower ranks, a large mosque, open from sunrise until two hours after sunset, is like a second home or a club-room, for he is not only permitted to take his food and eat it there, but he may pursue any cleanly and simple avocation, such as sewing, spinning, or basket-making. Notwithstanding this liberty, the greatest decorum is always preserved. The Mosque of Sultan Hassan, described above, is, on account of its great size and convenient form, a favourite place of resort.

In Cairo women are not allowed to pray with the congregation in the mosque, or even to be present at any time of prayer, for Muhammedans consider that the presence of females inspires



Dome of the Mosque of Kait Bey.

a different kind of devotion from that which is required in a place dedicated to the worship of God. The face of a fair beauty, slightly veiled, as in Mr. Seymour's sketch, may, however, often be seen in one of the many carriages which now traverse the streets of Cairo, and can hardly fail to call up in the minds of the faithful, on their way to the house of prayer, visions of the Paradise to which they aspire (see p. 78). .

Every man admitted to Paradise is entitled to the companionship of seventy-two beautiful damsels with large black eyes, and reunion with the wives he had in this world—if he desire it. A tent made of precious stones will be prepared for him, and delicious food, served on dishes of gold. Wine will be given to him freely, for the wine of Paradise will not inebriate. He will hear no vain discourse, but only the salutation, “Peace! peace!”

(To be continued.)

SCOTTISH ART.

THE comparatively recent development which Art has undergone in Scotland is sufficiently instructive to demand attention; and the peculiar circumstances which have brought about this expansion are phenomenal enough to repay investigation. Since we are precluded from tracing the early stages in the history of Greek Art with anything like accuracy, it is consoling to reflect that we may observe the operation of similar causes determining the form of Art in our own day, and among our own people. In an age which theorizes upon everything, and forms perfect spheres out of the most incoherent materials, it is not difficult to frame an intelligible explanation of the most marvellous phenomena; and since it has been possible to write philosophically of the "Causes of Scottish Scenery," it is surely not beyond human power to account for the present position of Scottish Art upon reasonable grounds.

Internal consciousness would lead us to expect that, in a country so peculiarly favoured by nature with an inexhaustible variety of landscape, the imitative faculty would be largely exercised in the reproduction of scenery. And when we remember that the distinctive topography of Scotland is inseparable from the mountain, the valley, or the river which specially awakens recollection, we shall see that she was bound to produce eminent landscape painters, who should be competent artists in every branch of their art. The glory of English landscape is its colour, yet frequently the very level flatness of the land causes the sky to play an important part in the picture. But the peculiar excellence of Scottish landscape lies in its endless variety of form as well as colour, and in the sombre and subdued tints which the irregularity of the country makes possible. Thus the same mountain, from its mere position, may, in the course of the sun's progress, assume a thousand hues, from the brightest green to the deepest purple, as the rays light up different portions of it, by these means testing the power of the artist; whilst the English landscape, though glowing and brilliant, does not call forth artistic energy so much, when grappling with the problem of reproduction upon canvas. From this we might conclude that the difficulty of the subject, whilst calling forth many students, would only allow the palm of excellence to be accorded to a few really superior artists. For in Art, as in nature, the law of natural selection is inexorable, and the weakest must fail in the struggle for existence.

So much for theory; how far do facts agree with this? An examination of contemporary Art in Scotland will show that the painters of landscape greatly exceed in number the artists in any other branch of painting. Not only so, but we shall find that few of them ever attain the front rank in their profession, or make anything beyond a comparatively local reputation. And yet many of what are merely mediocre artists in Scotland would make a creditable figure in the lists of English Art, if engaged upon southern landscape. But the faculty of appreciating the balance of colour in a variegated scene, and of reproducing some of the all-but-impossible shades in an ever-changing view, is rarely found in perfection even amongst the most elevated names. Hence, if we are astonished at the smallness of the number of Scottish artists whose names are known south of the Tweed, we should observe that these names are all the more worthy of respect from the fact of their being known at all.

Scotland is not only rich in landscape, but is possessed of an infinite variety of character also. And yet, in defiance of theory, we find few character painters amongst her artists, with the notable exceptions of Wilkie, of Harvey, and of Erskine Nicol. Indeed, the latter of these has rather avoided Scottish character, and sought for his subjects in the sister isle. Whether it be that the northern character is too abstruse for the pencil, and demands the pen, or that the artists have been overwhelmed by the all-absorbing claims of landscape, it is very difficult to tell; but the fact cannot be denied that *genre* painters of superior excellence are very rare.

Still, though Scotland does not shine conspicuously in this branch of Art, her achievements in other departments are not unworthy of notice, and the attention which has recently been drawn to her success is not altogether undeserved. Too little is known of the growth of Art in the north, and English artists are sometimes inclined to be somewhat supercilious in the matter, and to entertain doubts of its existence at all. But the critical mind should be disabused of local prejudice whilst examining, in a philosophic spirit, the present position of Art even in these dubious quarters.

Scottish artists may be roughly divided into the schools of the east and the west, with Art centres respectively at Edinburgh and Glasgow. Although the term "school" is hardly appropriate for these divisions, since Art in Scotland is more individual than otherwise, still it may indicate rudely the form of Art study separately pursued by students at either of these cities. If comparisons were judicious, we might distinguish the eastern school as more nearly allied in style and treatment to contemporary Dutch Art, whilst the western section more rigidly adheres to the methods adopted by contemporary French painters. In the former of these we may notice the prevalence of that quiet, dull tone of colour which will not endure a primary unless mitigated by surrounding tertiaries, and that method which tends to neutralise full harmony by reducing the tints through the medium of insipid greys and indefinite blues. To this school Artz is a prophet, and Turner a visible manifestation of the Evil One. Its chief delight is found in the leaden sky, the wan, yellow sand, "when low light is upon the windy reaches," and the hazy, grey atmosphere which serves to render the most pleasing landscape repulsive to many minds. It were foolish to accuse the students of this school of following false canons of Art; but the mind wearies of the perpetual grey which these pictures exhibit, even as it revolts from the intense and cloudless blue of Spanish and Italian Art, and demands repose in variety. But Scottish Art has really no school, and is essentially individual. Hence there are notable instances of artists in the eastern division who are too original to be reduced to the dead level of their contemporaries. But taken as a generalisation, this description of eastern Scottish Art will be endorsed by most Art critics.

The western school, on the other hand, indulges in many of the brighter colours, but is frequently led astray by that impalpable shadow of mystery and haziness so dear to the French artist. The semi-transparent atmosphere with which Corot loved to surround his pictures, yet with the added excellence of more glowing colours than he cared to use, gleaming through the mist, joined to the greater variety of form in landscape which local subjects afford, when judiciously composed and put upon canvas, may give some notion of the method pursued by this coterie. But what most strikes a stranger, when examining the pictures of this school, is the absence of a true perception of proportion, the indefinite and slovenly backgrounds, the over-laboured foregrounds, and the mixture of pre- and post-Raphaelism, which too plainly betrays the *imitative*, not the *reproductive* art.

Amongst water-colourists it may be noticed that effects are frequently sought by the agency of impasto, as though the artist were working, not with a wash, but solid body colour. This tends to produce careless work, which will not endure inspection, and descends from Art to mere trickery and imposition. The days when a water colourist would first of all carefully draw in his picture, then as carefully flood it with washes of colour until the background receded and the separate parts of the picture took their several positions—these days, we fear, are gone for ever. The rage for "effect," with the least labour, has seriously deteriorated the quality of artistic work now produced in every branch of the profession, and Scotland has not been exempted from the danger. Hence true, genuine, honest

work is often at a discount, when sleight of hand and artistic jugglery prevail.

To render Scottish Art still more attractive to the critical world a few requirements are necessary. And, first of all, the true artist should not be content with proficiency in one particular. If he be great as a colourist, let him learn to draw; if he excel as a draughtsman, let him study colour. Nor will he seek to gain a competency with rapidity through turning out a vast quantity of unfinished work, which a credulous and undiscerning public swallows with avidity upon the guarantee of his name. But, with a single eye to the advancement of his art and an earnest desire for genuine self-culture, he will refuse to flood the world with a deluge of tentative sketches, which he knows are as little worthy of preservation as the schoolboy

essays of Macaulay or Carlyle. And since this rage for sketch hunting, for which primarily France is to blame, has penetrated even to the wilds of Scotland, it cannot fail to have a depreciatory effect upon Scottish Art, if encouraged. And 'twere pity that a development of intellect such as is exhibited in Scotland, and which has accomplished so great an advance within so brief a period, should be rendered nugatory or imperfect through the very superabundance of patronage. Let Art in that country continue to be what it has already manifested itself, a distinctly national institution; let it avoid weak imitations of shabby continental schools, and adhere sternly to the line which good taste has laid down, and there is no altitude so remote that it may not aspire to attain it.

A. H. MILLAR.

ART TRADE CARDS.

ONE of the many small signs that there is a greater appreciation of Art work in this country may be detected in the fact that an advertisement card or a bill head is now, by a considerable number of the manufacturers and tradesmen of Great Britain, made an Art production. These objects are so often before us, and are so apt to remind us of nothing but the details of some debt, or the announcement that we may expect the "pleasure" of seeing a not too welcome commercial traveller, with his "reminder" and solicitations for a "line," that it is not greatly to be wondered at if the card advising of his visit, although it may be a work of true Art, is thrown into the waste-paper basket, and the account, with its artistic heading, put on the bill file, and only glanced at to see if the figures upon it are the correct amount. Still we should thank those traders who, either from a love of Art, or because they are shrewd enough to think that if their communications are unpalatable, they may be more welcome to their clients in this artistic form; for this is one of the means by which Art may be made more universal, and brought more before the eyes of those who would perhaps never go a step out of their way to look for the beautiful; thus an education of some sort must be going on, and in time we cannot help thinking that these artistic efforts will be appreciated by those to whom they are sent. Every variety of style is used in these productions; some are severe in design, others floral; while others, again, are grotesque, but all aim at originality as the greatest attraction. Many are remarkable examples of correct design, and show that no pains have been spared to execute a work of beauty. The number of these Art advertisements that are now to be met with in various forms and places is truly astonishing. Some are in the form of cards, to be distributed to customers; others are designs prepared for the advertising department of some Art or technical periodical; for specimens of these we can refer the reader to that section of this Journal which is reserved for trade announcements, where will always be found some enterprising manufacturer bringing his productions before the public, and recommending them to their notice by the beauty and originality of his advertisement.*

The tradesmen of this country are not the only persons who issue their notices in an artistic form. A collection of many hundreds of advertisements made at the recent Paris Exhibition shows that the French also appreciate this mode of announce-

ment. This collection contains specimens of every conceivable style, some of which are most interesting. The Exhibition of 1878 gave a great impetus to this kind of illustrative Art, which had to combine in some degree decoration and advertisement, and many new varieties of this new style were then to be seen. One is printed on wood thin as a wafer, and few would know it from paper. This is the card of a sculptor, whose atelier is famous for its productions in a purely Eastern style, for he is an employer of Egyptians in Cairo, the design for the card being from his own pencil. Another is an elaborate composition illustrating the zinc ornaments for which a French firm has earned a well-deserved reputation. Some of the English advertisement cards were very expensive for such objects; they were, we must remember, to be given away to almost everybody who cared to ask for one, many of them costing at least sixpence each. Two well-known porcelain firms had some remarkably fine cards prepared for this Exhibition: one of them is original and beautiful in design, and is printed in charming colours; fault may perhaps be found with the other that it is too resplendent with gold. Other exhibitors endeavoured to provoke observation by their singularity; thus a steel maker had his card made of thin rolled steel; a carver had a card in embossed wood, produced by pressure; another gave a packet of his mustard, another of his scent, each enveloped with very varied ornamentation. Perhaps Christofle, of Paris, had the best of the French cards; the Worcester China Company, and Goode, of London, certainly had the most gorgeous in the English section, the biscuit purveyors being most extravagant in the use of colours to attract attention. Even the Chinese and Japanese condescended to come out of their exclusiveness, and had announcements in their own and other languages.

Upon glancing through the different specimens of this collection of advertisements, we may congratulate ourselves that those of the English department display a much truer appreciation of what this peculiar form of Art should be. In most of the productions of our own country we find the design is more conventional than the style of our neighbours, and therefore more suited to this purpose. It will be seen that the lettering is generally worked into the design, and forms a part of it. This, which should be one of the most important rules to observe in designing these productions, seems to have been lost sight of by the French, and the consequence is that their cards have not that even distribution of ornamental detail which is so requisite for this style of illustrative Art. In these notes no mention has been made of artistic almanacs—given away—as sufficient material would be found in them to form a separate paper. Neither have we yet spoken of the Art on our street walls; probably we shall deal with both subjects—with the latter certainly.

* Messrs. Hudson and Kearns, of Southwark Street, have lately executed for various firms some remarkably excellent cards and bill heads, their object being to attain legibility, and at the same time to produce a work of Art. They have been entirely successful in this endeavour, and the specimens issued by them are most interesting examples of artistic advertisements. It is our especial duty to notice with strong approval and recommendation so important and valuable an Art novelty. Several of them are designed by Mr. Herbert Singer, of Frome.

OBITUARY.

SIR WILLIAM BOXALL.

THIS veteran artist, who has long been better known to the public as Director of the National Gallery than as a painter, died on the 6th of December last, at the advanced age of eighty. Sandby, in his "History of the Royal Academy of Arts," says Sir William Boxall was born in 1801, but a writer in one of the daily papers gives, in a notice of the deceased gentleman, the date of his birth as the 29th of June, 1800, his father holding a post in the excise in the county of Oxford, but having no means of giving his son any higher education than was to be had at a public grammar school at the commencement of the present century. Showing a natural talent for drawing, the youth came up to London, and became a student at the Royal Academy in 1819. In the early part of his practice he painted a few allegorical pictures, of which the best were 'Hope' (1840) and 'Geraldine.' In 1827 he visited Italy and Sicily, studying the great works of the old masters, in the former country especially, extending his knowledge of Art, and fostering his appreciation and love of it. After a considerable absence he returned home, and set assiduously to work, exhibiting in 1829 his first important subject picture, 'Milton's Reconciliation with his Wife.' The next year he sent to the Academy 'The Disowned,' and in 1831 'Lear and Cordelia,' a picture which attracted so much notice that it was deemed worthy of being engraved in Finden's "Gallery of Art."

Henceforth Mr. Boxall's pencil was devoted principally to portraiture, in which he soon gained considerable employment. Among these earlier portraits were those of Allan Cunningham (1836), Copley Fielding (1843), Walter Savage Landor (1852), David Cox (1857), Wordsworth, John Gibson, and several other men of artistic or literary distinction. "It is rather remarkable," as one of his biographers says, "of Sir W. Boxall's artistic career, that he was past middle life before he painted his best pictures." In 1859 he exhibited the portraits of the Prince Consort as Master of the Trinity House, and Miss Hosmer, the famous American lady sculptor.

In 1852 he was elected Associate of the Royal Academy, and continued in full practice, his sitters being numerous and in a high social position: several of these portraits were presentation pictures, and for public purposes. In fact, he had placed himself on a level with the best of his contemporaries. Among the latest of his exhibited portraits were those of Mr. Alderman Sadler (1864); Mrs. Cardwell (1865), mother of Lord Cardwell; the Rev. John F. Mackarness (1865), now Bishop of Oxford; and Mr. S. Angell (1865). His portrait of John Gibson, R.A., exhibited in 1864, is the diploma work deposited in the Academy by Mr. Boxall on his election as Academician in 1864.

In 1865 Mr. Boxall was appointed Director of the National Gallery, and in 1871 he was knighted. The varied duties associated with the office he held in the National Gallery were so exacting that he found it necessary to relinquish the position a year or two ago, though he had from the time of his appointment ceased his labours as a painter. During his directorship the trustees of the National Gallery acquired the Peel collection and other noteworthy pictures. Sir William's resignation was received with much regret, for he was greatly esteemed by all who came within the range of his friends or acquaintance.

As a portrait painter his pictures are much admired for their simple and unaffected style. In his male figures are apparent force and character; in his female, a graceful and most pleasing expression; and in both great elegance of form and attitude.

HENRY WARREN, K.L.

The death of this veteran painter, who was born in London, occurred on December 18th, 1879, at the advanced age of eighty-five. In the *Art Journal* for 1861 his name appears in the "British Artists" series of papers, giving a brief sketch of his Art life, to which we must refer our readers. Originally intended for a

sculptor, Mr. Warren began to learn that art in the studio of John Nollekens, R.A., having there as fellow-students Gibson and Bonomi. He drew from the Elgin marbles in the British Museum, when Haydon was instructing there his pupils, Edwin and Charles Landseer, with others, and in 1818 he entered the schools of the Royal Academy.

When he determined to abandon sculpture Mr. Warren commenced as an oil painter, and exhibited several pictures at the Royal Academy; but when the Institute of Water Colours was established in 1835, he was induced to join it, eventually becoming the President of the Society, a post he held till within the last three or four years, when he was compelled by bodily weakness and imperfect eyesight to resign it. From the time of Mr. Warren's first association with the Institute till he was forced to withdraw his name, when his colleagues elected him *honorary member*, in recognition of his long and onerous services, his works were almost invariably executed in water colours.

Mr. Warren's principal pictures represent Eastern scenes, as 'The Dying Camel,' 'The Ford of the Jordan—the Greek Bathing Place,' 'Encampment of Turkish Soldiers, under Ibrahim Bey, in the Desert of Nubia,' 'Hagar and Ishmael cast out in the Wilderness,' 'Christ with his Disciples in the Corn-fields,' 'Mary at the Foot of the Cross,' &c.

The position of Mr. Warren as President of the Institute of Painters in Water Colours, combined with his general knowledge of matters connected with Art, had on several occasions placed him officially and prominently before the public, especially in association with the Fine Art Departments of the International Exhibitions in Paris. His name was enrolled as "honorary member" of the *Société Belge des Aquarellistes* and of the Pensylvanian Academy of Arts. The initials behind his name indicate a decoration bestowed upon him by the King of Belgium. His eldest son, Albert, a pupil of Owen Jones, has obtained a good reputation as a clever designer of ornamental works; and his second son, Edmund J. Warren, is most favourably known by his landscape pictures.

GEORGE EDWARDS HERING.

In the same volume of the *Art Journal* as that mentioned in the former notice is an illustrated account of this well-known landscape painter, who died on the 18th of December last, at his residence, Grove End Road, St. John's Wood, at the age of seventy-four. Of German origin, he was born in London, where his father had settled and carried on an extensive business as a bookbinder. The son was intended for commercial pursuits, and entered as a clerk in a banking house, but soon left it in order to study painting, a pursuit for which he had shown a very strong desire. With this object in view Mr. Hering started for Munich, skating and sleighing a large portion of the continental journey, in order to spare unnecessary expense, his purse being light as was his heart. Among those whose acquaintance he made, and whose friendship he secured, in Munich, were the late Lord Erskine and his family. Furnished with letters of introduction from his lordship, Mr. Hering went to Venice, where he stayed two years, at the expiration of which term he started on a wandering expedition, visiting in turn all the chief cities of Italy, then the Adriatic, Constantinople, Smyrna, and other places in the East. Returning to Rome, he there met with Mr. John Paget and a mutual friend, Mr. Sanford: with both of these gentlemen he undertook a journey through Hungary and Transylvania to the Carpathian Mountains. An account of this journey was subsequently written by Mr. Paget, illustrated by Mr. Hering, and published by Mr. John Murray; and, on the artist's return to England after an absence of seven years, he, with the consent of Mr. Paget, brought out his large folio volume of illustrations called "The Danube," which he dedicated, by permission, to the distinguished Hungarian states-

man, Count Széchenyi. Soon after his arrival Mr. Hering settled down in the neighbourhood of the metropolis, where he since had his residence, making only short visits to the lakes, mountains, and scenery of Italy, his favourite sketching ground. From the year 1836 to the summer of last year he was a constant exhibitor at the Royal Academy and other public galleries, his pictures obtaining a very fair share of critical notice and patronage.

GEORGE RAPHAEL WARD.

Died, on the 18th of December last, at his residence in Fitzroy Square, Mr. George Raphael Ward, whose name, either as painter or engraver, has been before the public from the early part of the present century. Born in 1797, his father, the well-known animal painter, James Ward, R.A., from whom he received his earliest instruction in Art, introduced his son into the Schools of the Royal Academy, where he gained the Great Medal. This, however, was not in itself sufficient to induce his father to continue him in the study of Art, and he was bound apprentice to a wine merchant. After serving a short time in the wine trade his master became bankrupt, and Mr. Ward, released from his servitude, entered upon the profession of a miniature painter, Sir Thomas Lawrence giving him constant employment, and would, in fact, allow no one else to copy his works on ivory. Mr. Ward was a great favourite with Sir Thomas. The elder Ward had given his son some insight into the art of engraving in mezzotint, and the latter soon began to use the knowledge thus acquired in translating some of Lawrence's portraits into black and white, so that Mr. Ward is better known artistically as an engraver than as a painter; his works of the former kind, mostly portraits, are held in much estimation for their truth and general excellent artistic qualities. There has rarely been an exhibition at the Royal Academy for many years that did not contain several specimens of his engraved works. Socially Mr. Ward was very popular among his large circle of friends and acquaintances, being naturally of a genial disposition. Art is continued in his family in the person of his daughter, Mrs. E. M. Ward, and some of her children: among the Art members of his family were G. Morland, John Jackson, R.A., and W. Ward, A.E. His wife, whose maiden name was also Ward, was a very clever woman, an excellent linguist, and a skilful miniature painter, frequently exhibiting her works at the Academy.

DOMINIC COLNAGHI.

There are few persons associated with Art to whom the name of this gentleman is not perfectly familiar; we much regret having to record his death, on the 19th of December, 1879, at the great age of ninety-one, the same term of years reached by his father, Mr. Paul Colnaghi, who, in conjunction with Messrs. Sala and Monteno, founded the well-known print-seller's business in Pall Mall East. Both father and son had

a European reputation for a sound knowledge of their business, and the latter, whom alone we knew personally, was held in much esteem by all with whom he came into communication. Although long retired from public life, he was ever esteemed as a kind, courteous, and most honourable gentleman.

WILLIAM SHAYER.

This artist died on the 21st of last December at his residence, Shirley, near Southampton, having reached the most unusual age of ninety-two years. He was one of the oldest members of the 'Society of British Artists.' In the very first number of our Journal, in 1839, his works then hanging in that gallery are thus spoken of:—"W. Shayer exhibits several good examples of scenes in rustic life. One, a 'Coast Scene, with Figures,' is perhaps the best." He was a prolific painter, and a regular exhibitor till very recently.

WILLIAM A. POWELL.

One of the more distinguished artists of the United States has died somewhat recently. His painting of the 'Discovery of the Mississippi by De Soto,' in the Capitol at Washington, is among the most valuable Art treasures of America. Although an historical painter, the largest amount of his work was in portraiture. He was a man of great industry in his profession, and worked with a rapidity and certainty new to American painting when he cast his fortunes with it. His imagination was strikingly fertile, but wanted perhaps a trace of delicacy.

BARON TAYLOR.

The decease, last year, of a gentleman long and widely known in the Art circles of Paris has been reported from that city, where he was greatly esteemed for the liberality and energy displayed by him in promoting their interests in every way to the utmost of his power, especially where Government works were in question. The profession has lost a wise advocate and a warm friend by the death of Baron Taylor.

There are several more names, unfortunately, to be added to the above list, which has extended already to such a length that at present we can do nothing beyond simply recording them. They include E. W. Cooke, R.A.; Jacob Thompson; M. Rosc, a French sculptor of note, who died in Paris at the age of fifty-one years; Herr F. C. Nilson, of Munich, who died there—he was an historical painter of the school of Kaulbach; M. Alexandre Denuelle, a French painter, who died suddenly in Florence towards the end of last December; he was born in Paris in 1818, became a pupil of Paul Delaroche, and was extensively engaged on the internal decoration of religious edifices.

THE GAMESTERS.

FROM A PICTURE IN THE COLLECTION OF MICHAEL TOMKINSON, ESQ., SUNNYSIDE, KIDDERMINSTER.

A. PAOLETTI, Painter.

THE painter of this picture is another of the many foreign artists for a knowledge of whose works the British public is mainly indebted to the taste and discernment of Mr. Wallis, of the French Gallery, where many of M. Paoletti's productions have been exhibited. He is a *genre* painter of the modern Italian school, a clever reader and delineator of character, as well as a refined and skilful artist. Our engraving entirely justifies these remarks: while there is infinite drollery and humour in the faces of both youthful gamesters, there is nothing of coarseness or vulgarity, though even these might almost have been excused in portraying such thoroughly low life as that of these juvenile Savoyard gamblers. The elder of the

F. HOLL, Engraver.

two votaries of the card table—or rather floor—has evidently "made a trick," and does not consider his antagonist likely to recover his position, while he is bending the whole weight of most solemn consideration as to his next play. There is so much good-humour in the countenances of both boys, that we cannot help wishing all amusement of this kind was productive of as little ill-nature as in these young lazaroni, whose poverty is as picturesque as it appears pleasant. The macaroni which probably filled the now empty bowl has afforded them an apparently sufficient and wholesome meal, so the rags and tatters, bespattered walls, and bare boards are matters of happy indifference to these lovers of play and pleasure.

F HOLL, SCULP.

A PAOLETTI, PINX.

GAMIE ST MRS.

FROM THE PICTURE IN THE COLLECTION OF CHARLES BEHRENS ESQ BRADFORD, YORKSHIRE



THE MERMAID OF LEGEND AND OF ART.

BY LLEWELLYNN JEWITT, F.S.A., &c.



UT few fabulous or mythological objects have entered so largely into Art, as well as into legend and poetry, as that of the "enchanting syren" "with dulcet and harmonious breath"—the Mermaid (the mere-maiden, or maiden of the sea)—and I have thought, therefore, that a few pages might profitably, as well as pleasantly, be devoted to a consideration of some of the main features under which the strange being has, at one time or other, been presented to the eye by the painter, sculptor, or worker in metals. The subject is large, but in this paper I merely intend to indicate the historical antiquity of the belief in the Mermaid, very briefly to hint at its origin, and then to pass on to notice some of the forms in which the "lovely maiden with the fishy tail" has been represented, and the almost universal way in which the embodiment of the Mermaid has been applied to pictorial representation and carved and sculptured ornament.

From the very earliest periods, as I have already on another occasion shown, some gods and goddesses have—from special attributes or peculiar powers that have been assigned to, or believed to be possessed by, them—been represented in the form of a fish, and the fish has, as is universally known, from the very earliest days of Christianity, been used as a Christian emblem. Surely, therefore, we may look for, and find, connecting links between the mermaiden legends and sculptures of mediæval times, and their "old-world" prototypes of long-past

ages. The Indian god Vishnu [*Vish-nu!*], it will be remembered, is said to have become incarnate in the form of a fish, for the purpose of recovering the Sacred Books lost in the Deluge; and in Ireland a similar legend obtains regarding Fin, or Finian (said to be identical with Bar-eh-de, "The son of one God"), who, according to the annals of Ireland, was an antediluvian that escaped drowning in the Deluge by being transformed into a salmon, and afterwards, having been reinstated in his original human form, lived till the time of St. Patrick, by whom he was converted to Christianity. He was said to be "one of the four men who lived before and after the Deluge, who afterwards divided and possessed themselves of the four quarters of the world." Thus the fish was a divine figure in ancient Ireland, and many are the wonderful acts of recovery of lost treasures said to have been performed by the gods who were transformed into its shape. This being so, as a natural consequence, the fish forms a not unfrequent feature in the richly interlaced and otherwise elaborately sculptured early crosses of that country. One example, in which eight men are shown in act of adoration of the Divine fish, from the famous Cross of Kells, is given on Fig. 5.

Of Vishnu, just alluded to, a very singular representation showing him rising from the sea as a joint god and fish, crowned, and holding in his right hand the sacred book he had recovered from the waters, is given in Morris's India, and reproduced in Fig. 3. Brahma, according to Hindoo legend, is said to have



Fig. 2.—From Nimroud.

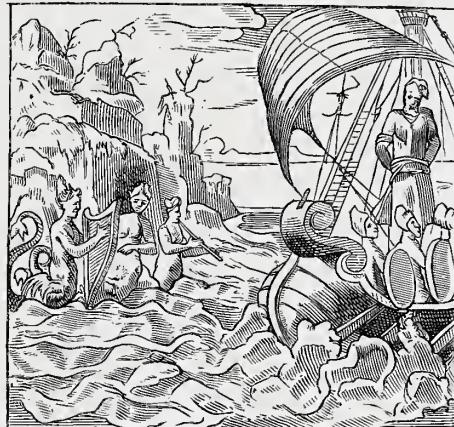


Fig. 1.—Mermaidens, or Syrens, from Alciatus.



Fig. 3.—Vishnu.

appeared to Noah in form of a fish, for the purpose of instructing him in the preparation of his ark, and informing him as to the approaching Deluge; and in that form (the fish) Brahma is further said "to have conducted the ark of Menu [Noah] through the waters of the Deluge to a place of safety at the summit of the Himalayas."

Dagon, or Oannes, the god of the Philistines, was also represented in form of a fish, much in the same manner as Vishnu, and Fin, or Fintan, or Finian, and doubtless all had one common origin. Oannes and Dag-on (the fish On) are, as is well stated by Mr. Baring-Gould, identical. "According to ancient fable preserved by Berossus, a creature, half man and half fish, came out of 'that part of the Erythræan Sea which borders upon Babylonia,' where he taught men the arts of life, 'to construct cities, to found temples, to compile laws, and, in short, instructed them in all things that tend to soften manners and humanise their lives ;'" and he adds that a representation of this animal, Oannes, was preserved in his day. M. Botta, in his excavations at Khorsabad, discovered a piece of sculpture in which he was represented sporting on the waves, and apparently blessing a

fleet of vessels (Fig. 6), and at Nimroud Layard discovered a gigantic image (Fig. 2) of the fish-god, in which the two bodies are somewhat strangely intermixed; the fish's head forms his cap, or head-gear, its body depends down his back like a coat (its tail forming an appropriate coat tail !), while his face, legs, and arms are human and uncovered. In his left hand he "holds a richly decorated bag, while his right is upraised, as if in the act of presenting the mystic Assyrian fir-cone." "This Oannes (or Dagon) is the Mizraimite *On*, and the Hebrew *Aon*, with a Greek case-termination derived from the root signifying 'to illumine.' *Aon* was the original name of the god reverenced in the temple of Heliopolis, which in in Scripture is called *Beth-Aon*, the house of On; as well as by its translation *Beth-Shemesh*, the house of the Sun. Not only does his name indicate his solar origin, but his representation with horned head-dress testifies to his nature. Ammon, Apis, Dionysos, are sun-gods; Isis, Io, Artemis, are moon-goddesses, and are all horned. Indeed, in ancient iconography, horns invariably connect the gods represented with the two great sources of light. Apparent exceptions, such as the Fauns, are not so in reality when subjected to close

scrutiny. Civilising gods who diffuse intelligence and instruct barbarians are also solar deities, as the Egyptian Osiris, the Nabathæan Tammus, the Greek Apollo, and the Mexican Quetzalcoatl; besides these Oannes [or Dagon] takes his place as the sun-god, giving knowledge and civilisation. According to the fable given by Berosus he came on earth each morning, and at evening plunged into the sea; this is a mythical description of the rising and setting of the sun. His semi-piscine form was an expression of the idea that half his time was spent above ground, and half 'in the waters under the earth.' In like manner the Semitic moon-goddess (who followed the course of the sun, at times manifesting herself to the eyes of men, and at

others seeking concealment in the western flood) was represented as half woman, half fish, with characteristics which make her lunar origin indisputable. Her name was Derceto, or Atergatis, and she was identical with Mylitta, the universal mother, or source of life." She "was esteemed by her votaries as Venus or Cupris;" "was worshipped by the Phigilians in Arcadia by the name of Eurynome Diana; her statue was of great antiquity, and represented a woman as far as the middle, but from thence had the figure of a fish." Macrobius makes her "the mother of the gods;" and Bryant wisely and properly concludes that this mermaid figure was a hieroglyphic of the Ark.

Semiramis, on the coins of Ascalon, is represented as half



Fig. 4.—Mermaid of Clonfert.

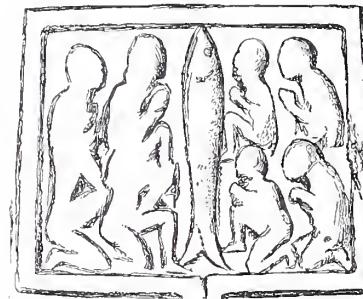


Fig. 5.—From the Cross of Kells.



Fig. 6.—Dagon, from Khorsabad.

woman and half fish, and at Joppa she is depicted as a mermaiden, the story being that she fled from Typhon, plunged into the sea, took the form of a fish, and thus preserved her incognito. The Syrian Goddess of Moisture, Tigrata (the Derceto of Palestine), was also represented as a mermaid, and, as Mr. Keane says, "corresponds in a remarkable manner with our Irish sculptures, legends, and hagiology." According to Bryant the Ark was styled *Cetus* (*κῆτος*), which, with the prefix *Der* (the oak), makes the goddess *Dercetus* identical with the Irish saint *Darerca*—the Oak of the Ark. The figure of the Arcadian mermaid, Eurynome Diana, corresponds exactly with the mermaid of Clonfert (Fig. 4). In the metamorphoses of

Dercetus into a fish, and of her daughter Semiramis into a pigeon, we have the Arkite tradition corresponding with the stories of the Irish saints, Culm, Dagan, Fintan, Liban, and Shanaun (the ancient Ana, the mother of the gods)—the same heathen legends preserved, though in a different form. It seems clear that the Cuthite hieroglyphics of ancient historical facts were made the foundation of a corrupt mythology; and subsequently all of the mythology which here survived the lapse of ages was metamorphosed into what we now call Irish hagiology." Thus there is abundant evidence that the figures of a mermaid and a merman were in ancient days used, the former as a hieroglyphic of the ark of Noah, and the latter as that of



Fig. 7.—From a Babylonian Seal.



Fig. 8.—Mermaid, from Alciatus.



Fig. 9.—From Pucé, Gironde.

Noah himself; that the Irish mermaid saint was known by two names—Liban, answering to the name of the crescent moon, a type of the Ark, and Muirgen, answering to Moriogan, a female Tuath-de-Danaan divinity in Ireland; that Fintan the Antediluvian answers to the representation of the Assyrian Dagon, and in Irish legend is connected with the great Deluge; and that the supposed saint, Darerca, corresponds with the Syrian goddess and mermaid Derceto, and signifies in both names "The Oak of the Ark." Thus "the mermaid Liban, answering to the goddess Labana, the Moon, Cybele, or Damater, and the goddess Derceto being the same as Damata, we may reasonably

conclude that the Irish saints Liban and Darerca represented the same original, i.e. the mermaid, as a hieroglyphic of the Ark, whose emblem was the crescent moon."

From these brief lines it will be seen that the mermaid was, in very early ages and in various countries, used as a hieroglyphic of the Ark, and as such had a scriptural origin. Later on, as a Christian symbol, the fish came much into use, and from it there can be no doubt arose, to some extent, the adoption of the fish-maiden and fish-man as Christian decorations. In regard to the Christian emblem of the Fish, it may be well to remark that the word *ΙΧΘΥΣ* (Ichthus) is literally an

acrostic, formed of the initials of the five words, *Iesous, Christos, Theou, Uios, Soter*, or, as it here and there occurs in the Catacombs of Rome—

'Ι ιησοῦς
Χ ριστός
Θ εοῦ
Υ ιός
Σ ωτήρ

that is, *Jesus Christ, Son of God, Saviour*—and is said to have been invented by the Christians of Alexandria, and to have been used till about the time of Constantine. The fish, according to Walcott, “represented man in the troublous waves of this



Fig. 10.—*Miserere, Lyons Cathedral.*

mortal life; the fish, which had the tribute-money, typified, according to Optatus of Milevi, the offering of Christ for the world; and the fish broiled on the lake side of Galilee, in St. Augustine's and Bede's explanation, the suffering of Christ. Sometimes the fish in the Catacombs bears on its back bread and wine, the ship of the Church, or the elements in two chests; or, when it is connected with baptism, a little child. When it represents a Christian it hangs on a hook, as if caught by the apostolic ‘fishers of men;’ or is attached to the anchor of the cross, or sacred monogram. Sometimes two fish, symbolical of the Churches of the Jew and Gentile, are portrayed. Portable

fish were worn as marks of their profession by the newly baptized.” The *Vesica Piscis*, the well-known mystical symbol and form for ancient ecclesiastical seals, although literally “the bladder of the fish,” is often used for, and is actually given as, the fish itself: it was so described by mediæval writers. Emphatically, of course, the symbol is significant of the letters *ΙΧΘΥΣ* (Ichthus), a fish, as just mentioned, and formed of the initial letters of the titles of our Saviour. The fish as an emblem, says Mr. Withrow, “is one of the oldest symbols in the entire hieratic cycle. It is found accom-

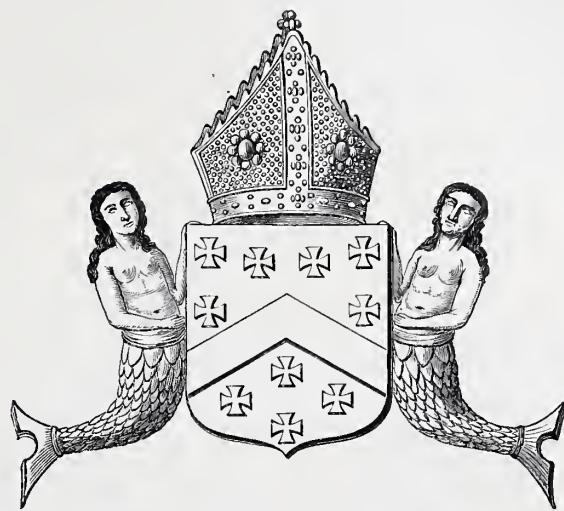


Fig. 11.—*Arms of Bishop Berkeley, Bristol Cathedral.*

panying the first dated inscription which bears any emblem whatever (A.D. 234), and nearly a hundred examples occur which are attributed to the first three centuries. It also occurs in a Christian catacomb at Alexandria, and at Cyrene, in Upper Egypt; and is said to be first mentioned by Clement of Alexandria. There appears (he continues) to have been an allusion in this figure to the ordinance of baptism.” “We are little fishes,” says Tertullian, “in Christ, our great fish. For we are born in water, and can only be saved by continuing therein,” i.e. through the spiritual grace of which baptism is the visible sign. “This sign,” says Clement, “will prevent men from forgetting their origin;” and Optatus says, “He



Fig. 12.—*Berkeley Badge.*



Fig. 13.—*Mermaiden from Borne, or Boeren.*



Fig. 14.—*Mermaid Tavern.*

[Christ] is that fish which in baptism descends, in answer to prayer, into the baptismal font, so that what was before water, is now called, from the fish (*a pisce piscina*).” “This sacred sign was also regarded as an emblem of the sufferings of our Lord, and the benefits of his Atonement. The Saviour, the Son of God, is a fish prepared in His passion, by whose interior remedies we are daily enlightened and fed,” says Prosper of Aquitania; and Augustine, “ΙΧΘΥΣ is the mystical name of Christ, because He descended alive into the depths of this mortal, as into the abyss of waters;” and Jerome, “The fish in whose mouth was the coin paid as tribute money was Christ, at the cost of whose blood all sinners were redeemed.” Thus, as Dr. Northcote observes, “this symbol became a sacred *tessera*, embodying

with wonderful brevity and distinctness a complete abridgment of the Creed, a profession of faith, as it were, both in the two natures and unity of person, and in the redemptorial offices of Our Blessed Lord.”

Without entering, however, into the somewhat intricate, but highly interesting, subject of the form, uses, and symbolical meanings of the *Vesica Piscis*, it will be enough to say that its form is that of “a pointed oval figure, formed by two equal circles cutting each other in their centres,” each half of which is, of course, an equilateral pointed arch, considered to be the best proportioned of any, and much used during the Early English and Decorated periods of architecture. Probably it may therefore have been the origin of the pointed arch itself.

In ecclesiastical decoration the mermaid itself, as well as the emblem of the fish in all its various ramifications, forms a prominent and striking feature. No matter in what parts of Gothic buildings we may look—whether on the capitals of the pillars, the bosses of the groined roof, the corbels and brackets on the walls, the tympanum arch or spandrel of the door, the tiles of the pavement, or the misereres of the stalls, it is here and there found introduced, often in exquisite form and pure in taste, but sometimes with accessories not strictly in keeping with one's modern notions, though clearly connected with legendary lore.

It seems to have been as favourite a subject with the designers and carvers of misereres as any other legendary matters, and not

unfrequently the foliage or other surroundings are of extreme beauty and elegance.

In Bristol Cathedral, for instance, a mermaiden, exquisitely proportioned and beautifully carved, is represented (Fig. 17) in an attitude of fear and surprise, both her arms upraised, and hands expanded, while a winged human-headed monster on the one side, and a dragon or griffin on the other, are evidently intent on seizing her. At Chichester (Fig. 19) a somewhat attenuated and melancholy mermaiden holds a mirror in her right hand; and at St. Albans one is shown (Fig. 21) holding a mirror in the left, and a comb in the right, hand. At Exeter the figure is represented enclosed in a bower of foliage—fig-

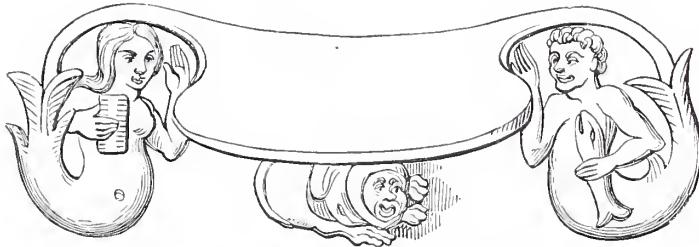


Fig. 15.—Miserere, Winchester Cathedral.



Fig. 16.—Miserere, Boston Church.

leaves evidently, as a sly hint of the mediæval artist that they were needful to the nude fish-maiden—in which she is shown gracefully holding her own finny tail in her right hand (Fig. 20). At Beverley is a mermaid with a fish (Fig. 18), and in this instance one of the side carvings represents the “Trinity of Fish,” and the other, one fish in the act of swallowing another. At Winchester, Bakewell, and other places both mermaidens and mer-men are represented. In the former (Fig. 15) the male figure grasps in his left hand a fish, while his spouse holds in her right hand a comb, the other hand of each figure being elevated. At Lyons Cathedral (Fig. 10) the family party is completed by the addition of a mer-baby, which its crowned mother is holding lovingly in her arms, while her husband discourses sweet music

on a violin, to which his scaly-tailed wife and her offspring are paying rapt attention. At Boston Church, in Lincolnshire, one of the misereres (Fig. 16) is carved with a design of two men with hoods on their heads in a boat, one of them holding aloft the oar. Close to the boat is a mermaid, who has just risen from the sea, and, pipe in hand, is playing her “syren notes” to such entrancing effect that the men seem overpowered, or “dazed,” at the sound. Numberless other examples occur in various localities; but these will doubtless be sufficient to show not only the variety, but the extent to which mermaiden decoration is carried in the carvings of these curious and interesting remains of mediæval Art.

(To be continued.)

EAST ANGLIAN POTTERY.

NOT long since we had the pleasure of inspecting some very artistic productions in the new Linthorpe ware, which, through the instrumentality of one or two gentlemen, had been brought before the public. More recently an opportunity has been afforded us of seeing another new ware, manufactured at Castle Hedingham, an out-of-the-way village in Essex, under the title of East Anglian Ware. The ware produced at Hedingham is in no way likely to be compared with the handsome “Linthorpe,” at least in its present state; the Hedingham, as it now stands, being only remarkable from its extreme simplicity, and from the fact that it is all produced in the most primitive manner by a self-taught potter, who procures the clay, modelling, decorating, and baking it within the precincts of his small premises, and by the aid only of tools and apparatus made by himself.

The present potter, Edward Bingham, turned his attention some time ago to the production of terra-cotta ware for the purpose of greenhouse decoration; later on he seems to have made further experiments in mixing clays, and attempts at glazing; and after repeated failures his efforts have been, to a certain extent, crowned with success.

The potter has never received any instruction in the art of drawing or modelling, so that his productions, though exceedingly interesting, are not highly artistic. In those specimens where he has taken floral nature as a model he has been most successful; but, as might be expected, his figure subjects, war-

riors clad in armour, &c. are of the most alarming type. He also seems to have taken old Dresden, Delft, and early English as his special models, and some of the specimens placed before us, taking into consideration the manifold disadvantages under which he has laboured, were really remarkable. Some of the forms are handsome, and their quiet, *naturalesque* ornamentation shows delicacy and feeling. It is where he has endeavoured to delineate a subject which only an educated eye and well-trained hand can execute, that the absence of cultivated ability is perceptible.

The pieces which he had attempted to glaze are of a peculiar mottled appearance, not unlike the earlier Doulton ware, and similar in effect to the Dinapur pottery, or the red earthenware of Travancore. These he has scarcely decorated at all, and, on the whole, they cannot vie with his unglazed productions. Perhaps later on he may be more successful. As we have already hinted, he has himself constructed his own apparatus, and manufactured his modelling tools out of chicken bones. One cannot but admire the Essex potter in this small village, who, with few resources at his command further than those with which nature has endowed him, has been able, by dint of a ready perception, watchfulness, and perseverance, to produce these specimens of East Anglian ware, which may be but the precursors of an industry that, in enterprising hands, may become of great importance.

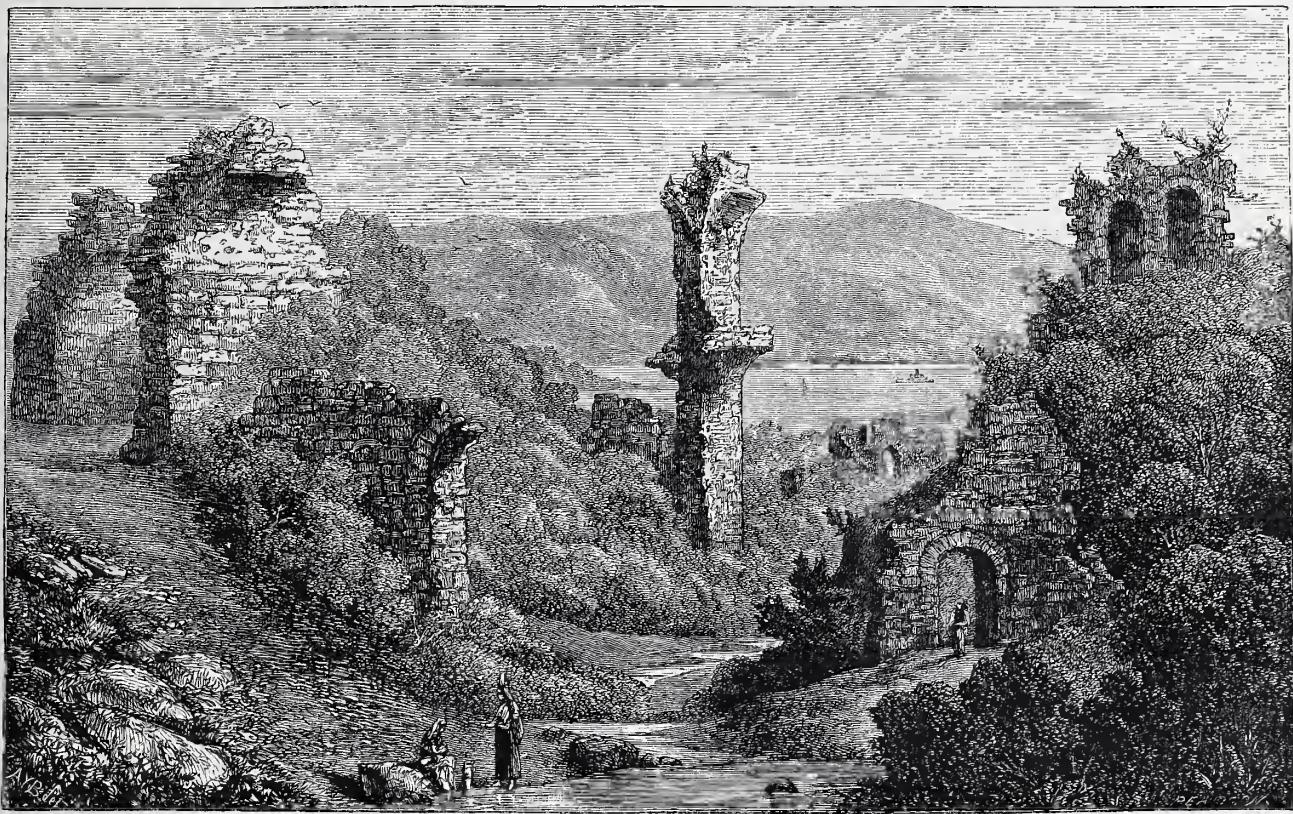
W. W.

SUNSHINE AND STORM IN THE EAST.*

MRS. BRASSEY has again given her friends and an appreciative public some account of a holiday trip in her husband's yacht, *Sunbeam*. Many readers will remember the pleasant treat they enjoyed last year by a perusal of her "Voyage round the World," and will greet her yacht, her children, and her pleasant companion, the Hon. Mr. Bingham, who illustrates her book, as welcome acquaintances. It seems that in 1874 she started with her husband for a voyage to the East; that was in the time of the Sultan Abdul-Assiz, who caused such a burst of enthusiasm in London, and her stories of him and his customs and manners are very amusing. One of his manias was a dread of fire; even wooden fez pegs were interdicted in the palace, and flat candlesticks were surrounded by a saucer of water, an omission of which on a dependant's part consigned him or her to the bowstring. He was entirely under the influence of his mother, who is bigoted and ignorant (once a slave herself). The Empress of the French, on her visit in state to the Sultan's capital,

thinking to be very gracious, and give the Sultan's mother a sisterly and royal kiss, saluted her on the cheek. The Valideh was furious, retired to bed at once, was bled, and had several Turkish baths to purify her from the pollution!

Mrs. Brassey's descriptions of all she sees are vivid, and her language is easy and flowing; these "long journal letters home to her father" have indeed been well worth preserving. She is in gales, tempests, and dangers by sea and land; still her courage never flags, while her observation never wearies. The trip of 1874 was not a long one, though full of events—Vesuvius visited, and all places of interest *en route* admirably described by pen and pencil. After her return from her Voyage round the World she and her husband again started for Constantinople and the East; so in this book she gives her travels in two parts, the first as "Sunshine," the second as "Storm," for in the last she traversed roads and routes once fair and pleasant, now rugged and deserted, and desecrated by the latest fearful war.



Naumachia at Cyzicus.

Another sultan reigns, a more refined if more weak man than his uncle, and Valideh still holds her own, and makes his wife stand and tremble in her presence. In this latter trip Capri is visited, and Cyprus lengthily described, and much interesting knowledge of England's new acquisition given. She meets Sir Garnet Wolseley, and Mr. and Mrs. Brassey's high and honoured position give them unusually favourable opportunities of gaining unlooked-for and accurate information. It is most charming to find a lady so gifted with all the world's best gifts finding her chief pleasure in viewing God's great handiworks, his world and its inhabitants of every region, and that she and her husband can spend their best days of life in thoughtful enjoyment.

The will to do, and the means to accomplish, do not always

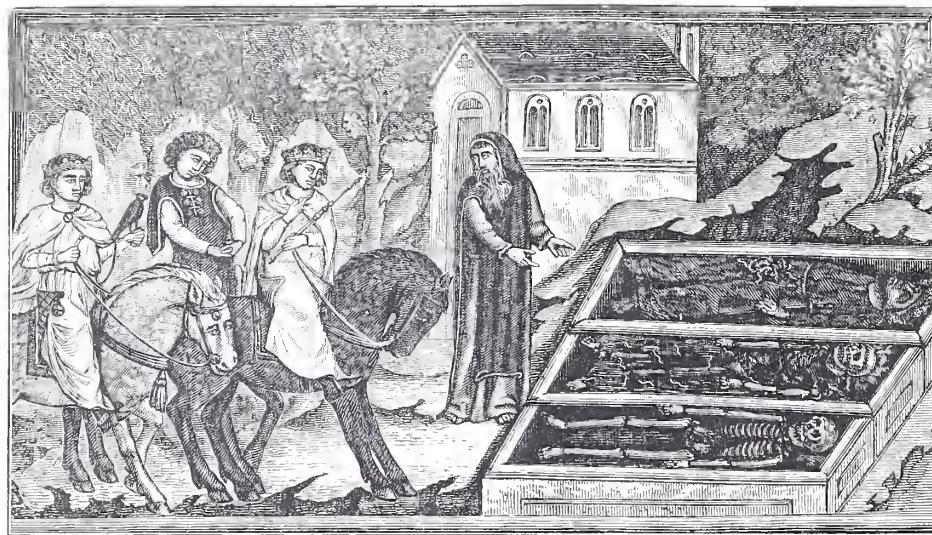
* "Sunshine and Storm in the East; or, Cruises to Cyprus and Constantinople." By Mrs. Brassey. With upwards of One Hundred Illustrations from Drawings by the Hon. A. Y. Bingham. Published by Longmans, Green & Co.

go hand in hand. It is Mrs. Brassey's happy lot to be able to unite them, and the next best thing to possessing such a yacht, and the means and leisure to visit countries and peoples quite out of the usual routine of travel, is to possess her book, and with her pleasant and cheery companionship accompany her in thought to lands and people, "fresh woods and pastures new." In addition to the drawings by the Hon. A. Y. Bingham, so admirably executed, are illustrations taken from photographs by herself, and the cover of the book is designed by that clever and versatile genius, Gustave Doré. Altogether the volume of Mrs. Brassey is a valuable as well as an interesting contribution to the literature of travel. The world will owe to her much for the results of her often brave endurance in search of knowledge. We are enabled to introduce into this notice one of the many wood engravings by which it is illustrated, and are bound to congratulate the lady author on the beneficial aid she received from the Hon. A. Y. Bingham.

ON THE LEGEND OF ST. MACARIUS.

OUR illustration is taken from a photograph of an illumination in an inedited Codex (11, 1, 122) of the Maghabechiana Library in Florence. The photograph has lately been published in the first number of Professor Bartoli's illustrated catalogue of Italian MSS. in Florence; but, as it will be described in the next number by Signor Alvisi, we profit by the notes kindly placed by him at our disposal. Palaeographic experts assign the date of the Codex to the first half of the fourteenth century, so that this representation of the legend of St. Macarius is specially interesting, as being anterior to Orcagna's famous fresco in the Campo Santo at Pisa, in which that master has

represented the same subject, and in the treatment of which there are points of resemblance to that of the illumination. The allegory of "I tre morti ed i tre vivi" is widely diffused in Italian Art; but, strangely enough, there is no mention of its principal character, St. Macarius, in the best-known records of later date. But in those of very early date—as, for instance, in the Latin poem cited by Douce, and in many devotional books, as well as in the "Dance of Death" in the Cimetière des Innocents in Paris—he appears to have dropped out of the allegory as it gradually lost the monastic character which had originated it. Neither the recently discovered Latin poem from a Ferrarese



Codex in St. Vigo's monograph, "Le Danze Macabre in Italia" (Leghorn 1878), nor the Italian legend from a Vatican MS., quoted by Professor Monaci in No. 3 of the *Giornale di Filologia Romana* (Rome, 1878), contains any mention of St. Macarius. His figure is found in a fresco at the Benedictine monastery of Subiaco, but it represents a different development of the legend. The Codex from which our illustration is taken is a book of Lauds, which originally belonged to the Compagnia dello Spirito Santo, which formerly held its meetings in the church of the Augustins at Florence. There can be no question, it is to be presumed, of the date of the Codex, but it is evident that the architecture of the church in the back-

ground, and the mode of representing trees, are older than the date assigned to the MS. Illuminations frequently appear older than they are in reality, owing to the fact that conventional Art was sometimes more stationary in style than other Art. Considering its date, the action and expression of the figures are very striking, but are in harmony with the rapid progress made in Italian Art after the commencement of the great mediaeval revival in the thirteenth century, a period of great vigour, during which the Italians shot ahead of all other nations. The false perspective of the coffins is curious, and, to the best of our recollection, is repeated in those in the Orcagna fresco.

LINDA VILLARI.

ART NOTES FROM THE PROVINCES.

MANCHESTER.—A Society of Female Water-Colour Painters has been formed in this city, and it is proposed to open shortly an exhibition of the works of lady artists.

ST. ALBANS.—The *Athenaeum* says, "Sir Edmund Beckett, not content with destroying the external character of St. Albans Abbey, by putting a high roof on the nave, now seeks to have the building handed over to him to do with it what he likes. . . . It is said, though we can scarcely believe it, that the intention is to destroy the great west window put in by John of Wheathamstead, and to insert three nineteenth-century windows. Surely the Bishop cannot think this is restoration."

SANDRINGHAM.—We understand that his Royal Highness the Prince of Wales has just erected in the church of St. Mary

Magdalen, Sandringham, a beautiful tablet to the memory of his sister, the Princess Alice (Grand Duchess of Hesse). The work, which has been executed by Mr. J. E. Boehm, A.R.A., consists of a medallion portrait in marble of the Grand Duchess, with the following inscription beneath:—"To the beloved memory of Alice Maud Mary, Grand Duchess of Hesse, Princess of Great Britain and Ireland, this monument is erected by her devoted and sorrowing brother, Albert Edward, Prince of Wales." The architectural design is by Mr. Arthur Blomfield, F.S.A. Above and below the tablet are carved these texts:—"Blessed are the dead which die in the Lord." "Thy will be done." His Royal Highness has also presented to the church a fine organ, manufactured by Messrs. J. W. Walker and Sons.

THE NORTHERN LIGHTS.*

AMONG the rarest and most beautiful of the phenomena of nature none possess a greater fascination for the observer than do the displays of the Aurora Borealis, or Northern Lights. In England this beautiful meteoric appearance is not only rare, but exceedingly capricious as to the times of its occurrence. Remarkable instances of the phenomenon are recorded by Seneca, in Italy, in the time of Tiberius Cæsar; in Syria, on the occasion of the expedition of Antiochus Grypus into Egypt, one hundred and fifteen years before the Christian era, in the Second Book of Maccabees; during the siege of Jerusalem by Titus, in the Sixth Book of the Wars of the Jews, by Josephus; and in the works of other ancient authors. The earliest record of an aurora seen in the United Kingdom was in A.D. 688. It took place in Ireland, after a battle between Leicester and Munster, in which Foylcher O'Moyoyer was slain; and it is mentioned in the annals of Cloon-Mac-Noise. But so seldom had the appearance been noted a century and a half ago, that Dr. Halley had begun to despair of seeing one until the fine display in 1716. From 1666 to 1716 no appearance of the aurora is recorded in the Transactions of the French Academy of Science; but in 1707 and 1708 the aurora was seen five times, on at least one of which occasions it was observed both in Ireland and at Copenhagen. But Mr. Mairan states that between A.D. 583 and A.D. 1751 one thousand four hundred and forty-one auroræ were observed, of which nine hundred and seventy-two occurred in the winter, and four hundred and sixty-nine in the summer, half of the year.

It is in the polar regions, Antarctic as well as Arctic, that the aurora is both most frequent in its occurrence and most remarkable for its varied splendour. Sir John Franklin, M. Lottin, of the French navy, Lieutenant Weyrecht, and Mr. Longfellow vie with each other in the graphic power of their descriptions, while each of these writers is evidently aware of the inefficacy of language to do justice to the sublimity of the spectacle. "And now," says the American poet, "the Northern Lights begin to burn: faintly at first, like sunbeams playing on the waters of the blue sea. Then a soft crimson glow tinges the heavens. There is a blush on the cheek of night. The colours come and go; and change from crimson to gold, from gold to crimson. The snow is stained with rosy light. Two-fold from the zenith, east and west, flames a fiery sword; and a broad band passes athwart the heavens, like a summer sunset. Soft purple clouds come sailing over the sky; and through their vapoury folds the winking stars shine white as silver. With such pomp as this is merry Christmas ushered in."

"For the sake of perspicuity," says Sir John Franklin, "I shall describe the several parts of the aurora, which I term beams, flashes, and arches. The beams are little conical pencils of light, ranged in parallel lines, with their pointed extremities towards the earth, generally in the direction of the dipping needle. The flashes seem to be scattered beams approaching nearer to the earth, because they are similarly shaped, and infinitely larger. When the aurora just becomes visible it is formed like a rainbow, the light of which is faint, and the motion of the beams is indistinguishable. It is then on the horizon. As it approaches the zenith, it resolves itself into beams, which, by a quick undulating motion, project themselves into wreaths; afterwards fading away, and again and again brightening, without any visible expansion or contraction of matter. Numerous flashes attend in different parts of the sky."

"The bow," says M. Lottin, "presenting the appearance of an alternate motion in a direction nearly horizontal, had the appearance of the undulations or folds of a flag agitated by the

wind. Sometimes one, sometimes both, of its extremities would desert the horizon, and then its folds would become more numerous and marked; the bow would change its character, and assume the form of a long sheet of rays, returning into itself, and consisting of several parts forming graceful curves."

Of this most magnificent of the displays of colour that have been witnessed by the human eye but little is known, either as to their occurrence as phenomena, or as to the efficient causes. Lovers of nature and students of Art will thus alike feel indebted to Mr. Capron for the pains that he has taken to throw into a convenient and attractive form a summary of all that has, up to the present time, been published on the subject. Nor is it as a compiler alone that Mr. Capron writes. He has devoted much time to the observation of the phenomenon, and has been fortunate enough, from his own observatory at Guildown, near Guildford, to observe four auroræ, namely, in October, 1870; February, 1872; February, 1874, and September, 1874. Of these he publishes fac-simile sketches—not much to speak of, from the artistic point of view, but of considerable value as diagrams for reference. In fact, no pigments would suffice to present a picture of an aurora. So infinitely short must the most gorgeous colouring at the command of the artist fall of this natural fire-painting, that black and white is the best medium for attempting to produce the effect required on the mind. Thus a woodcut of an aurora seen by Dr. Hayes, 6th January, 1861, in a polar voyage from Boston, in which curtains of white fire hung vertically over peaks and splinters of illuminated ice, and another cut, representing the aurora seen during the ice presence in an Austrian Arctic voyage, which resembles the outburst of a mighty conflagration, are more pictorial than the coloured sketches. We must, however, call attention to one of the latter, if not exactly for its beauty, yet for its unique interest. It is a reproduction of an oil painting by Herr Carl Bock, the Norwegian naturalist, of an aurora seen at Porsanger Fjord, in Lapland, in October, 1877, made by the light of the aurora itself.

Of the purely scientific part of the book it is not so much our province to speak as of its artistic character. But while airing no hobby of his own, Mr. Capron has faithfully given the various, if somewhat uncertain, utterances of men of science on the subject. Particularly he has given attention to the examination of the auroral light by the spectroscope, which shows, among many other peculiarities, a particular band of yellowish green, not otherwise present in the spectrum. Drawings of the different scientific instruments employed, and a series of very admirably executed diagrams of spectra, are also given. Indeed, the sympathy of the author, it is evident, is rather with the scientific than with the artistic side of the wonderful phenomenon.

For ourselves, the phenomenon, and thus the book which describes it, has most charm, on account of the unique character of this magnificent display of Nature, as the aurora appears to be exhibiting her power as a painter, not in the grace or wildness of pictorial landscape, but in the contrast and play of living colours. No example can be given elsewhere of such wonderful power of colouring, combined with a total absence of defined form. At no two moments can any flame, bow, or flash be said to be the same: a constant quiver, a frequent extinction, a sudden and unexpected glory—a magical play of colours, sometimes of a tender pale tint, sometimes fierce as the glow of Vesuvius in eruption—rich with ruby, emerald, and topaz hues—is an effect which only one human artist can attempt to imitate, and he only at a considerable distance. It is an artist who is more countenanced in Italy than in England, and the magic of whose skill is, we fear, too often underrated—the man who plies the humble but wonderful art of the manufacture of fireworks.

* "Auroræ: their Characters and Spectra." By J. Rand Capron, F.R.G.S. London. Spon, 1879. Illustrated.

INDIAN AND PERSIAN CARPETS.

THE carpets and mats of India and Persia have of late come largely into fashion, and are much sought after. These carpets are justly deserving of the high estimation in which they are now held, as they are especially to be admired for the beauty of design, combined with the rich but subdued blending of the most brilliant colours in perfect harmony. Messrs. Treloar, who have paid so much attention to floor coverings of all descriptions, have lately received large quantities of Indian and Persian rugs and carpets, and by them we were afforded an opportunity of viewing their newest importations.

The Indian carpets laid before us were manufactured in Cashmere, Afghanistan, the Punjab, Beloochistan and Scinde, Agra, Mirzapore, Jubulpore, Hydrabad and Warangal, and other districts. It would be superfluous to quote a specimen from each district worthy of special notice; in all the colouring and design are in good keeping, and leave little to be desired.

The Beloochistan rugs have a particularly beautiful and lustrous effect. The patterns are generally geometrical, similar to those of Turcoman rugs. The Mirzapore carpets are of fine texture, of good colouring, and capable of standing any amount of serviceable wear, the colours being very suitable for

dining-rooms or libraries. The rugs from Scinde, which are supposed to have deteriorated of late years, seem to have come to the fore again: the quality is not by any means remarkable—cow-hair, woven upon a common cotton foundation, with a rough hempen shoot—yet the patterns show great taste, being bold and well suited to the coarse material, the colours brilliant and harmonious.

The Persian carpets, made chiefly in Kurdistan, Khorassan, Firaghan, and Kerman, each district producing a distinctive kind both in texture and style, are very handsome. As is well known, the finest Persian carpets are those made in Kurdistan. The patterns are very beautiful, the borders well marked, and usually of brighter colours than the centre. These carpets are of the finest texture, and are consequently very expensive in comparison with those of the other districts. The Kerman carpets are next in value to the Kurdistan, and then follow those from Khorassan, the patterns of which are generally realistic. The Persian carpet in more general use is that produced in Firaghan; it resembles the Kurdistan in style and treatment, but the texture is looser, and the pattern simpler. Some fine old "prayer" rugs are very curious and interesting.

ART IN FOREIGN STATES.

THE exhibition of oil paintings held in the *salons* of 14, Rue Lafitte has, it is needless to say, been an immense success. The pictures were of the highest order, as may be gathered from the fact that none but *chefs d'œuvre* were admitted. M. Gustave Doré was well represented with three most exquisite paintings. M. Jacquet's compositions, five in number, were all marked by that delicacy of flesh tints and freedom of touch for which he is so well known. M. Édouard Detaille's contribution was distinguishable by his usual accuracy and finish, and contrasted strangely with the bold, vigorous painting by M. Isabey. A picture by Ferdinand Heilbuth, a naturalised German who has made a sterling reputation in France, was greatly admired; indeed, by many it was considered to be the "work" of the exhibition. Amongst the most important contributors who sent excellent representative works may be mentioned Louis Leloir, M. Vibert, and Madame Madeleine Lemaire.

Education in drawing having of late become compulsory in France, the means of acquiring it are being rapidly extended in almost every direction. The municipality of Paris have, to this end, opened seven new central drawing schools for girls only, where drawing will be taught in all its branches.

The town of Chinon, desirous of asserting its claim of being the birthplace of the great French humorist Rabelais, proposes to erect a statue to that eminent personage. Fifty-seven artists submitted designs and models, which represented Rabelais in almost every conceivable posture; in fact, one artist, more daring than the rest, and no doubt anxious to flatter Chinon, represented the humorist perched on the top of one of the many towers which overlook the town.

Paris decided to honour the memory of T. B. Vauqueth de Griebeaural, the inventor of a system of artillery which in the middle of the eighteenth century created quite a revolution in the warfare of his time. The statue has been placed in the

courtyard of the Musée d'Artillerie, the dreariness and dismalness of which it tends to enliven. Perhaps this was the reason which created such a sudden sense of gratitude towards the inventor of an obsolete method of destruction.

The exhibition building at Düsseldorf is now, as far as the walls and roofing are concerned, complete. The building is 1,181 feet in length, and the area it covers is about equal to that of the Exhibition Palace at Sydney. The workmen are busily engaged on the flooring and internal decorations, which will no doubt be well finished by the opening day, the 9th May.

Speaking of Düsseldorf reminds us that in that city is now on view a ring, supposed to have been the wedding-ring of the great Reformer, Martin Luther. On it is represented the Passion of our Lord, the cross and body of Jesus forming the centre, surrounded by the chief tools of the carpenter's craft, whilst a small ruby is evidently meant to represent the sacred blood. The ring bears an inscription, "Dr. Martin Luther, Catharina Von Bora, 13th June, 1525."

Munich mourns the loss of the historical painter, Christoph Nilson. He was born in Augsburg in 1811, and came into prominent notice by the execution of his pictures of the Befreiungskriege. His most famous work was the series of compositions illustrative of Schiller's "Song of the Bell."

We have to record the death of Jacob Jacobs, the well-known Belgian painter. M. Jacobs was celebrated for his landscapes and marine pieces. His most remarkable work was 'A Shipwreck on the English Coast,' painted and exhibited in 1849, and which was so highly appreciated that it obtained for the artist the Order of Leopold. M. Jacobs was for many years Professor of Landscape Painting at the Antwerp Academy.

The Italian Committee of the National Monument movement to Victor Emmanuel have thrown the competition open to artists of all nations, and, with a liberality strange to English competitors at least, offer three prizes of 50,000, 30,000, and 20,000 frs.

WATER-COLOUR DRAWINGS AT THE OLD BOND-STREET GALLERY.

THE Messrs. Agnew are always happy in their choice of drawings from deceased and living artists. We would refer more especially to 'Lancaster Sands' (38), by David Cox, showing a group of country-people with their carts waiting on a rising ground for the tide to be thoroughly out before venturing to cross. The special characteristics of the drawing, and of all Cox did, consist in the life and motion given to the rolling cumuli. In contradistinction to this we have, in De Wint's 'Lancaster' (44), serenity and solidity—qualities which we associate with the name of this artist, just as much as we link with the name of Cox the power to catch the fleeting phases of a disturbed atmosphere. In De Wint's 'Lancaster' the noble castle rises in the middle distance to the right; we see the town gathering round its base, and a wide expanse of country stretching beyond. In the immediate foreground a drove of cattle comes along the road towards us. Some poor women gleaning in a 'Stubble Field' (50), with bright clouds sweeping overhead, is another important drawing by Cox which will well repay examination.

Among other departed worthies fairly represented in this gallery we would name P. F. Poole, R.A., James Holland, Copley Fielding, Samuel Prout, George Barrett, and Fred. Walker, A.R.A. Turner's early manner, *i.e.* when he followed the practice peculiar to the creators of the English school of water colours, is exemplified in 'Patterdale' (82), which is low in key, and, as compared with his later style, almost lifeless in

colour. What his later style meant is made apparent in his bright, rosy drawing of 'Lichfield' (90).

Turning to the living exponents of the art, we again find all the best people represented—Miss Allingham, Birket Foster, H. S. Marks, R.A., Alma-Tadema, A.R.A. Peter Graham, whose name has not hitherto been associated with water-colour practice, startles us into heartiest admiration with his 'Sea-washed Rocks' (60), and around which gather sea-gulls and cormorants. The sweetness and strength of this drawing cannot be praised too much. R. Anderson, R.S.A., is a name new to us; but such pictures as his 'Carting Seaweed, Lunan Bay, near Montrose' (72), will soon make him known far and wide. Keeley Halswelle, in 'A Suffolk Windmill' (112), has caught all the qualities which made Cox famous; and Edwin Ellis goes on from strength to strength in a manner glorious to contemplate. L. Chaliva chooses pretty idyllic subjects, and treats them with much sweetness. His two children in the midst of their sheep watching 'The Flight of the Swallows' (104) illustrates this, just as F. W. W. Topham's 'Mischief in full Play' (118)—a boy at a fountain playfully splashing the water over a girl, and preventing her approach—shows how free he can be in drawing, and tender and graceful in treatment.

W. S. Coleman, Helen C. Angell, Albert Goodwin, J. MacWhirter, A.R.A., Alfred Powell, A. C. Goss, and several other highly esteemed artists will be found pleasantly represented on the walls of this gallery.

THE ROYAL SCOTCH ACADEMY.

THE practice which has obtained, even in institutions of the age and standing of the Royal Scotch Academy, of hanging works which have previously appeared at other exhibitions, cannot fail to impress the visitor who has seen them elsewhere with an unfavourable idea of the collection when he renews his acquaintance with them. The only defence that can be adduced in its favour is that such pictures are seen by the great majority of sight-seers for the first time, and therefore it is no degradation to the exhibition, but the reverse, that they have been exhibited at the Royal Academy of London, or elsewhere, a year or so before. Against it, in addition to the argument first mentioned, there is the more cogent reason that it must tend to seduce members who are not imbued with strong patriotic feelings to seek in southern lands what appears to them a better market for their productions. Surely by this time Art has attained a sufficient foothold in Scotland to make its principal exhibition, its Royal Academy, exclude any work that had been before exhibited; for, as the rule at present stands, a picture may have gone the round of Glasgow, Dundee, and every exhibition in Scotland, and still gain admission to the Royal Academy walls. The following members of the Scottish Academy exhibit works which have been previously seen:—Sir D. Macnee, John Faed, J. MacWhirter, Erskine Nicol, and James Archer.

The exhibition cannot, for these reasons, be considered a strong one. We generally expect at Edinburgh excellence in portraiture and landscapes, but both divisions are weak this year. Mr. R. Herdman's 'Principal Tulloch' is the best portrait; and in this department several Associates do their best to redeem the mediocrity, Mr. Norman Macbeth's 'Mr. Robert Henderson,' Mr. R. Gibbs's 'Lord Provost Law,' and Mr. John Irvine's 'Master Frank Dalziel' being decidedly above the average. Landscapes are contributed by no fewer than nine members of the Academy, but, with the exception of Mr. G. Reid's 'November,' none of them call for notice.

The two pictures which will attract the greatest attention are Mr. W. E. Lockhart's 'Cardinal Beaton' and Mr. W. B. Hole's 'Christmas Eve at the Squire's.' Mr. Lockhart has treated the incident in Scotch history of the assassination of Cardinal Beaton with much vigour, and by the combination of colours obtained from the dignitary's scarlet dress, and the lurid hues cast over everything by the reflection of the burning door, has produced exceptional richness and harmony of colour. Mr. Hole's subject takes us to the last century, and presents the squire amidst his tenantry, footing it in the mazes of the country dance with a vigour, and at the same time an elegance of movement, rarely to be seen in a ball-room nowadays. The latest addition to the ranks of the Associates, Mr. J. L. Wingate, proves himself well worthy of the honour that has been conferred on him by his important canvas, 'The Quoiters.' The Academy would not be complete without contributions by Sir Noel Paton, though this year they are not considerable, 'Sir Galahad and the Holy Grail' being a mere sketch, and 'Diana and Endymion, or a Dream of Latmos,' being noticeable for its qualities of laborious finish rather than aught else. Mr. G. Hay's 'The Spinners,' and Mr. R. P. Bell's 'Morning and Evening,' close the list of noteworthy pictures.

At the annual dinner which preceded the opening of the fifty-fourth exhibition, and which was last year dispensed with owing to the recent deaths of so many members, the chair was taken by the Marquis of Bute. In a studied address his lordship enunciated some dogmas which will hardly find acceptance with the majority of Art workers. He advised artists to abandon the portrayal of the details of every-day life, and exert their energies in the direction of subjects of higher thought and graver feeling; for, said he, the radical principle of Art is not the love of the true, which might lead to the representation of the disagreeable, but the striving after the better, and the production of ideals which are rarely to be met with in actual nature. A perilous doctrine verily!

MINOR TOPICS.

ROYAL SCOTTISH ACADEMY.—Mr. Norman Macbeth and Mr. Otto T. Leyde, Associates, have been elected to fill the vacancies in the lists of Academicians caused by the deaths of Mr. Sam Bough and Mr. James Cassie.

ARTISTS' AND AMATEURS' SOCIETY,—The first of the monthly meetings of the Artists' and Amateurs' Society, held Jan. 20th, at the gallery of the Society of Painters in Water Colours, was fairly well attended. Mr. N. Chevalier, the President, was prevented by ill-health from being present. We were assured that there was a great deficiency in the number of paintings exhibited. Be that as it may, whatever the exhibition lacked in quantity was retrieved in quality. One of the contributions of T. B. Hardy, a 'Misty Morning in Venice,' particularly pleased us, being worthy of special attention. The same may be said of the paintings by Albert Stevens, principally vigorous studies of rocks, foliage, and water, the freshness and foamlike hue of the latter being admirably rendered. Walter May was well represented by two charming marine studies, as was also Mr. Clausen, who sent a very thoughtful study of a Dutch reaper. One of the most admired pictures was a drawing by Mr. Hardwicke Lewis, 'The Ravages of Time,' on which the artist has bestowed much thought and feeling. Amongst other contributors may be mentioned E. Wake Cooke, Mrs. Marrable, Alfred Newton, Dell' Acqua, &c. At the next meeting we trust to have an opportunity of seeing a larger display of paintings.

THE SOCIETY FOR THE FINE ARTS.—This society held its first sessional *conversazione* on the 22nd of January, in the rooms of the Society of British Artists, the pictures on the walls, brilliantly lit up, being a main attraction of the evening. Its principal feature, however, was the concert of music, vocal and instrumental, the enjoyment of which was derived from many accomplished young ladies, who thus contributed to aid the junction of fine pictures with sweet sounds. There was a good attendance, although there were present no visitors of special note. It is a good plan, however, thus to bring together for mutual gratification and instruction the artists and the amateurs. The society is in many ways doing good service to Art.

AN ART CLUB has been formed at the Grosvenor School of Art for the purpose of studying the living model. The Grosvenor School, although composed almost entirely of aristocratic amateurs, produces some excellent work. The formation of this life class will no doubt prove a conspicuous attraction, and will also, we trust, be productive of some good figure studies.

COLONEL ARBUTHNOT'S PICTURES AT THE BETHNAL GREEN MUSEUM.—The Bethnal Green branch of the South Kensington Museum has received an addition to the artistic treasures contained within its walls, Colonel Arbuthnot, now in India, having lent to that museum his small but excellent collection of modern oil and water-colour paintings. The pictures, about eighty in number, are principally of the English school, of which there are some delightful examples. Most of the works are familiar to frequenters of our London exhibitions, and others will be recognised as having been exhibited at the *Salon* and at the International Exhibition in 1878. The most notable amongst the oil colours is the original sketch for Effie Deans, by J. E. Millais, R.A., preferred by many to the finished picture. Near to this hangs 'The Little Blue Bay,' by J. C. Hook, R.A., one of the sunniest pictures that ever left that artist's easel. We were glad to renew our acquaintance with Mr. Nicol's clever picture of the Scotch schoolmaster and his pupil entitled 'Both Puzzled.' Two figure subjects by L. Fildes, A.R.A., 'Italian Peasant Women,' are worthy of attention; also a boldly painted head of a 'Chelsea Pensioner,' by G. Clausen. Of the foreign oil pictures the most remarkable

are those by Josef Israels: the largest, 'The Convalescent,' so full of deep feeling, is well known; the smaller ones, 'Little Johnnie,' an old salt amusing a baby boy, and 'The First Sail,' two lads trying the capabilities of a home-made bark, will be much admired. We were much struck with the flower subjects by Fantin, 'Peonies' and 'Standard Rose-tree.' 'The Grisette,' by the Spanish painter Madrazo; a winter scene by Muntner; a head of a girl by Kaulbach; and a 'Halberdier' by Charlemont constitute the most striking paintings in oil. It would be difficult to find, considering its size, a more unique and representative collection of English water colours than the charming specimens got together by Colonel Arbuthnot. Amongst the most prominent are 'The Reliquary' and 'The Heretic,' by J. D. Linton; 'The Sailor's Hornpipe' and 'Here they come!' a race scene, by C. Green; 'An English Homestead' and a 'Landscape with Cattle,' by Mark Fisher; 'Dublin Bay,' by E. Hayes, R.H.A.; 'Old English Hospitality,' by G. Cattermole; 'Tilling in Normandy,' with its companion, 'Tilling in Syria,' by R. Beavis. Birket Foster's brightest and happiest paintings, the well-known 'Blackberrying' and the justly admired 'Primrose Gathering'; Mr. Gow's 'Requisitioning' and 'Jacobite Meeting'; Alma-Tadema's 'Flute Player'; and Clausen's 'Tale of the Sea' are noticeable works in this collection. Of the foreign water colours we found one or two beautiful examples, notably a 'Mousquetaire,' by Meissonier, an exquisite and most carefully painted picture; a small cattle piece by Rosa Bonheur; and a very fine figure subject, full of pathos, by Guido Bach.

"**LONG'S SEPIA SKETCHES**" is the title given by Messrs. Rowney and Sons to a series of lithographs of trees. They are admirably drawn, veritable copies of Nature in her happiest moods of shade and sunshine, breeze and calm, of great practical utility to the student, and not without value to the advanced artist.

MDLLE. ROSA BONHEUR.—The King of Spain has paid a well-merited compliment to the genius of this lady, by bestowing upon her the decoration of a Commander's Cross of the Royal Order of Isabella the Catholic, "a distinction not only eminent on its own account, but because it is the first instance of the kind in Spain, and its occurrence without a precedent. There is an order in Spanish use for ladies, that of Maria Louisa, which is given as a court favour," but this is distinct from that conferred upon Mdlle. Bonheur.

MR. G. L. SEYMOUR has returned from Granada with sketches for his great picture of the Alhambra, and he has availed himself of the opportunity afforded by this journey to make some fresh drawings for this Journal.

THE GOLDSMITHS' COMPANY.—With a view to the encouragement of technical education in the design and execution of works in the precious metals, the company have settled a programme of prizes for the current year. The prizes, eighteen in number, range from £10 to £40 each.

STATUE OF MR. GLADSTONE.—The statue of Mr. Gladstone, which Mr. Bryant, of the well-known firm of Messrs. Bryant and May, has agreed to present to the East-end of the metropolis, is to be executed in Sicilian marble, and will be erected either on the space in front of Bow Church or the space in front of the Bow Vestry Hall. The statue will be 10 feet in height, and will stand on a polished granite pedestal 12 feet high. The sculptor is Mr. Joy, a pupil of Foley.

SECURITY OF PICTURE GALLERIES FROM THE EFFECT OF LIGHTNING.—This is a subject which crops up every now and then, both here and abroad, and opinions on the best method of preserving Art treasures from the effect of lightning have often, from their diversity, been extremely perplexing. Doubts,

however, on the subject need prevail no longer, for Mr. Richard Anderson, F.C.S., has just issued, through Messrs. Spon, of Charing Cross, a volume on "Lightning Conductors, their History, Nature, and Mode of Application," which will be a boon to all those in responsible charge of local and national Art depositories. The style is remarkably perspicuous, and the text is enhanced by many woodcuts.

METROPOLITAN DRAWING CLASSES.—The Duke of Edinburgh presented the Queen's prizes awarded by the Science and Art Department to students of the Metropolitan Drawing Classes in connection with the South Kensington Museum, at the Mansion House, on the 6th of February. Mr. Busbridge, the master, in his report stated that there had been a satisfactory increase in the number of those attending the classes, and an advance in the quality of the students' work. These classes had been in operation for fifteen years, over 5,000 students had passed through them during that time, and at present there were 15 centres, with about 1,000 students under instruction. This year, although the standard had been raised, 280 Queen's prizes, and as many as 746 certificates, had been gained in the examinations. The schools represented on this occasion were those of Paddington, Marylebone, Battersea, Chelsea, Westminster, Somers Town, Lambeth, Deptford, Hoxton, Bermondsey, Hampstead, Kilburn, and Stockwell.

BUST OF THE LATE PRINCE IMPERIAL.—The interest excited in this country by the untimely, and, as many people think, altogether unnecessary, death of this cherished young Prince, the object of so much fond love and high hope, has been wide, deep, and remorseful. The public at large will, therefore, be gratified to hear that her Majesty the Queen commissioned Mr. R. C. Belt, a young sculptor of promise, to execute a marble bust of his late Imperial Highness, and that the work is now finished. It has doubtless been modelled from painted

portraits and photographs, and, considering the difficulties of working under such conditions, the artist has been fairly successful. The Prince is attired in a closely fitting military coat, and one can scarcely help fancying, as one looks at the cleanly cut features of the gallant lad, that he carries in his fine spiritual face a touch of sadness, a premonition of doom.

THE REV. F. C. JACKSON'S DRAWINGS.—The worthy rector of St. Ruan, Cornwall, has opened his usual winter exhibition of drawings in rooms at the Charing Cross Hotel. To various scenes on the Cornish coast he adds this season a number of interesting views taken at Boppard and other well-known localities on the Rhine. The sales, we are glad to hear, promise to be highly satisfactory.

WEST LONDON SCHOOL OF ART.—The new building intended for the use of this institution, which is situated in Great Titchfield Street, was opened in the month of January, when Mr. Henry S. Marks, R.A., delivered an address to the students, and presented the prizes to the successful candidates in the last session. The institution is the largest of the ten metropolitan district schools of Art, and one of the six largest in the kingdom. The new buildings comprise a large sculpture gallery, 75 feet by 23 feet, on the top floor, lighted from above, with large galleries and rooms for male and female elementary students, and a large life class-room on the first and ground floors; rooms for modelling, designing, and architectural classes, housekeeper, &c., are in the basement, the whole being well lighted and ventilated. In immediate connection with the building itself are three large studios, with ante-rooms to each, arranged with direct communication on each floor to the new edifice.

THE LITERARY FUND DINNER is fixed for the 5th of May, and is to be presided over by Mr. J. E. Millais, R.A.

ART PUBLICATIONS.

OLD WOLVERHAMPTON!" The sound is suggestive; the "remnants" of the old town are of deep interest to the antiquary and the historian; many of them have succumbed to time, and others are in course of rapid decay; the "effacing fingers" are leaving little of them but their memory. It is a wise and patriotic scheme that preserves their portraiture before they are gone. We have before us the first part of a work * which does that duty effectually and admirably; seldom have we seen the introductory number of a publication so entirely satisfactory. We trust the result will be encouragement to enterprising publishers in other cities and boroughs of the kingdom to imitate an example so unquestionably good, although it may be there are few localities that yield so fruitful a harvest. This part commences a folio book, well printed on fine paper, and is altogether a production *de luxe*, although the cost is that of a very ordinary issue of the press.

The etchings display much artistic ability, skill, and judgment in selection. First is the 'Collegiate Church,' of which the writer of the letterpress gives a graphic and comprehensive history. Next is the 'Deanery,' described in a few lines—a precious bit of antiquity. 'Wheeler's Fold' follows, and then comes 'Boscobel,' one of the most interesting ancient relics of the kingdom, renowned in tradition and in history as the residence of the loyal Penderells, by whom the second Charles was sheltered and protected after the temporary ruin of his cause at the fight of Worcester. The Penderells have not all ceased to be; the pension conferred upon Richard Penderell, of Boscobel, is, it appears, still enjoyed by one of

his descendants. From the etching we learn that it was, and is, a quaint old cottage home, partly of the wood and plaster common to the district; and in the letterpress we are told it was built in 1580, mainly as a place of refuge for fugitive priests when severe penal laws, under the sway of "good Queen Bess," were directed against the Roman Catholics. We shall watch with much interest, but no apprehension, the progress of a work so auspiciously commenced; it is a credit to the flourishing manufacturing town in which it is produced, but its value is not limited to the county in which it is issued. It is an acquisition of considerable value to all collectors of historic antiquities, and also as an assemblage of meritorious etchings by an artist who understands his work, and evidently loves it.

MESSRS. CHATTO AND WINDUS have issued two superb volumes, the Life and Works of Thomas Rowlandson, "the Caricaturist."** It is a new edition, but with many additions, and carefully revised. A passage from the Preface will serve to show the prominent character of the work:—"Good-natured pleasantry is held to be wholesome. Rowlandson's shafts, so far as our judgment serves, were never pointed with gall, while he possessed the faculty of seizing the weak or ridiculous side of his subject; he seems, unlike Gillray, his best-known contemporary, to have been an utter stranger to acrimonious instigations." The editor has judiciously abstained from the introduction of such as were exclusively political, and limited himself to a selection of those based on humanity, its sins, errors,

* "Remnants of Old Wolverhampton and its Environs." A series of original Etchings on Copper, by John Fullwood. With Descriptive Letterpress by E. B. Part I. Publishers and Proprietors, Fullwood and Heillier, Wolverhampton.

and absurdities, "shooting folly as it flies." Perhaps in this respect he fell short of his immediate successor, George Cruikshank; but undoubtedly he conveyed moral lessons and social teachings in much that he did, and the world owes a debt to him which in these remarkable volumes has been to a large extent paid. The list of persons pictured comprises all the celebrities of the epoch: a quarter of a century—from 1774 to 1799—in the first volume, and from 1800 to 1825—another quarter of a century—in the second. It would be difficult to find a character unrepresented that supplied matter for the artist's pencil; but there is neither a malignant bit nor an immodest touch in a single one of his themes. Their broad basis is human nature. They are full of humour, if not of fun, and are as good for all purposes, or very nearly so, as they were half a century ago. Although only four hundred engravings are given, several thousands are described; in fact, we have a thorough and voluminous history of the works of Rowlandson—perhaps too little of his life; but he was an onlooker who saw while he was himself unseen, and possibly the material for a history of his own public life may be, as it has been, comprised in a few sentences. The editor, or author, or both, has discharged his task with sound judgment; it was one that demanded indefatigable labour—careful and thoughtful study as well. There is no affectation in the style; it is always simple and to the purpose, as, indeed, are the pictures described and the particulars given. The work is a valuable contribution to the Art literature of the age, indispensable as an acquisition in all libraries, and, though no doubt costly, well worth what it will cost.

MESSRS. SAMPSON LOW & CO. are proceeding bravely with their excellent series, "Illustrated Biographies of Great Artists," three more volumes having been lately added.*

"Leonardo," who, in the opinion of almost every one of his biographers, was the most accomplished man of an accomplished age, has found an appreciative, though rather concise, historian in Dr. Richter, whose narrative is translated into English by his friend, Mr. P. E. Pinkerton. According to the author, England is the best country in which to study the works of the great Italian artist, less, undoubtedly, through his painted pictures than through his drawings and designs, of which we fortunately possess a large number, especially in the collection of Windsor Castle. Dr. Richter, referring to this fact, quotes an anonymous Italian writer, who says, "There is still very little known about Leonardo da Vinci, not only on the other side of the Alps, but also among us here. . . . England, with its variety of countless undiscovered treasures, is of all places the fittest whence to come nearer to the master, to study him closer, and to learn him more thoroughly." And then he (Dr. Richter) goes on to say, "The researches undertaken by me in the four Leonardo MSS. in London"—at the National Gallery and in the South Kensington Museum—"and the numerous memoranda in the Royal Library at Windsor, access to which has been most graciously afforded to me, have led to results which throw new light upon several facts relating to Leonardo's biography, and to the history of his works." A considerable portion of this little book is taken up with a narrative of these facts.

The noble author of the "Figure Painters of Holland" has found in them a theme of great extent and very wide interest; they were, as he says, "one and all artists, not only proficient in the delineation of faces and figures, but also excellent in the more difficult qualities of the painter's art." Reynolds said that "painters should go to the Dutch School to learn the art of painting, as they go to a Grammar School to learn languages." Notices of Rembrandt and Frank Hals are not included in this list, their absence being explained by Lord Ronald Gower from the fact of their appearance in distinct and separate volumes of the same series. In a country so similar in many respects in the character of her Art to our own, as that of Holland, the history of that Art and of her artists has, or ought to have, a peculiar welcome; for it should never

be forgotten that England owes no little of it, and of the liberty of the subject, to the rise and progress of the Reformation. "There is nothing more instructive or curious in the history of Art than to trace the rapid rise of the Dutch School, its wonderful reign, and its rapid decline. . . . Freed from the tyranny of the Romish Church, this newly enfranchised country produced, as it were by magic, a fresh and a national Art, one which was essentially domestic. . . . While Rubens was buying indulgences from the priests by painting pictures for churches, Rembrandt would take some old Jew from the slums of Amsterdam, and paint a portrait of the old Shylock with as much care as Rubens would have bestowed on St. Paul or St. Peter."

Lord Ronald Gower sets before us the stories of the old Dutch figure painters, Van Ostade, Jan Steen, Metzu, Ter Borch—a new way to us of spelling Terburg—De Hooch, Van Mieris, and others, in a very lively and unconventional manner. Referring to the orthography of names, we notice he calls Matsys *Massys*, and Wynants *Wijnants*: this alteration in spelling, for which his lordship finds some authority, though we cannot say we know of any absolutely reliable, is very bewildering. This brief narrative of the lives of the Dutch figure painters, sixteen in number, is by no means the least instructive among Messrs. Sampson Low & Co.'s well-arranged biographical series.

To Mr. W. Cosmo Monkhouse, a name not new to the readers of the *Art Journal*, was assigned the task of compiling a life of our great landscape painter, Turner, to form part of the "Illustrated Biographies of Great Artists." With the exception of Mr. Harterton's "Life of Turner," Mr. Monkhouse considers nothing altogether worthy of the subject has hitherto appeared from the press, and certainly he has given us, in a very clearly arranged narrative, a more complete picture of the artist's personal character than has yet appeared. From youth to old age his career is traced with a minuteness of detail that will render the work indispensable to all Art students; and we hope Mr. Monkhouse may be induced to enrich this series with similar memoirs of other artists equally accurate and readable.

A SOMEWHAT eccentric but singularly interesting and remarkably well-written book has been issued by a surgeon at Leeds; * it is, moreover, admirably illustrated: a beautiful head, a lady's (Miss Frederica Marsh) idea of Eve, two of the best Art dreams of Blake, and two photographs of sacred edifices, with an English wild rose by the author, make the illustrations. It is written rather under the influence of sorrow than the "influence of joy," but is *in memoriam*, and therefore, perhaps, sadness has been a prevailing guide. There are passages of exceeding beauty, considered merely as compositions; and the tone is essentially pious, without being in a conventional sense religious.

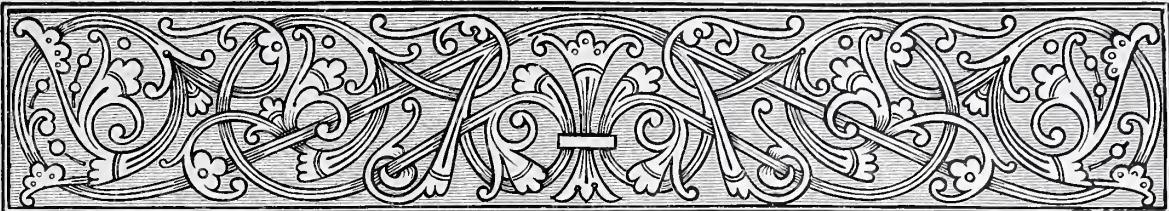
"THE YEAR'S ART."† A little book purporting to be "a concise epitome of all matters relating to the arts of painting, sculpture, and architecture, which have occurred during the year 1879, together with information respecting the events of the year 1880:" a work certainly much wanted, and likely to be very useful. It can hardly be expected but that some errors should creep into a book which covers so large a field as this professes to do. There is much information of a referential character, which gives to the volume a value; for example, in the chapters under the respective headings of "The National Museums," "The Science and Art Department," the reports of the public "Art Galleries in the United Kingdom," "Art in Parliament," "The Copyright Commission," "Directory of Artists," &c.

"THE GAMBLER'S WIFE" is the title of a large and somewhat elaborately finished etching, by Charles Waltner, from a painting by J. E. Millais, R.A., issued by Messrs. Agnew. The print tells a touching story, and has a forcible moral. The unhappy wife is pondering over the cards left on the card-table: the expression of her sweet but careworn face is more that of sorrow than of anger, as if saddened by a gloom of future fate.

* "The Influence of Joy upon the Workman and his Work." By H. Bendelack Hewetson, M.R.C.S. Illustrated. Published by Sonnenschein and Allen, London; and Richard Jackson, Leeds.

† "The Year's Art." Compiled by Marcus B. Huish, LL.B. Published by Macmillan & Co., London.

* "The Great Artists:—Leonardo da Vinci," by Jean Paul Richter, LL.D.; "Figure Painters of Holland," by Lord Ronald Gower; "J. M. W. Turner, R.A.," by W. Cosmo Monkhouse. Published by Sampson Low and Co., London..



THE AESTHETICS OF DRESS.

BY MRS. HAWEIS.

DRESS IS AN INDEX.

THE science of clothes, which we call dress, is no doubt a legitimate branch of Art, however mismanaged. So surely does dress, in its broad outlines, betray the measure of Art feeling, and less directly the condition of Art knowledge and culture, and so certain an outcome is it of the conditions of life, that it is almost possible to say, "Tell me what sort of people they are, and I will tell you what sort of dresses they wear."

Of course Art feeling, which is a natural faculty, is distinct from, and occasionally opposed to, Art knowledge, which may exist without any original faculty at all, and is come by, like the cuckoo's nest, chiefly through somebody else's pains. The one is the instinct which creates an artist, the other the *résumé* of ages of artists; the one is original, the other orthodox; one free, the other a slave. Both are reflected in national costume, because costume is the chronicle of its age and place, climate, morals, and even of the state of trade, &c.; and strange enough, sometimes, are the crannies where the free bird is hatched.

THINGS REVEALED UNTO BABES.

We find among many half-civilised nations, such as the Orientals, and such as England once was, a sense of colour and an instinct in combining lines, which the artist himself cannot account for, and which it is not always easy to analyze; but it seems to retire with the advance of civilisation. Why? Partly because at first there is no Art knowledge. The producers are in no hurry; there is room for individual development and style; the workmen have more interest in their work. Living greatly out of doors, their minds unconsciously become imbued with the tenor of natural effects and combinations. They may be utterly ignorant of the laws of colour and "complementary tints," yet they can feel that "somehow" this and that colour cannot go together, but that this and that other can; or that this, toned to a certain quality, is "right" with that, whereas pitched in another key, or a single semitone higher or lower, the same thing is "wrong." And when the result satisfies their eyes, they go on with it by force of precedent, without a thought of why or how. They may never have heard of the laws which determine natural forms, gravity, proportion, balance, unity, yet they feel that somehow such a line must have such another within a given distance of it; hence the shapes of their tents, the very folds of their garments, the endless patterns that their blind instinct invents, like the exquisite markings on a snail's shell or the crinkles of a flower, are beautiful we scarce know how or why, unless it be that the spirit of nature (involving all the laws we know or know not) has evoked them.

Thus untrammelled the early pioneers of Art steal fire from heaven, and the spark lives in their hands. But the modern man, who has had a proper Art training, runs to a book or a gallery, and pauses to ask, "Is this according to rule and precedent? has any one else done it, and made my footing safe?" till the sacred spark escapes or dies exhausted. Out of the

mouth of babes and sucklings comes noblest praise of God sometimes, for our laws—needful because man is a marrer of nature—bewilder and blind us; and the poor savage who designs with so much taste and judgment for his bark cloth or his paddle—the semi-civilised Indian or Egyptian who ornaments his clay or silver with so much feeling for the proper distribution of the masses, and follows his time-honoured models with unabated content till spoilt by the British commercial traveller with cheap dyes and senseless patterns—these people have more of the natural laws of colour, form, balance, and gravity in their souls than Raphael's scholar, when his head has got stuffed full of whys and oughts, with no elbow-room for his own little burning *ego*.

SPEAKING IN A STRANGE TONGUE.

To make this clear, compare the average (as a test of the maximum) ability of ancient Greek and modern English workmen—the one loving beauty with all his soul, the other loving beer, or at least money. The ordinary English designer, who occupies himself with chintzes, tea-trays, presentation plate, &c., to whom the National Gallery and the libraries are open, has read something in the modern Art slang about "selection and idealism," things "nicely felt" and "inescapably fine." Perhaps he has attended some brief "course" at a sort of Art academy. He is bound to a certain class of subjects; he has not, nor would be allowed to have, ideas of his own; he dares not leave the groove, the public would not buy. He must provide "novelties" within that groove, without having leisure, enthusiasm, or education even, for an original touch. If once a good thing find favour, he may copy it, or rather a number of workmen may copy each other's bad copies of it. What follows? We have a vast goblet like a gouty leg, a mermaid like a pig, a horse like a sausage. The designer is attached to palm-trees, but has never seen one—knows nothing of the soil or principle of growth. If he draws a flower or tree, he will make the stalk equally thick throughout. He loves Raphaelesque patterns because they are so easy when you have caught the knack. His ignorance is especially patent in his attempts with the nude figure.

The common Greek workman gave his coarse vase all the *élan* and vitality of a growing flower; with firm *cestrum* and half an eye he sketched the roadside weed, man or beast; he glanced round the market-place, and moulded the wonderful little terra-cotta figures which fill case after case in the British Museum. They move and breathe, because he saw his fellow-citizens move and breathe; he gave them muscle and action, because he could see the muscles in the free gestures of the citizens. The whole human form and human life are in those rude and rapid clay sketches.

Or he rose still higher in his art, and designed the beauteous coins of which Greece had so many in her great time, with goat, bull, hero, or goddess, all good, and some superb: it takes one's breath away to learn that these were by local artists, in many cases too unimportant to be remembered by a signature, though full to the brim of the *feu sacré*—for their name was surely legion.

Of course, if we choose the highest men among us, things are more promising. G. F. Watts, R.A., or Sir Frederick Leighton, P.R.A., can model the form with power and spirit. But Greece had her highest too—Phidias and Praxiteles. Why are not our greatest men equal to Phidias? Why is even Michael Angelo miles below, as we feel in comparing ‘Moses’ with the Elgin Marbles (and these were by the *pupils* of Phidias)?

This is why. Modern artists are not sufficiently in contact with nature. They call in a “model” at stated times, and study the subtle curves of the uncorseted body for an allotted time: the human figure is the *pièce de résistance*, because seldomest seen; they even study the dissected frame to learn the muscles and their uses. This is well; but in Greece the model was never absent, the study never ceased for a moment. All around went the citizens and girls in their daily avocations—in the Palestrum, in the baths, in the streets—and the eye was incessantly taking in the possibilities of attitude, light, and shade through the expressive dress without knowing it, as a language is learnt half consciously by dwelling in the land where it is habitually spoken, better than by fetching a professor to “teach” it in so many lessons.

To the old Greek artist the human body was the chief point of interest and their highest artistic achievement, as the human face and various textures of vestment have proved the noblest successes of the modern school because most familiar, being incessantly before their eyes. The Greek cared so much more for the form, that he used a conventional type for the faces, and expressed violent passions by attitude, not physiognomy. This was a distinct fault in his reasoning, for the face belongs as inseparably to the frame as the hand, or arms, or legs. But he attributed passionlessness to his deities because he held that calm was grander than emotion; yet, when he was forced to represent emotion, he left the face out of count, and called that “distortion” in the face which he called “action” in the whole frame.

Now we can understand what the Greeks would have said to a corset and hoop! So grand is the body, which we never see, nor think of nobly, so grand is the face which the Greek ranked second, that they ought never to be totally disengaged. But as, in painting, the face is perhaps the most important to represent, because its expressions are largely dependent upon colour so knowledge of the face only will never give us statues, even up to the meanest average of the statues which crowded Greece—crowded Greece so that the removal of a few hundreds or thousands to Rome and elsewhere was scarcely noticed.

Our sculptor’s sole hope lies in the recognition of a more honest and noble scheme of array for the body, and this is at present, if not within men’s, fully within women’s, power to adopt.

NATURE IN ART.

Circumstances admitted of the Greek artists understanding the human form in such perfection as will probably never again be possible in a highly civilised city. They saw that beauty was good, and worshipped beauty in all things, as we love certain phases and fragments of beauty. The whole nation was accustomed to nature, therefore the whole nation could appreciate Art. So the kingdom of Art, the world of colours and curves, was “within them”; too habitual to require learning, from babyhood it was their native language, and came naturally to them. So the Indian or the Japanese weaves a pattern, or draws bird or fly, not so much because he thinks it beautiful as because every habit and action of the creature is so familiar that he cannot help drawing it. That habitual love of nature which taught Phidias, and teaches the poor Japanese, to create man or moth, does not teach the Britisher; and the same dulness which checks his highest flights also numbs the creative power when he designs the patterns of a gown.

Never in our grave north shall we be sufficiently in contact with nature to create gods and goddesses like the Greeks, though the moderns have done as great things in portraits of men and women by the hand of Rembrandt, and Titian, and Holbein. But we may all help Art, and raise its general stand-

ard by individual love and observation of nature. We may actually raise the standard of Art to some extent by adhering in our daily garb to that shape which God gave us, so that by our very being, and by every movement of ours, the “language” will come to our artists; just as artists—I mean men who love and study the beautiful, not those who read books—in their turn may guide our unbalanced and shifting habits by their more highly tempered sensibilities. The people may teach the artist almost as much as the artist can teach the people. They, with simpler and nobler thoughts about their souls, their bodies, and that “outermost wrappage” of the soul called clothes, could enforce on him forms which are noblest because nearest to nature; he can promote the worship of the most elevating kinds of nature, and encourage individuality in all its forms.

TRUTH IN ART.

I have heard Mr. Ruskin laugh at because, in his worship of the true, he appears to confound truth and beauty, seems to see as much to admire in a frog as in the Venus of Milo, as much beauty in the seam or crumple of a gown as in an Arabian horse—because “it is true.” But this love of truth is indeed the root and core of the highest Art sense; it is the breath and life of the real artist; it inspired Rembrandt in his marvellous presentments of commonplace, homely faces, as much as it inspired Raphael in his ‘Madonna di San Sisto,’ and one scarcely realises how broad are the border-lines of the Beautiful, till one sees with the eyes of one to whom it was beauty, something which one has been taught to think ugly.

Now this minor branch of Art, dress, which we are about to examine, may be pervaded by the same spirit that ought to govern the higher branches; for though some hold dress utterly insignificant, I have already shown that it is more important than is commonly supposed, quite apart from its influence on the wearer. We may bring into dress that conscientiousness, that love—warm and sincere and wholesome—of truth, which gives vitality to all Art, and as much observation and sensitiveness to grace of line and charm of colour as our minds have room for. And the result will be a costume beautiful yet not useless, characteristic yet not oppressively egotistical; as good as the Greeks had, though the merit of theirs was its simplicity, its honesty, not its richness and variety, for its ideas were as limited as its materials.

THE GREEK DRESS.

The fault of the Greek (Ionic) dress is its concealment of the clear line of the side and back, which ever since the Normans gave us the close-fitting *gunna* has been unvaryingly dear to woman. The main garments were two—the *chiton* (*χιτών*) and the *himation* (*ἱμάτιον*, or *ἱπιθλημα*); the first cut nearly like the common shift, but reaching the feet, the other absolutely straight, seamless as a tablecloth, forming its own folds when arranged on the person, and secured by a belt. Beautiful, but the charm of a smooth close-fitting bodice was impossible to the *chiton* and *himation*.

But they could correct this fault by wearing a very thin and clinging texture—so thin that nothing but India muslin over the skin gives the effect we see in Greek statues; and I doubt not they used a similar filmy fabric. In a hot climate the natural damp of the body would make any thin linen or cotton adhere like wet cloths, and it is only by the use of wet cloths that modern sculptors can imitate the ordinary effect of the clothing in Attic summers which “classic” Art has handed down. Thus they attained a perfect balance between the garmented and ungarmented form. Not that the streets were full of passengers clad in India muslin; but numbers probably wore thin materials having the adhesive property of that muslin, and creasing very flat to the form. But we cannot do this in our chilly clime, and our abnormally reflective and self-conscious frame of mind. Our only resort, with any thick material, is to quit the elegant simplicity of an unshapen robe for one fitted closely by seams; and this innovation once admitted, the difficulty is to avoid tampering with the true shape. With the support needful to fragile frames come pressure and false lines, and the penalty of trying

to improve on the Creator's conception is suffering, disease, and ugliness, visited on generation after generation.

However we may emulate the ruling principle of Greek dress, faithfulness to nature, the Greek dress itself is wholly unsuited for our climate, habits, tastes, and complicated trade interests. It is only adaptable to a few soft clinging materials, and any costume which limited the popular materials would be resented by an enormous class who subsist on the changes of fashion. It is inconsistent with stays, which have become a necessity to a race naturally small-waisted. And the lower classes—figure to yourselves the bedragglement!

But without trying to copy other nations and periods in a stupid way, how are we to attain the ideal costume worthy of English common sense and English culture? Let us see what is required by dress.

THE CONDITIONS OF DRESS.

The chief aims of dress, as I have elsewhere pointed out, are three in number: (1) To protect, (2) to display, (3) to conceal the body—an achievement impossible in our country save by moments. But if we take in various tendencies not to be ignored, as I shall presently show, the motives which maintain modern costume are seven in number.

Nor can we hope to attain a permanent national costume; our climate is too uncertain, our race too mixed, implying the conflicting varieties of opinion, complexion, build, constitution and habits; in a word, our classes are too numerous for one coat to suffice us. The difficulty is peculiarly English—no other nation has quite as much trouble about dress—the need to conceal hampering the instinct to display—this in its turn offending the need to conceal and the need to protect. To some classes two of the main requirements are important, not the third; to other classes the third appears vital, but neither of the remaining ones.

On the other hand, we cannot impose distinctive costumes on particular classes, poisoned as they are by false shame of "badges." When all is done and said, in come trade interests enforcing change, and, given a change to something worth having, we then observe what has not been sufficiently regarded—a certain inscrutable propensity to spoil and mar what is good; a curious, apelike feature of human nature inherited or developed; and I rather hope inherited, for then we may hope to outgrow it, but if developed by the conditions of existence, the case is hopeless. Look at the street Arab who, seeing a flower or tree within his reach, instantly flies to uproot it! he could not explain why. Remember Caliban (his prototype) on the "things he admires and mocks too," who, having made a pipe to lure the birds, likes to feel his power by destroying what he envies lest it mock him:—

"Would I not smash it with my foot? So He."

At the same time, there are thousands of people whose lives are ruled by a desire to do right, to set a good example, to show by their luxuries as well as their sacrifices where innocent enjoyment ends and guilty indulgence steps in, and from the earliest times Art and Religion have been associated in an instructive and wholesome degree. These persons ask, "If dress is a branch of Art, it also relates to right and wrong. How are we to reconcile the acquired decencies with the perfectly *un-moral* instincts which the slightest over-emphasis renders actually immoral—how can we unite the beautiful and the good?" By using things and not abusing them—not (like some reformers) by sitting on the safety-valve.

As our society is subdivided, so must our costume be; a simple state of society is usually content with a simple garb. In our complex social condition every sort of colour and material is devised, not for the tradesman's pleasure, but for every conceivable requirement of every conceivable class of persons. The demand for manifold fabrics, and the consequent subdivision of labour, have enormously raised the standard of mechanical production and of national well-being, despite the loss thereby of

that kind of interest attaching to imperfection which we call "picturesqueness," a quality dependent on irregularities and surprises, while perfection is regular even to monotony and fatigue. This loss we supply by variety in kind and perpetual changes.

These changes are not so inexplicable if we take into account that much-discussed primal instinct to emphasize the *ego*, which certainly exists in the mass. Why humanity should be the only animal doomed to find its own protective covering, when and why the "second nature" forced itself upon us without the "old Adam" wholly subsiding, is mysterious enough. But the two have existed for ages in close rivalry, which requires the utmost tact to keep in order, and, on examination, costume seems to vibrate between the need of being seen and the need of being covered. We can never make up our minds to cover up all nor to discover all, so we cover up a bit or two at a time, and say the other bits are "in fashion," and the kinds of bits vary with the temper of the age. Nature seems to be ever fighting against the artificial conditions she has somehow got into. The balance is never steady save by accident, yet like an angry cage-bird, she might find liberty a worse fate than the cage!

It is clear that we can never satisfy, yet can never rest without satisfying, those three chief aims of dress!

THEORY AND RULE OF DRESS.

All this sounds very complicated. Is dress worth all this trouble and thought? think some. Our forefathers would have questioned many sanitary measures which now occupy hundreds of minds and cliffs of printed matter. Yes, it is worth while, for the sake of health, for the sake of the incalculable indirect influences which affect us all, and which we may be some day expected to account for.

Note the seven motives which enter into the theory of dress:—

- (1) The desire to be protected from the elements.
- (2) The desire to be visible.
- (3) The desire to be invisible.
- (4) The desire for what is good and right.
- (5) The desire to mar and spoil what is good and right.
- (6) The desire for novelty and change.
- (7) The desire for peace and quiet.

And the English conditions are, (1) Neither a single national costume, nor (2) distinctive costumes for classes.

Our seven points are all founded on the constitution of human nature, even where they seem paradoxical. We would reveal our best points and show our superiority to others; we would carefully hide our faults; we do not wish to offend society—still there is a diabolic charm in defying prejudices! Monotony means torpor, dulness, death; change, relief and recreation—still, repose is sweet, and so is security from the pecks of hostile crows! And such contradictions are inevitable, since whatever we fix on we instantly perceive the equal value of something different, so that our moods rock to and fro, and therefore "fashions" change.

We will now supplement the seven dress-motives with seven dress-rules, which will enter into the composition of an ideal costume.

- (1) Retain the human form under all circumstances.
- (2) Allow the human form to determine the folds and the trimmings.
- (3) See that the proportions of the dress obey the proportions of the body.
- (4) Allow the dress to reasonably express the character of the wearer.
- (5) Consider the fitness of times and seasons.
- (6) Avoid discomfort, and weight sufficient to cramp and disable either really or apparently.
- (7) Avoid colours too pure, or brilliant enough to overpower the features of the face.

These principles ought to govern all classes, the wise setting the "fashion" for the fools. Now for the illustrations.

(To be continued.)

SKETCHING FROM NATURE.

M R. WALTER SEVERN recently gave an instructive lecture on "Sketching from Nature," with practical illustrations. From this lecture we borrow some useful practical suggestions.

He stated that to execute a complete sketch it is necessary to catch nature in one particular mood, and this is no easy matter in a changeable climate such as England's. Dexterity and rapidity must therefore go hand in hand to attain the common end; and good painting, as Mr. Ruskin now says, can only be acquired by rapid and varied practice from nature. Fuseli is said to have given the following as an answer to a question as to his method of painting:—"First I sit myself down, then I works myself up, then I throws in my shades, then I pulls out my lights." This quaint saying of the eccentric Academician formed the text of the lecture. The lecturer impressed upon his hearers the necessity of being comfortably seated, with everything close at hand: any mishaps, such as upsetting his water bottle, or losing his best brushes amongst the grass, may prove serious difficulties if the sketcher happens to be at work upon a changing cloud or fleeting shadow. If near a house, a table or chair should be borrowed, so that everything may be within easy reach. The art of painting is quite difficult enough without making it more so by any want of comfort.

Colours should be arranged that in the event of any two becoming mixed it is not a matter of much consequence; those that are apt to run in damp weather should be used in hard cakes. New colours should always be procured on the slightest indication of hardness, as hard colours very quickly spoil the best brushes.

Now with regard to "working one's self up." The student is not likely to excel unless he is pleased with his subject.

It may be said of all things in painting that they should not *look painted*, but most emphatically of shadows. Shadows are caused by the absence of direct light, and a shadow on the ground or on trees represents a part of the landscape, as it would be if the direct sunlight were obscured: these are surface shadows, not darkness produced by hollows or projections. In painting rocks or cliffs in every hole or crack the shade will be full of reflected light, more especially if the day is sunny, and all the upper edges will have cold bluish lights from the sky above. Distant shadows on hills and cliffs often appear to be more blue than they really are. The greatest care must be taken to preserve an even surface in shadows. Ragged shadows will spoil any drawing. Near surface shadows only appear more distinct on account of their closer proximity and contrast with the surrounding light. As to the paper most applicable for sketching, rough "Whatman" is, when well strained, the best, especially if the sketch is to be worked upon afterwards.

The next thing to be studied is glazing, or putting one colour over another, instead of mixing them. Take, for instance, a very light violet: the best plan is to glaze the blue over the lake when dry; if both are mixed, and put on together, the violet will not be nearly so luminous. The old masters practised this system of glazing, not only to secure brilliancy, but also to insure permanency, as chemical changes are apt to produce disastrous effects if the colours are too much mixed. A sketch from nature will often lack freshness if all glazing is utterly ignored. As we possess warm and cold, transparent and opaque colours, we should use them in the way most likely to aid the artifice of painting. Shadows should not all be painted in exactly the same way: the student should endeavour to vary his methods, as an engraver uses lines and dots, and irregular work, to imitate flesh, drapery, or foliage. Mr. Severn, to illustrate warmth and cold, held up in front, and then at the side of a lamp, a number of semi-transparent papers of various colours, to show that they

looked warm with the light shining through them, and cold when shining upon them. He also mentioned that warm colours become cold if a hotter colour is adjacent, following out what Mr. Ruskin says, "that colour must always be relative as compared to form." To the uninitiated a field may appear all one uniform green, and a heathery moor all pinky violet; but these are only the surfaces. Look closely underneath, and there is plenty of warm yellow and brown; every tuft, every sprig of heath is a miniature plant, and possesses its own individual colour.

Every subject selected by the sketcher should have what the Italians call a *motivo*, some feature which attracts, some marked light or dark shadow, which will give special interest to a drawing. Without this the most praiseworthy sketch may be tame and uninteresting. Try to make the drawing tell a story; a ray of sun, a passing shadow or shower, afford excellent opportunities.

In painting trees two or three brushes ready charged with different colours will enable the variegated downward streaks to be painted quickly, and with the blended effect they have in nature.

Slightly troubled water may, like almost everything else, be painted on a system, or with the knowledge of some practical method. Watch a large surface of undulating waves, not caused by direct wind, and it will be seen that they have the appearance of hundreds of irregular diamonds or ovals, the hollows and sides reflecting separately the different objects above or opposite to them—cliffs, trees, and clouds being all reflected downwards in broken streaks or lines through the diamond or oval-shaped basins. Mr. Severn illustrated this by a diagram with the waves mapped out, as it were, by diagonal lines, each part indicating the portion of the view reflected. In painting a large sky, it is a good plan to lay the drawing flat, and work over the sky with plenty of water. By thus keeping the drawing in a horizontal position wonderful softness and gradation can be produced, even on the roughest paper. When a drawing looks hard and dry it should be treated like a dirty child, and be given a bath, and the cold water should not be spared; this, however, requires some experience, and it is advisable for beginners to try their hands on some old sketches ere they perhaps spoil one of their best and latest.

Good painting consists of generalising by short and simple methods. It is often said that no two artists see nature alike. Take four of our best men, De Wint, Cox, Turner, and Müller: utterly different from each other in style, yet each truthful according to his lights. Compare the sombre, ostentatious De Wint with the pale, delicate Turner, the truthful, simple Müller, or a daylight sunny bit by Cox: can anything be apparently more different? and yet all are excellent, all truthful, all are like nature. What is it? Shall we call it a higher kind of truth, which exists in all good Art—in poetry, sculpture, and music more especially; or shall we call it harmony or union? This question is indefinable, but this mysterious completeness, this adjustment of the whole, may exist in a sketch from nature more than in a finished picture.

Wherever the student is, let him take particular note of the colours, the lights and shadows, as it is only by constant study and consideration of these matters that the sketcher may hope to succeed.

Knowledge is best acquired by actual experience, and a few failures may teach more than success. Self-satisfaction is detrimental to really good work. Perfection is not to be attained in Art. The greatest artist is always learning, and never reaches the goal towards which his earnest efforts are directed.

ORIGINAL DESIGNS FOR ART MANUFACTURE.

PORCELAIN PLATEAU.

THE advance made in this country in the manufacture of pottery and porcelain has been extraordinary as regards quality of material, excellence of finish, and beauty of design or treatment. The perfection of the productions of Minton, Copeland,

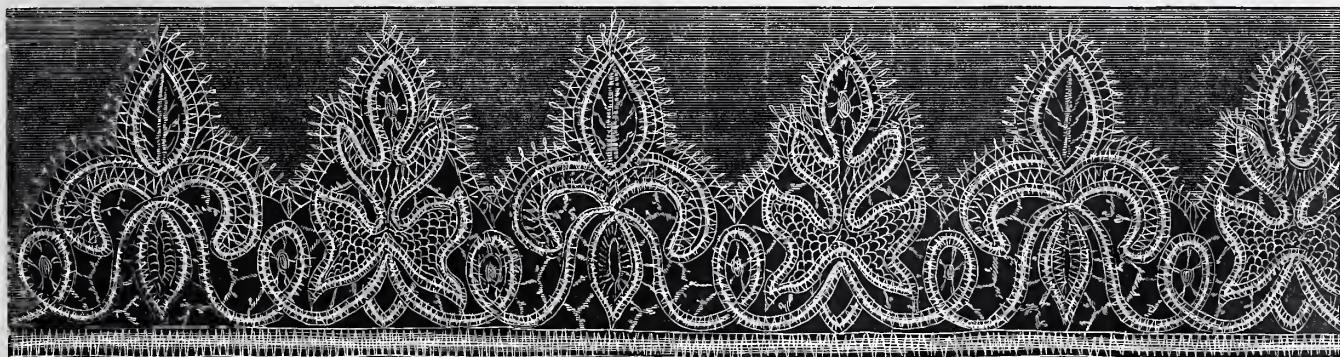
and others, and the elegance and delicacy of those of the Royal Worcester Works in the late Paris Exhibition, were indicative of the superiority this branch of Art manufacture has attained. Mr. George Lambert's (School of Art, Derby) design for a Porcelain Plateau, in blue, white, and gold, will be much admired.



LACE BORDER.

We have already had the pleasure of acknowledging the

adaptiveness and excellence of Miss Yeoman's designs for hand-made lace. The one for a Lace Border here engraved is of



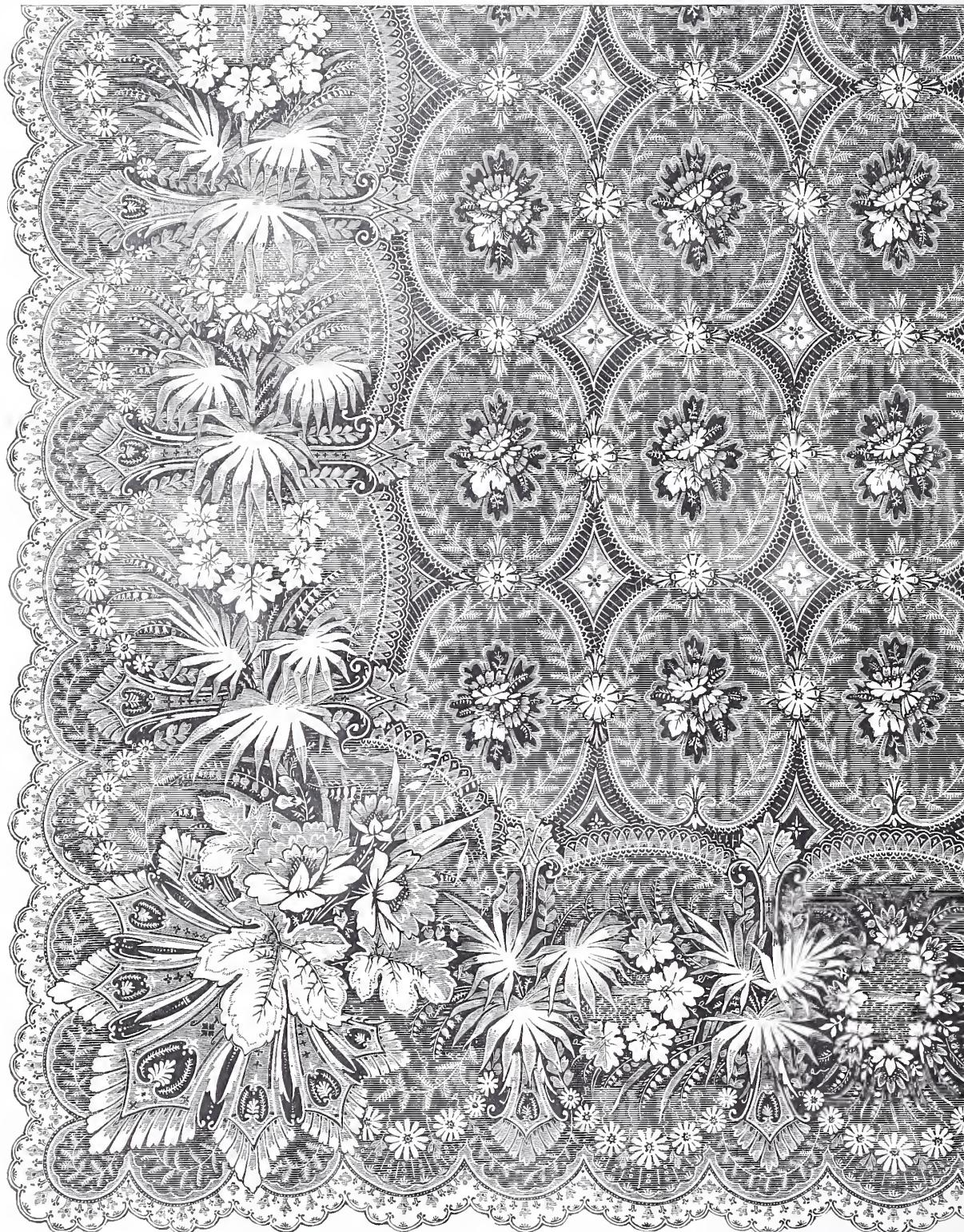
simple elegance, and altogether on a par with the lady's other artistic productions, which are of a high and very useful order.
1880.

D D

LACE CURTAIN.

In a former number we had occasion to remark upon the very palpable advance in the beauty and originality of English designs for Lace, not merely applicable to curtains, but to all the luxurious elegancies which the capabilities of this fabric

allow manufacturers to produce. The introduction of machinery into lace-making has considerably reduced its price, and conduced to its passing into more general use than was the case when the members of the fair sex were dependent on the productions from the pillow, wrought, however, with so much exquisite taste, and after so much patient toil, as to give



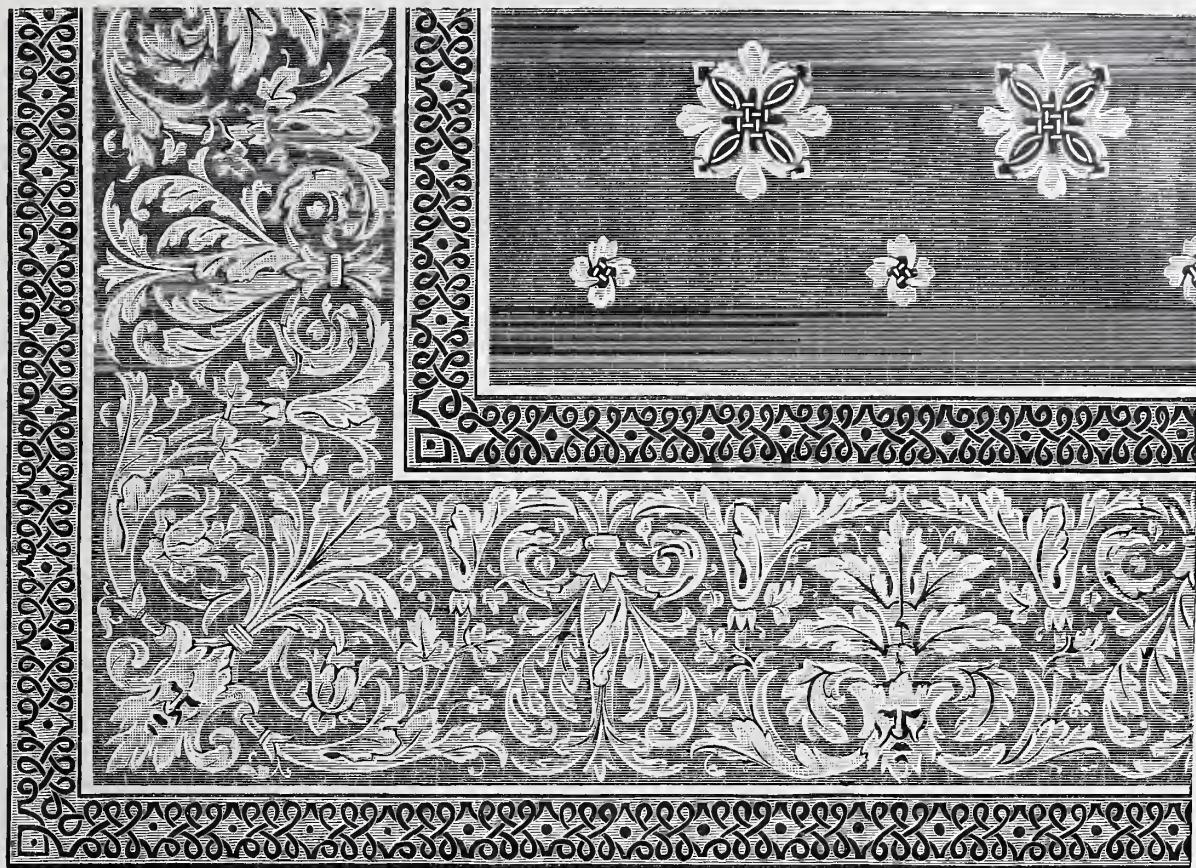
rise to the supposition that only those persons could execute such remarkable specimens to whom the wearisome labour was a labour of love. As in other industries, the employment of machinery effected quite a revolution; the lace was no longer of heavy texture, but light and elegant, fine but strong, and manufacturers endeavoured to procure good original designs for

execution. Floral forms and the natural lines of flowers are especially suitable, from their elegance and variety, for introduction into lace, attention being paid to a symmetrical arrangement in the repetition of pattern. To the design of Mr. Hancock (School of Art, Nottingham), which we engrave, was awarded a gold medal in the National competition of Schools of Art.

DAMASK.

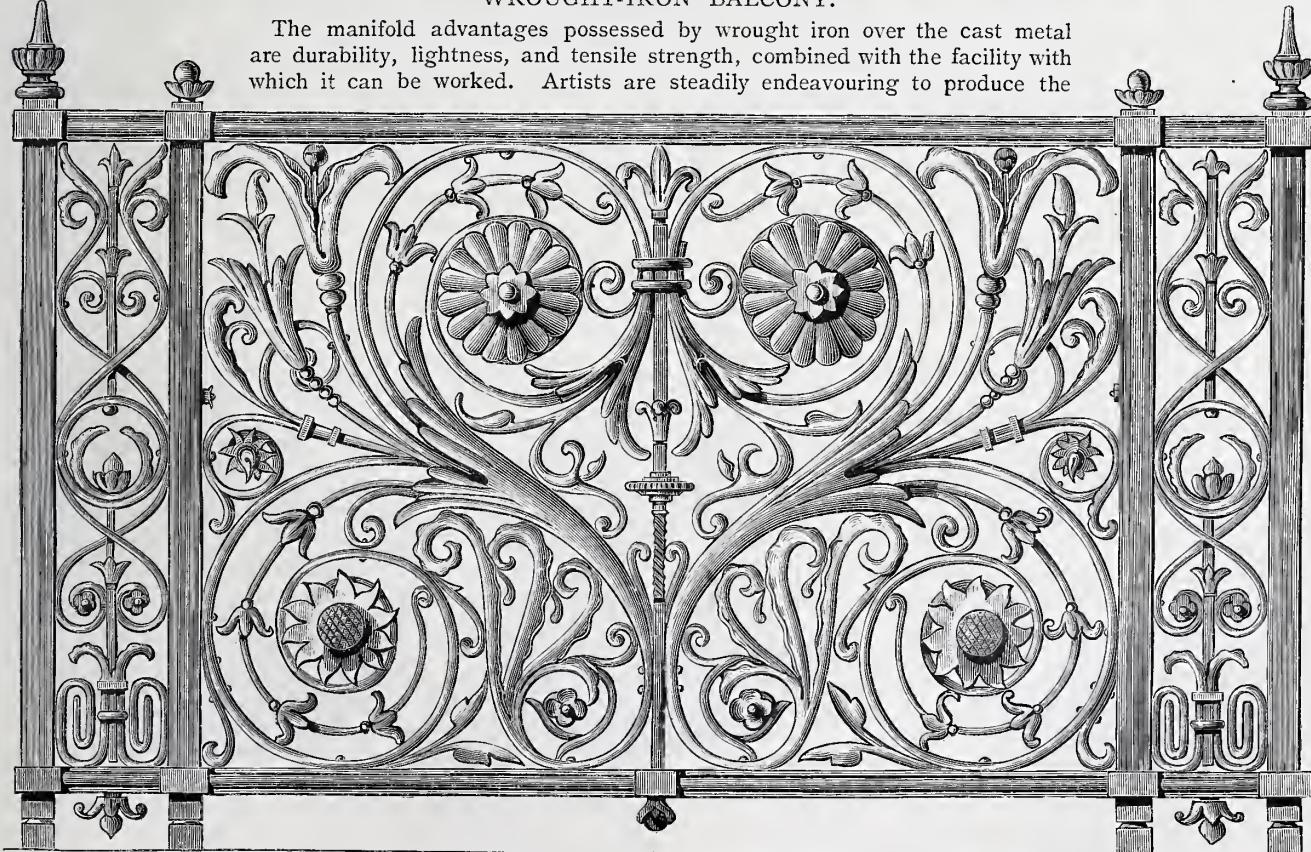
The good seed sown by the Belfast School of Art has already in many ways germinated. We engrave a design for damask by Mr. Thos. Philips, of the school in question. It is in the best

sixteenth-century Italian style; the forms are broad and separate, and it is well suited for production in the important fabric for which it is specially intended. Mr. Philips has recently been appointed master at the School of Art in Sydney, New South Wales. Belfast is fortunate in skilful pupils of a good master.



WROUGHT-IRON BALCONY.

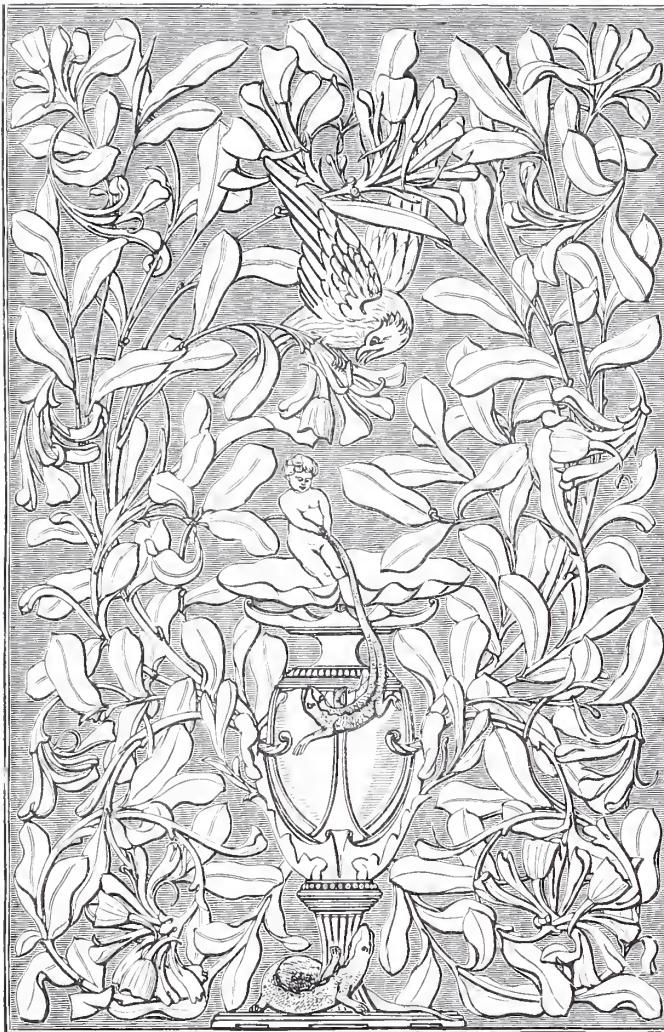
The manifold advantages possessed by wrought iron over the cast metal are durability, lightness, and tensile strength, combined with the facility with which it can be worked. Artists are steadily endeavouring to produce the



most suitable designs. We engrave a graceful and very elegant one for a balcony by Mr. Pearce (Lambeth School of Art).

BOOK COVERS.

Great attention has been bestowed on the production of tastefully ornamented Book Covers. It has resulted in the almost



perfect obliteration of those unsightly monstrosities in leather, velvet, and brass, which at one time were only too frequently encountered. The outside decoration of a book may have

reference to the contents of the volume, but the details for ornamentation should be amenable to proper treatment, and patterns based on geometrical arrangements are preferable to a free rendering of natural forms. We engrave two designs by Thomas



Clough, School of Art, Manchester, from which we might have expected better specimens, considering the high repute of the master. We hope to receive other aids from this school.



WATCH CASES.

Notwithstanding the fact that our watches are generally hidden in the recesses of the pocket, and but cursory glances are



obtained of their beauty, they are subjected to Art. Some designs by Mr. McGowan (Belfast School of Art), one Persian, the others slightly conventionalised foliage, to be studded with jewels, are tasteful, and may be adapted to other purposes.

THE GREAT SCULPTORS OF MODERN EUROPE.

CANOVA.



KNOW no more romantically situated town than Possagno, Antonio Canova's birthplace. It lies nestling in the thickly wooded hills which surround that portion of the Trevisian province called Asolano. The plain on which it stands is well cultivated, the pasturage rich with brilliant verdure and many-coloured flora, and the various streams and rivulets which irrigate the land have made it so fertile and picturesque that it has always been the favourite summer resort of the Venetian nobility and wealthier citizens. It is but a short distance from Venice, which, "throned on her hundred isles," looks like

"A Sea Cythe, fresh from the ocean,
Rising with her tiara of proud towers"—

a city rich in sculpture, painting, and architecture—everything, in fact, that can make the life of the artist joyous. On the 1st of November, 1757, Canova was born. His father, Pietro Canova, who was a stone-cutter, died when this, his only child, was very young—but four years of age. A few months after her husband's death, the mother of the future sculptor married a man named Sartori, and left Possagno to reside in her native village of Crespano, her young child remaining in the care of his grandparents, who were worthy, industrious people of the artisan class. The grandfather, Pasino Canova, was a man of considerable talent, and skilful in his trade—a designer of architectural ornaments, which he himself modelled and reproduced both in stucco and marble. It was from him that Canova learned the rudiments of that art which was to make him famous, and associate his name with those mighty geniuses, Phidias, Euphranor, Praxiteles, and Michael Angelo. Young Canova was carefully trained in all the mysteries of his grandfather's art, and at a very early age manifested undoubted skill. I saw in the Villa Falieri two small shrines which were the work of his hands when he was little more than nine years old, but in the modelling of which I am certain he must have been assisted by his grandfather. These are guarded with the most pious care by the inheritors of this charming country residence, which takes its name from Antonio's first patron, Senator Falieri. The passion which the boy exhibited for learning was encouraged and developed by his grandfather; but his education was very straitened, and it is possible that had it not been for a fortunate circumstance which placed a higher instruction within his reach, he would have passed the whole of his life in seclusion and obscurity. When about eleven years of age he came under the notice of Senator Falieri, who, with his family, was in the habit of passing some of the summer months at Possagno, and frequently employed Pasino Canova in the repairs and decoration of his villa. Falieri at once recognised the youth's talents, and became his zealous patron and generous friend. He placed him in the studio and under the teaching of Giuseppe Bernardo, surnamed Toretto, a Venetian sculptor of some fame, who was at this time in Possagno, occupied upon some statues destined for the ornamentation of the Villa Falieri. Canova remained with this sculptor for two years, working with untiring industry. Toretto then returned to Venice, where he died soon after his arrival, and Canova, deprived of his master, with grief amounting to despair, prepared to return to the workshop of his grandfather. Falieri, however, hearing of the death of Toretto, at once invited Canova to come to his palace in Venice, offering to provide for the expense of his education and maintenance. The boy's love of independence, however, even at this early age, would not permit him to exist entirely on the bounty of others, and he soon succeeded in engaging himself as assistant to the nephew of his late master, also named Toretto, with whom he

elected to remain for a year, determining afterwards to become his own master. The first commissions for which he ever received money were two baskets of fruit and flowers in white marble. These are still to be seen on the staircase of the Hôtel Grande Bretagne, in Venice, formerly the Farsetti Palace, the noble owner having commissioned the young sculptor to carve them. In such a piece of work there was little scope for the display of talent, and save for the interesting fact I have alluded to they are hardly worthy of mention.

In order to stimulate and encourage his *protégé*, who was then about sixteen years of age, Senator Falieri ordered him to execute two statues, 'Orpheus and Eurydice.' The moment chosen to depict his idea of this classical subject was that in which the miserable lover, having broken his compact with the gloomy deity, beholds Eurydice torn from his arms a second time. She is represented, amid flames and clouds of smoke, in the act of leaving the infernal regions. A gigantic hand issuing from the clouds has arrested her steps, and is drawing her backwards and downwards. The body is thrown forward as though with an intense effort to break from the iron grasp, while the left hand and arm are extended towards her husband. Grief and despair are most powerfully expressed in the face and attitude. Although both figures are somewhat faulty, no one who beholds them can fail to be struck with their great beauty, or to perceive the dawning of that light which illumined all his works, the intensity of those complex ideas of beauty, form, symmetry, and sublime grace which were specially developed in his ideal works, where his imagination was allowed to range untrammeled in the execution of some beautiful face or lissom figure. Of one of these—the bust of Helen, which Lord Byron saw in the house of his friend, the Countess d'Albrizzi, he wrote,* "The Helen of Canova . . . is without exception, to my mind, the most perfectly beautiful of human conceptions, and far beyond my ideas of human execution.

In this beloved marble view,
Above the works and thoughts of man,
What Nature could, but would not do,
And beauty and Canova can;
Beyond Imagination's power,
Beyond the hard's defeated art,
With Immortality her dower,
Behold the Helen of my heart!"

To study Nature and the Antique were Canova's rules, though he also showed a fondness for the works of the modern masters, Bernini, Algardi, Le Gros, and Rusconi. At this time Art had degenerated sadly in Venice, *imitation* was the highest aim of its artists, and there was no sculptor in the city who rose above mediocrity. But Canova struck out a new path for himself, and followed it with sound judgment, perseverance, and courage. He sedulously studied all the great masters, but copied none. From nature alone he borrowed, and so faithful were his models of the human form, that it has been asserted that his earlier works were wrought from casts taken from the living mould. He accustomed himself to accuracy, and never allowed his imagination to run riot with his subject. A great portion of his time was naturally devoted to the study of anatomy, for without a thorough knowledge of this branch of physiological science a sculptor can never hope to excel. He often visited the theatre—the sanctuary of the inimitable Goldoni—not in search of amusement, but in pursuit of the study of gesture and attitude. His genius was not of that spontaneous and easily asserted character which would suddenly startle the world with its mighty power. Years of toil could alone gain him glory; keen observation and intense application only could make him approach perfection. In his twenty-second year he com-

* Letter 254, to Mr. Murray. Thomas Moore's "Life of Lord Byron."

pleted his celebrated group of 'Daedalus and Icarus,' executed by order of Pisani, the Procurator of St. Mark's, who originally intended to place it in a niche between the doors which unite the Pisani and Barbarigo Palaces; but so beautiful was it considered that it was placed in the gallery of the palace. In this group Canova manifests an advance which marked an epoch in his artistic life, and showed the world that he could emulate the mighty masters of Greece in the treatment of his subjects. Soon after the conclusion of this work Canova journeyed to Rome, bearing with him numerous letters of introduction to distinguished persons. Before his departure his friends petitioned for a small pension from the Senate, which, however, was not granted until some time after he had been settled in the Art Museum of the world, where he was in the midst of the magnificent statues that were the pride and glory of a mighty race, and where were to be seen those Trastevere women, the most goddess-like in stature, form, and motion the earth possesses. Here he found a kind friend in the person of the distinguished and wealthy Venetian Ambassador, Zuliani, a man of highly cultivated artistic tastes. Knowing that Canova possessed no means of procuring materials necessary for the continuance of his work, Zuliani at once placed money at his disposal for the purchase of a large block of marble on which Canova was desirous of commencing an heroic group—'Theseus vanquishing the Minotaur.' This work was greeted with much passionate enthusiasm, although not unmixed with some adverse criticism, and Italy soon rang with the name of Canova.

Four years of unremitting toil were next expended on the tomb of Pope Ganganelli (Clement XIV).* "Even the ex-Jesuits," says Melizio, that terrible Aristarchus of the Arts, who never ceased to exclaim against modern Art and artists, "could not forbear praising and admiring this marble Ganganelli, which is indeed a perfect work." This monument is placed in Rome, in the Church of the Holy Apostles (SS. Apostoli), near the sacristy, and is composed of several figures. His Holiness is seated on an antique chair, his right arm extended. Part of the monument is in a greyish marble, the remainder in pure white. A soft light falling from above casts harmonious shadows upon the figures, and adds to its artistic beauty.

The mausoleum of Pope Rezzonico (Clement XIII.), which was Canova's next great work, stands in the right lateral nave of St. Peter's, and is equal, if not superior, in magnificence of attitude and grace to that of Ganganelli. The two lions which flank this well-known monument were copied from nature; for, whenever opportunity offered, Canova visited the living animals, passing hours, day and night, studying their habits, pose, and expression in tranquillity and ferocity. The lion to the right of the monument is sleeping calmly, whilst the other wears a watchful and terribly fierce aspect. Canova had now attained such celebrity in his art that the commissions he received were more numerous than he could accomplish. The monument of Admiral Emo—now in the Arsenal of Venice—that of Bishop Giustiniani, Hebe, the beautiful statue of the 'Kneeling Magdalene,' 'Cupid and Psyche,' the Graces, and others, quickly followed. He executed two groups of 'Cupid and Psyche,' one recumbent (1793), and the other standing (1797); these, with his 'Venus issuing from her Bath' (1805), a copy of which, I believe, is in the possession of the Marquis of Lansdowne, are the best known of Canova's works, having been frequently copied in every possible manner. They well deserve the celebrity they have attained, as they are amongst the greatest masterpieces of modern sculpture, being fine examples of classic idealization. You at once recognise the impersonation of Love in the perfect form of youthful manhood wooing, with seductive earnestness, the Soul in the embodiment of a lovely woman. From the cold marble Cupid there seems to issue, by the expression of gesture alone, a passionate supplication to the Soul (Psyche) to be united with him, and by thus blending two lives, incomplete and warring in their separate selves, to make a perfect one; while the listening Psyche

has apparently only just awakened to the consciousness that her existence has been hitherto but a counterfeit of life, lacking the eternally vivifying essence of that inspiring reality, love, which is the sublimest portion of every soul.

Although the genius of Canova was of an order more adapted to sculpture than any other of the Fine Arts, he made several tolerably successful essays in painting, doubtless in this consciously emulating Michael Angelo. He possessed a plastic and vivid imagination, an exquisite eye for form, a sympathetic nature; but his faculty for design was unequal to his other aesthetic qualities. The school which he most favoured, as all great sculptors do, was the ancient. Although taking it as his model in the earlier stages of his artistic career, he in later life, in a measure, emancipated himself from too servile bondage to it, lest he should become insensibly a puerile imitator, instead of being like those his earliest masters—a creator. Canova, however, cannot under any aspect be deemed a copyist, but he had not sufficient imagination and invention to completely subordinate or annihilate, by his own conception of the poetical and ideal, the impressions made upon his mind by the masterpieces of those Titanic sculptors of ancient Greece and Rome, whose works he continually admired with aspiring hope during his student wanderings through the Roman galleries. The too constant contemplation of the works he desired to emulate, unconsciously and imperceptibly transformed the natural mould of his mind and genius, and rendered creation, in an artistic sense, impossible.

The sculptor's art, like poetry, must necessarily be imitative—imitative of nature. It is in the treatment of his subject that the greatness of a sculptor manifests itself. The conception of an idea, and the execution of that idea, are the only means of attaining that intellectual eminence which is the goal of all great artists. The study of the more exalted schools contributes in no small degree to form the mind and generate the ideas. Every work of Canova's shows how supremely superior to his contemporaries he was as a sculptor, how infinitely more impressed with the majesty of Nature, and with what delicacy of feeling she should be approached. Now and again his more masculine fancy, like a fierce whirlwind, carried him to heights in the artistic empyrean inaccessible to any of his immediate forerunners, in the same manner as Michael Angelo mounted, by his masterly skill and prodigious intellectual strength, to an eyrie of ideality equally inaccessible to Canova. Many of the more subjective tendencies and occult beauties of nature were caught by the magnetic sympathies of Canova, and embodied in his works. His power of endowing the face of a statue with the expression of pleasure or pain, sullen sorrow, joy or dignity, was supreme; the cold, unsympathetic stone under his chisel seemed, as by a magician's art, to become endowed with the finest feelings and the most tender emotions of which a sublime nature is capable. This, however, was not creation; it was the adaptation of the expression, varied and ever mutable, that he saw in others, in the people by whom he was surrounded, with whom he came continually in contact. Take, for example, the semi-recumbent statue of 'Venus Victorious,' which is a portrait of Napoleon's sister Pauline. It is in the Villa Borghese. About these grounds—fit resort for fauns and satyrs, and all the mystic spirits of mythology—must Canova have wandered frequently. It is the favourite resort for recreation of the Romans, and one of the most beautiful spots in Italy—the very queen of villas. Here Canova may have imagined the attitudes of some of his finest works; here may he have given them "a local habitation and a name." This surely was a fit abode for his Venus. The reclining posture is goddess-like and graceful, the expression of the face majestic and ethereal, smiling and beaming with a just pride and the self-sufficiency of conscious grace. It is imperceptibly idealized, and although the portrait of a woman not much more than well favoured, it impresses the Art-admiring student with an intense idea of beauty—beauty made sensible and real—beauty at once supernal and human. The drapery of Canova always shows a careful study of the antique by the paradoxical appearance of negligence and care in all its folds and flutings.

* This pope suppressed the Jesuit order by the issuing of the celebrated bull, "Dominus ac Redemptor Noster;" hence the hostility of it towards him.

The principal faculty of Canova, that which most approached creative genius, was the art of giving his statues a humanising ideality—an ideality as comprehensible to the most uneducated as it is to the Art critic or student—an ideality that neither offends our conception of the real, nor debases our idea of the ethereal.

Canova sculptured over one hundred and seventy-six complete works; of these fifty-three were single statues, twelve groups, fourteen cenotaphs, eight large monuments, seven colossal figures, two colossal groups, fifty-four busts (of which six were colossal), and twenty-six bas-reliefs. Of these last, with one exception, none were ever executed in marble. Amongst this vast number of works not one was unworthy of the great master. The inspiration which urged him forward from his early youth to accomplish so much never forsook him. Endowed as he was with an iron will, a determined character, together with a clear understanding, underneath a delicate frame, nothing was wanting but an all-absorbing transcendentalism to have made him greater than Buonarotti and equal to Phidias. He was not fiery, fierce, and unconstrained as

Cellini was, neither had he the minute detailing capacity of that wayward genius. He wanted the poetic passion of the first named of these great men, and did not possess the literary genius of either. The sonnets of Buonarotti are worthy of a poet of no mean order, and show us that a higher, deeper, and more penetrating spirit assisted this sculptor in his divine works.

Canova had not the advantage of a refined classical education, but, like his English pupil, John Gibson, trusted solely to his own inherent judgment in the composition of works worthy a master mind, and which, carefully developed in execution, give him fame and a great name wherever Art has spread its sacred and all-shadowing ægis, and the cultivation of it its purifying and refining influence.

Canova, who was never married, though very often in love, died in Venice on the morning of October 13th, 1822, in the house of his friend, Signor Antonio Francesconi, in the Piazza San Marco, aged sixty-five. He was honoured with a public funeral, and his remains now rest in the church which he himself built in his native village.

FRANCES ST. JOHN-BRENON.

OBITUARY.

JACOB THOMPSON.

THE death of this highly accomplished artist removes from the roll of professors of the British school of painting one of its most gifted ornaments, and from the world one of the most kindly, gentle, and estimable of men. Born on the 28th of April, 1806, Jacob Thompson had entered on the fourth year of his existence beyond the allotted span of "three score years and ten." But though he had grown grey in Art, he died all too soon, and left many works, which his busy mind and his vivid imagination had planned, unfinished, and many achievements that were well within his reach unaccomplished. Of his parentage and early life particulars have already been given in our series of papers on "British Artists: their Style and Character," of which "Jacob Thompson" forms No. LIII.* In that notice a résumé is given of his progress in Art, and of his struggling career against wearying difficulties. Some of his paintings have been engraved on steel, and others on wood, for the *Art Journal*, and thus are familiar to our readers. He first exhibited at the Royal Academy in 1833, and from that time to the very hour of his death he was ever busy on some fresh conception, working for the sake of Art, and aiming at producing only that which should be perfect, without the trammel of commissions or of barter. His last three works, we believe, we are right in saying, were "Proserpine;" the "Hope Beyond," still in his own studio; and a small picture of "Solitude" (or "Eldmuir"), in the possession of Mr. Jewitt: of the latter two we gave engravings in our last volume, and they have done much to advance the high reputation Mr. Thompson's paintings had already attained, and to preserve for him the front place he has so long and so worthily occupied in Art, as an atmospheric colourist and a true delineator of Nature in her ever-varying aspects. At his home, The Hermitage, at Hackthorpe, he had lived for more than forty years in perfect and enviable retirement, surrounded by loving friends, himself the most genial, kindly, and gentle of all. In this retreat, ever keeping his mind and hand alive with fresh conceptions and new achievements, he worked unobtrusively to the end.

On Christmas Eve he was in the fullest spirits and the most vigorous health; but that very day he was seized with sudden illness, and the day but one following had passed that bourn whence there is no return. He was thus spared much suffering, and his mind, though consciousness had gone, was

active within him to the last moment. He had of late been making fresh drawings of the altar-piece painted by him many, many years ago for Penrith Church, and not many minutes before he died his hand was seen moving as if drawing the forms of angels in the air. Who shall say they were not real ones that he saw around him, and whose forms he was thus wordlessly indicating?

MICHAEL EDWARD CONAN.

We regret much to have to announce the death, on the 3rd of December last, of this gentleman, at his residence, 65, Avenue de Wagram, Paris. He was born in Dublin about the year 1804, and after studying at Clongoweswood College, and subsequently in Trinity College, where he took his B.A. degree in 1826, entered the Society of the Middle Temple, London, the same year, but was not called to the bar till Trinity term in 1832. He at first hesitated about continuing his legal studies, and thought seriously of becoming an artist, an idea very naturally arising in his mind from constant association with his brother-in-law, John Doyle, the famous caricaturist, so widely known under the signature of FB, who had established himself in London some five or six years before Mr. Conan. But whatever the intentions of the latter really were, it is certain he did work with the pencil for some time, and acquired a considerable amount of power in the use of it. However, soon after being called to the bar, he, like many other gentlemen in similar circumstances, turned to the public press, was engaged on the staff of the *Morning Herald*, and went to Belgium as war correspondent of that paper during the siege of Antwerp, but finding it impossible to get access to the field of operations, he retired from that city to the Hague, where he remained about a year as correspondent of the same journal.

On Mr. Conan's return to England he commenced supplying law reports (of the Rolls Court, we believe) for the *Morning Herald*, and also became one of its literary, musical, and dramatic critics, if not its principal contributor in these departments, which he continued to be for about ten years, until, in fact, the paper changed hands and title, and became the *Standard*. After this he seems to have held no regular engagement, but contributed to various magazines and periodical publications from time to time.

In 1854 Mr. Conan made Paris his residence, and on the death, in 1864, of Mr. H. Berthoud, he succeeded him as French correspondent, in Paris, of the *Art Journal*, and a

* *Vide Art Journal*, 1861, page 9.

valuable aid in that capacity we found him. He had a more than average knowledge of Art matters, in which he took intense pleasure; but he was naturally a quiet, unobtrusive man, rather averse to thrust his opinions upon others, and more disposed to listen than to talk. He had acquired considerable classical knowledge, and had an intimate acquaintance with the literature of Great Britain and the Latin races; that of Germany was not among his attainments. He was a good descriptive writer upon such topics, as well as upon literature generally. His great characteristic was thoroughness of devotion to everything he took in hand; whatever he did, he did it with all his energy. He was a man of generous impulses, and a warm and steadfast friend. His last illness was of considerable duration. Mr. Conan has left a widow to lament his decease.

FRANZ ITTENBACH.

The painters of Germany, no less than the school of Düsseldorf, have lost one of their great luminaries by the death of Herr Ittenbach, which occurred on the 1st of December, 1879. Born at Königswinter in 1813, he, "like many of the young artists of his day and generation, fell under the influence of Professor Schadow in Düsseldorf; he afterwards," says our correspondent, Mr. J. B. Atkinson, in his series of papers on "German Art of the Modern School,"* "joined Ernst Deger, Andreas and Carl Müller, in a journey to Italy, and, on his return to Germany, he and his friends commenced painting some frescoes in the Rhine Church at Remagen." One of these pictures, 'Christ and the Doctors,' an engraving of which accompanies the paper in question, is regarded as being among the most famous of his works, and yet the composition is of the most simple character. Another work by him is 'The Holy Family in Egypt,' in the National Gallery, Berlin. Herr Ittenbach was Professor and member of the Imperial Academy at Vienna, and had obtained medals at Cologne, Berlin, and Besançon.

JEAN SWERTS.

The *Moniteur des Arts* reports the death of the above-named painter, a native of Belgium. He was a pupil of M. de Keyser, Director of the Academy of Antwerp, and about six years since went to Prague as Director of the Academy there. M. Swerts had just completed the decoration of the Chapel of St. Anne, in the Cathedral of Prague, when he died: the event occurred at Marienbad.

LÉON VICTOR DUPRÉ.

The death of this painter occurred towards the end of November last. He was brother of the more famous artist, Jules Dupré, under whom he studied; but he gained a good reputation by his own works, which, like his brother's, consisted chiefly of landscapes. Both in Paris and Philadelphia medals were awarded to him for his paintings.

JACOB JACOBS.

This artist, a well-known Belgian animal, marine, and landscape painter, died at Antwerp, on the 9th of last December, as we reported in the March number of this Journal. He was born in that city in 1812, and studied under F. de Brackeleer, subsequently entering the schools of the Antwerp Academy, of which he became afterwards a distinguished member. Before settling down to his easel, Mr. Jacobs—whose baptismal name was Jacques Alberte Michael—travelled and sketched in Italy, the East, and Scandinavia. His earliest pictures were exhibited, at about the age of twenty, in his native city, Brussels, and Ghent. His 'Shipwreck on the English Coast,' exhibited in 1849, secured for the artist the decoration of the Order of Leopold: the painting is now in the New Pinakothek at Munich. Others of his more prominent works are 'Constantinople: the Golden Horn,' painted in 1852, purchased by Prince Albert, and now in the royal collection at Osborne (it was engraved in the *Art Journal* for 1856); 'A Waterfall in Belgium'; 'Flight of a Caravan before a Storm in the Desert'; 'Ruins of the Temple of Philæ, in Nubia'; 'The Gulf of Lepanto'; 'Entrance into Bergen Harbour,' &c. One of Mr. Jacobs's Eastern pictures is in the National Gallery, Berlin. His funeral at Antwerp was attended not only by many members of the Academy, but by a large body of the municipal authorities and citizens of the famous ancient Art city desirous of paying their respect to his memory.

F. S. CARY.

Still another name, that of this gentleman, has to be added to our list of deceased artists. Mr. Cary, long and favourably known as a teacher, died on the 8th of January. He succeeded, about forty years ago, the late Mr. H. Sass, as superintendent of the old-established Art school in Bloomsbury, in which a large number of our leading painters and sculptors have received valuable instruction. Mr. Cary, who was son of the Rev. H. S. Cary, the translator of Dante, retired from his labours a few years since to Abinger, Surrey, whèrè he died.

EDWARD HALL, F.S.A.

We have heard, and with much regret, of the sudden death, on the 16th of January, of Mr. Edward Hall, who was by profession an architect, practising at Manchester, which place he left for London, where he employed himself chiefly with his pen, writing principally for publications connected with his profession, and Art generally. Some years ago he contributed to our Journal several articles on the Civic Halls of London; in 1838 Mr. Hall received a medal from the Institute of Architects for an "Essay on the peculiar Characteristics which distinguish Roman from Greek Architecture;" and in 1841 another medal for an "Essay on Iron Roofs." Latterly he had interested himself greatly in social questions, especially in connection with workmen's clubs and institutes.

THE CITY BELLE.

J. H. S. MANN, Painter.

THIS is a companion picture to one engraved in our June number last year, entitled 'The Country Blossom,' a fair young girl seated beneath some leafy trees. 'The City Belle' is by no means a "beauty unadorned;" flowers, lace, and jewels are all called in to deck the handsome face and form of one on whom nature has bestowed rich gifts, and we judge that the little mirror in which the fair damsel is looking tells a tale by no means unpleasant to its well-endowed possessor. The

* *Art Journal*, 1865.

F. Holl, Engraver.

gaieties of the London season have caused none of the freshness and brightness of her beauty to wane. Mr. Mann is a member of the Society of British Artists; his paintings are generally cabinet pictures, free from affectation in style or colouring, and containing one or two figures on which he concentrates his artistic skill with much success, achieving the more because he prefers doing little well rather than much indifferently. The engraving was one of the last of many which that talented engraver, the late Mr. F. Holl, had produced for this Journal.



THE CITY BELLE.

THE WORKS OF HUBERT HERKOMER, A.R.A.



HE name of this painter at once declares his foreign origin. He was born in 1849, at Waal, in Bavaria. His father was a wood carver of considerable ability, who in 1851 emigrated to the United States, but not finding sufficient scope for his talent there, returned to Europe and settled in Southampton, where, at the age of thirteen, his son entered the School of Art, gaining a bronze medal almost immediately.* In 1865 he went to Munich with his father, who had received a commission to execute some figures in wood after the manner of those by Peter Visscher, an eminent German sculptor who flourished in the fifteenth century. Whilst there the youth attracted great notice among the Art circles of the city, Professor Echter doing much to aid him in his studies. In 1866 he was again in England, and entered the schools at South Kensington, but after a few months' residence in the metropolis returned to Southampton, where he was instrumental in establishing a school for drawing from the life. At the end of that year the young artists associated with him opened an exhibition of their works, when Mr. Herkomer sold a picture—the first sale he effected, at least

in this country. In 1867 he was once more at South Kensington for a short time, and in 1868 he established himself in the small village of Hythe, near Southampton, where he painted two drawings which were hung the next year in the Dudley Gallery. About this time Mr. Herkomer became connected with the *Graphic*, in which many of his compositions have been published, and consequently returned to London, where he soon acquired a good artistic reputation and numerous friends. To the spring exhibition at the Dudley Gallery in 1870 he sent his drawing entitled 'Hoeing,' which gained considerable attention as the work of a comparatively new hand, though, as we remarked at the time, greatly at fault as a composition, owing to its being too much scattered. In this same year he was in Normandy, where he painted, at Tréport, his 'Reading War News,' which added much to his fame; it was in 1870, too, that there appeared in the *Graphic* an engraving of the first rough draft of his composition, the 'Chelsea Pensioners,' of which he subsequently executed a water-colour drawing for the manager of that paper.

In 1871 Mr. Herkomer was invited to join the Institute of Water-Colour Painters, which he did, with his old friend Mr.



Drawn and Engraved by

Arrest of a Poacher: Bavarian Alps.

[R. and E. Taylor.

E. J. Gregory. Shortly afterwards he passed six months in his native country sketching, but it was some time before the public saw any outcome of his studies. In 1873 he sent his first picture to the Academy, 'After the Toil of the Day'; it was spoken of in our Journal as follows:—"All things considered, it must be placed foremost among the few bright and promising things to be found in Burlington House this season." The scene is a village street, at evening; on one side stands an old inn, at the door of which are gathered toilers of different trades, who now sit and rest after the day; a stream runs through a meadow on the other side; and, nearer to the road,

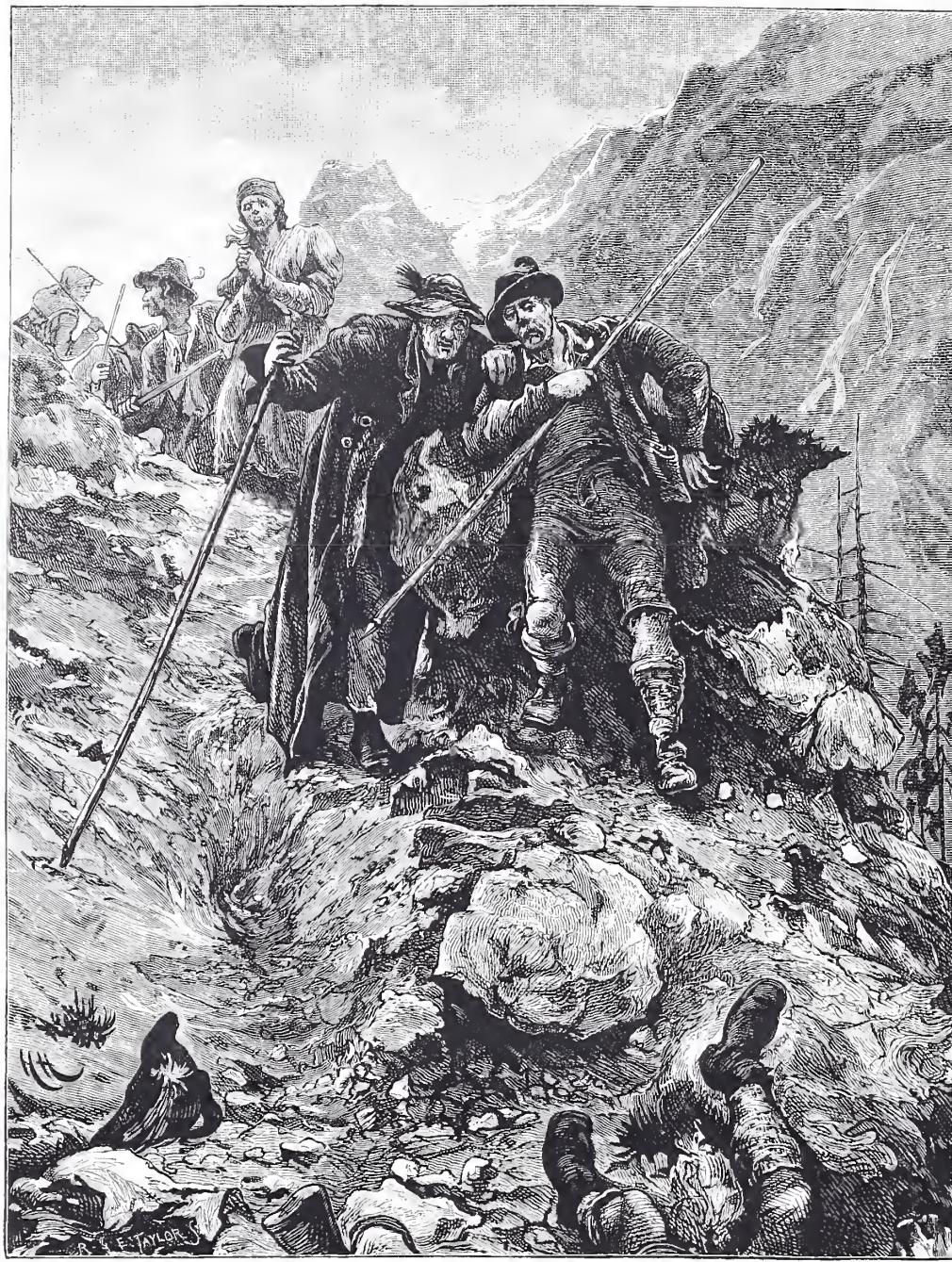
a young girl is seated on the coping of a well, filling her pail with water; a lad drives a flock of geese down the village street; another girl sits spinning at the doorway of a cottage; and above, in a room under the gable, a figure is seen engaged in some domestic occupation. Such are the materials composing this most attractive picture, which almost involuntarily recalls to mind some of the works of the late Frederick Walker, A.R.A. Its effect is to bring out most clearly the various incidents depicted, and to show each person of the drama in his or her individuality. It was in every way a success.

Mr. Herkomer was now on the highway to prosperity, both in reputation and financially, but he did not again contribute to the Academy till 1875, although in 1873 he exhibited at the winter exhibition of the Institute of Painters in Water

* The writer chanced to be in Southampton at the time, lecturing at the Institute, and remembers perfectly well the name of Mr. Herkomer, whose career he has since carefully watched, as a prize-winner in the School of Art.

Colours a sketch of 'Chelsea Pensioners at Church'; and in the same gallery, in the next year, four works—an unfinished sketch called 'A Fairy Overture,' 'The Miller and the Sweep,' 'The Old Gardener,' and 'Fishing in the Black Forest.' There too, in 1875, appeared 'Im Walde' and 'The Gossips,' two women having a friendly chat over the palings that divide their adjoining gardens or small orchards, the drawing being one of those elaborated works in which an attempt—and by no means an unsuccessful one—is made to give all the strength and richness of oil painting through the

medium of water colours. In the Royal Academy of 1875 hung Mr. Herkomer's noble picture, 'The Last Muster: Sunday at the Royal Hospital, Chelsea,' by which he at once lifted himself into fame; the scene represents a group of army veterans, whose aged and war-worn features, as they are assembled in the College chapel, clearly show that if this is not their "last muster," the final gathering cannot be very long delayed. Though the subject is not pleasing, it is treated artistically in a very masterly manner, and it found a host of admirers; so much so, that it has been stated that when the



Drawn and Engraved by]

The Poacher's Fate.

[R. and E. Taylor.

porters brought it before the Committee of the Royal Academy, weary as they were with a long day spent in judging mediocrity, they could not refrain from clapping their hands in genuine admiration. Some of them, Mr. Richmond and Sir F. Leighton in particular, at once wrote to congratulate the artist. As much in one sense, at least, may be said of Mr. Herkomer's next Academy picture. 'At Death's Door' is very clever, but the subject is not agreeable, and one is tempted to ask why some artists will paint what can only produce pain-

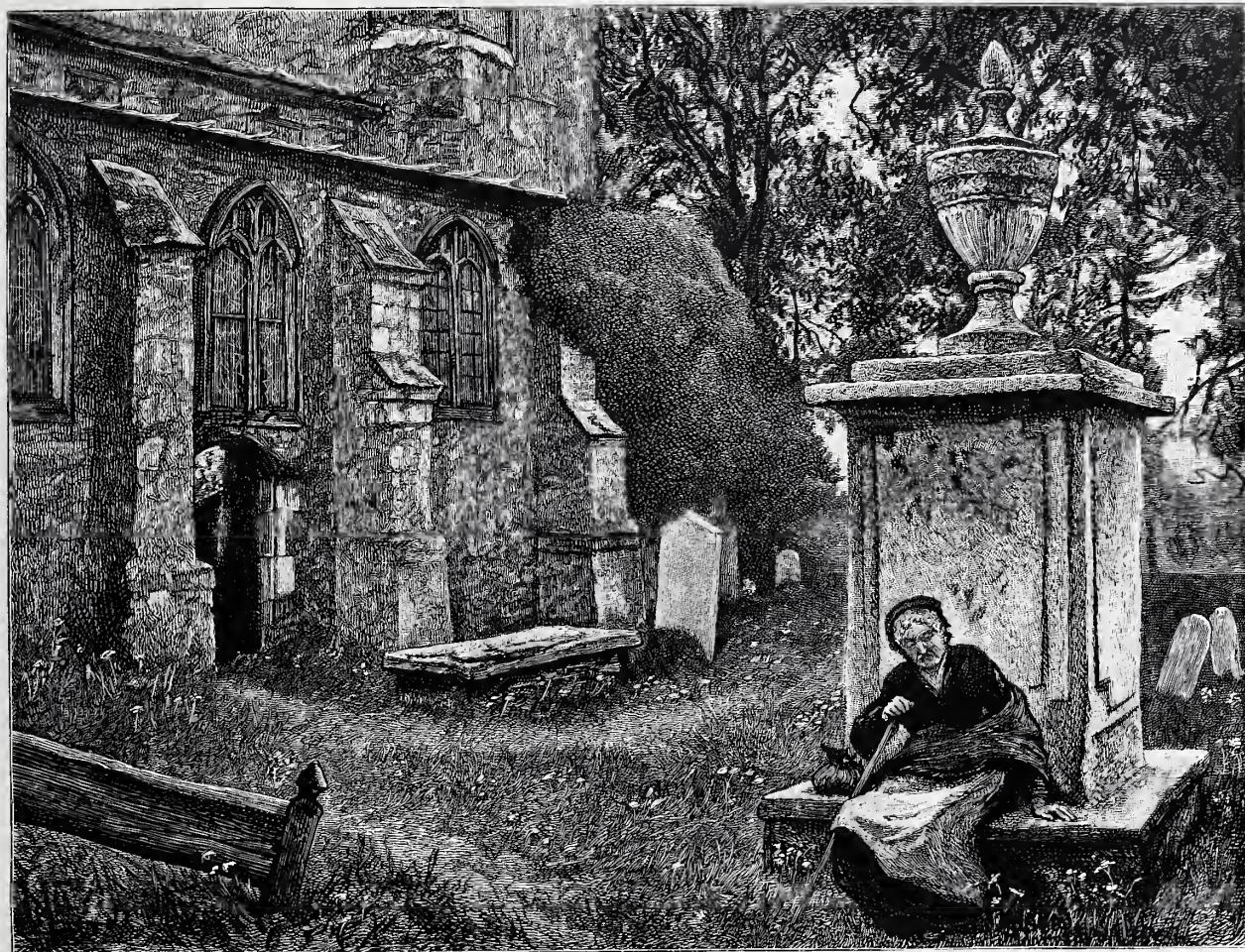
ful feelings. Even to the title of the work in question exception might be taken, and the composition, as a whole, in no way lessens one's repugnance to the theme: it reveals a group of 'Peasants of the Bavarian Alps in prayer, awaiting the arrival of the Priest who is to administer the last rites to a member of the family.' Another Bavarian subject, though of a very different character, Mr. Herkomer sent to the Academy in 1877, 'Der Bittgang,' peasants praying for a successful harvest. He also contributed a fine portrait of Mrs. Henry Mason; but

space forbids us enlarging upon these or his other subsequent productions, except to speak briefly of one of the three contributions to the Academy in 1878, 'Eventide : a Scene in the Westminster Union.' This was a work which gained for him almost, if not quite, as much distinction as did the 'Chelsea Pensioners.' The canvas represents a group of old women taking their tea in a large ward of the St. James's Workhouse. The ancient dames are having a cheerful meal; their furrowed faces wear a happy smile, expressive of enjoyment; and the theme is altogether as natural in execution as it is original in design. Other pictures exhibited at the Academy by Mr. Herkomer have been 'A Welsh Woman,' a 'Souvenir de Rembrandt,' which accompanied the 'Eventide' in 1878, and 'Relating his Adventure,' his last year's single contribution.

The three works we have engraved are from water-colour drawings in the possession of Mr. Fry, of the firm of Messrs.

Elliott and Fry, the well-known photographic artists in Baker Street, Portman Square. The latter gentleman, who owns a large number of Mr. Herkomer's water-colour paintings, has very kindly placed at our disposal these productions of his friend and occasional fellow-traveller.

The first, 'ARREST OF A POACHER : BAVARIAN ALPS.' In that highly picturesque region, famed for its romantically grand scenery, abounding with both large and small game, affording strong attractions to sportsmen, and not a few temptations to the ill-disposed male inhabitants of the neighbouring towns and villages, a peasant has been arrested for engaging in the illegal sport of poaching. The story is as vividly told as it is artistically portrayed: each figure in the two separate groups plays a part in it—the stalwart hero, his weeping wife and unconscious little child, the tall *gensdarme*, his somewhat different and grim-looking attendant, and the by no means dignified



Drawn and Engraved by]

Rest: Aldenham Church.

[R. and E. Taylor.

officer who is reading the warrant of arrest to the poacher with deferential timidity, although he has guarded his position by placing himself between the other officials. The man standing with his back to the window is sufficiently ill-favoured in appearance to be the poacher's companion turned informer, while the other, an old man, and their two immediate associates, are evidently listening to the story of the crime that has caused the arrest of "Hans." If a search be instituted, it is to be feared the deer whose antlers project above the balcony, where an old woman, probably his mother, is also seen, will give proof of the prisoner's guilt. A barefooted girl sits disconsolately awaiting the *dénouement* of the mournful incident; and some children in the distance, fetching water from a pump, pause in their work to mark what is taking place. The composition is full of life and character, while the picturesque buildings add greatly to its pleasing effect.

The second engraving, 'THE POACHER'S FATE,' may be

regarded as a sequel to the former subject; it is, in fact, a continuation of the same incident or story. The love of poaching is said to be so strong and ineradicable in the Bavarian peasantry that the fear of punishment is but a slight prevention, and the tragic event which the painter has here depicted is by no means rare, for the poacher and the hunter are sworn enemies. The poacher—possibly the informant in the former composition—has been shot by a hunter, who carries the intelligence into the neighbouring village, well knowing the law will hold him harmless for what he has done. The friends of the wounded man and his wife hasten out to ascertain the fact, and discover the body hanging in so perilous a position that they dread to approach it. The incident is powerfully and strikingly delineated, and perfectly in keeping with the weird and rugged scenery of the mountains around.

'REST: ALDENHAM CHURCH,' is altogether suggestive of a more peaceful state of affairs than either of the two preceding

illustrations. The old edifice, which formerly was part of the possessions attached to the Abbey of St. Albans, is situated within a short distance of Mr. Herkomer's residence at Bushey: it is a capital specimen of a country parish church of the early English style, and contains several interesting antiquities, monumental brasses as early as 1520, and some effigies. Mr. Herkomer has not attempted to make anything more out of the subject than a simple view of a portion of the sacred building and the churchyard, with a few tombs and headstones, the old parishioner seated by one of the former suggesting the title the artist has given to this little bit of naturalism.

There are few painters who, within our recollection, have attained so high a position in our school of Art as has Mr. Herkomer. He was elected an Associate of the Royal Academy last year, almost before his name had become known; and this elevation he has reached by the most indomitable courage and perseverance, and in spite of difficulties that would have deterred, at a much earlier stage, nine out of ten artists striving to make their way onwards. "Every step he has taken upward in his art has been the reward of concentrated energy and

determination," has been said of him. He is, in addition to the honours we have mentioned as having been conferred on him, an honorary member of the Imperial Academy of Vienna, a member of the Liverpool Society of Painters in Water Colours, of the Brussels Institute of Water-Colour Painters, and of the Royal Society of Water-Colour Painters at the Hague. At the Paris International Exhibition of 1878 Mr. Herkomer contributed 'The Last Muster' and 'After the Toil of the Day,' both oil paintings, and the water-colour pictures, 'The Poacher's Fate' and the 'Woodcutter:' for this he was awarded one of the very few highest distinctions given in the section of the Fine Arts, a Grand Medal of Honour—the "grandest distinction," it has been remarked, that Europe can bestow in reference to Art. The decoration of the Legion of Honour has more recently been conferred upon him, and he was also the recipient last year of a gold medal at Munich. Mr. Herkomer, it should be stated, has done much in the art of etching, and, we are informed, is now actually at work upon three large mezzotint plates from his own pictures, intending for the future to be his own engraver.

JAMES DAFFORNE.

ELEMENTARY DRAWING IN BOARD SCHOOLS.

AN exhibition, on a small scale, of drawings executed under the supervision of the teachers of the London School Board has been held at its offices on the Victoria Embankment.

The drawings were selected from a large number that had already figured at the local exhibitions, one of which was held for each division of the metropolis.

It would be difficult to imagine a more heterogeneous collection as regards quality. We had expected somewhat miscellaneous contributions, but were hardly prepared for the "flights of fancy" and the ambitious productions of many of the scholars, who have endeavoured to make studies of figures and animals, and in one or two cases even physiological and anatomical studies, with an utter disregard of all sound elementary drawing, or whether they could succeed or not.

From a detailed inspection it was clear that in many instances the pupils had been allowed to follow pretty much their own inclinations with respect to the choice of subject they were about to draw. In fact, many have attempted to reproduce, in

colours or in black and white, the engravings found in the illustrated journals, or the physiological and anatomical illustrations of modern science primers. This is the more to be regretted as, where a legitimate course of instruction has been adhered to, the results are satisfactory, for it is at once apparent that proper attention has been paid to grounding the pupils in the rudiments of drawing. In some of the schools particular stress seems to have been laid upon outline drawing, and the examples from Hackney, many of which were excellent, would hold their own against those produced in schools of Art. It is evident that the teacher has here acted upon the right method with his pupils.

This small exhibition shows what is being taught, or rather what is permitted to be practised, in relation to Art in the London Board Schools, and the sooner some definite plan or course of instruction in drawing is systematically pursued, the greater will be the advantage to the pupil.

W. W.

ST. JOHN AND THE VIRGIN MOTHER.

E. ARMITAGE, R.A., Painter.

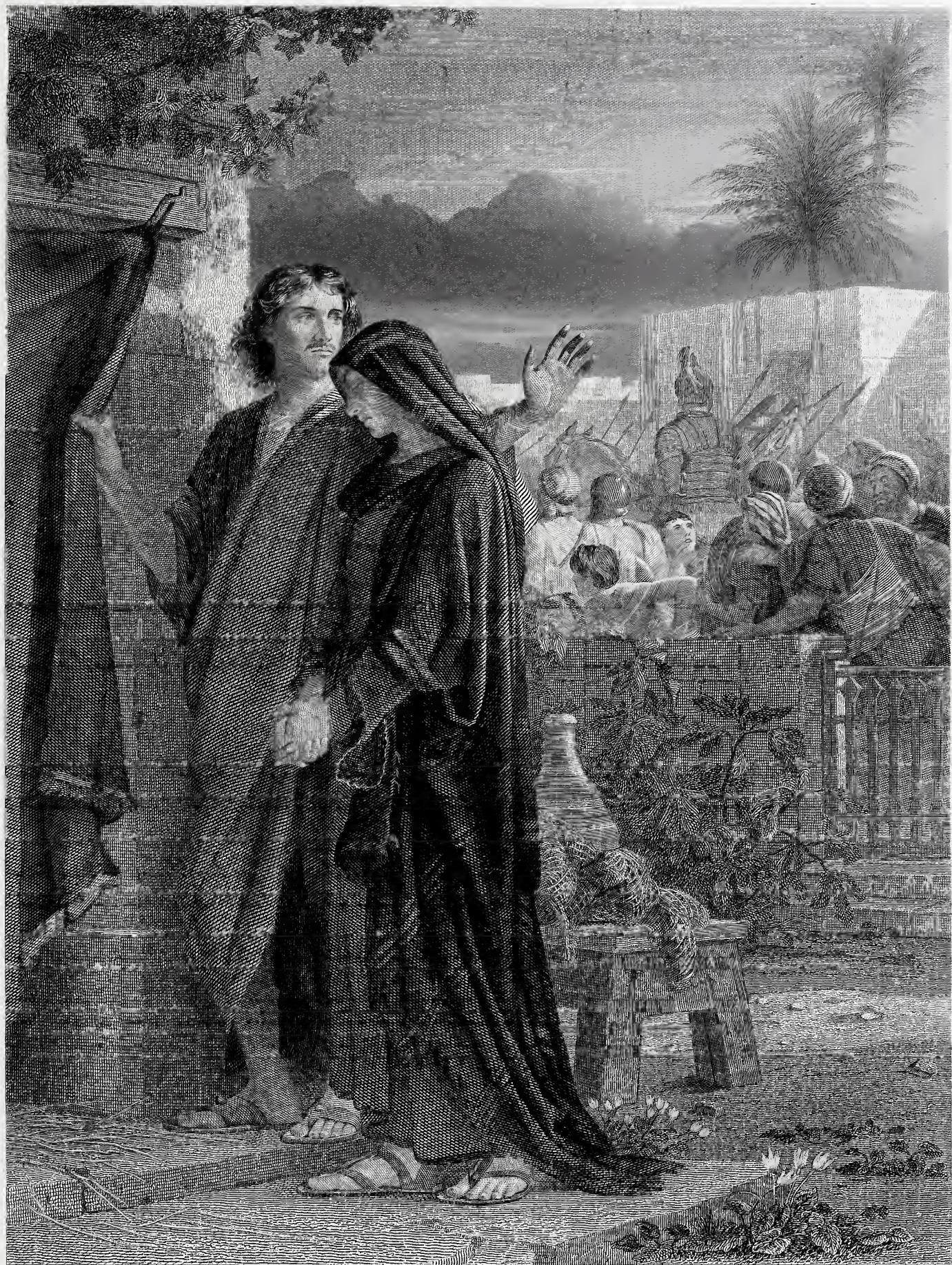
W. RIDGWAY, Engraver.

APUPIL of Paul Delaroche about the same time that John Cross was studying under Picot, Mr. Armitage, the painter of 'St. John taking home the Virgin after the Crucifixion,' has inherited much of his master's loftiness of thought and earnestness of manner. In religious Art, indeed, he is the most successful of all our painters, and in the mural decoration of churches his pencil has been more in request than that of any other English artist who could be named.

Just before the dying Saviour exclaimed on the cross, "It is finished," He "saw his mother and the disciple standing by whom He loved;" and "He said unto his mother, Woman, behold thy Son! and to the disciple, Behold thy mother!" and from that hour that disciple took her unto his own home.' We see the

"beloved" disciple in the act of fulfilling his Master's request. The Roman soldiery and the Jewish rabble beyond John's little garden wall are returning to the city, for "all things have been accomplished," and he, with the loving tenderness of a son, is in the act of introducing his divinely given mother to his own home.

The composition of the two chief figures is at once learned and natural, and the lines in the drapery fall with consummate freedom and grace. The robe of St. John is red, and that of the Virgin blue, and the rest of the picture takes its complexion accordingly. It was exhibited at the Royal Academy in 1874, with the artist's portrait of Sir Benjamin Brodie, Bart., and the second section of his 'Dream of Fair Women,' representing those of ancient Greece.



E. ARMITAGE. R. A. PINXT.

W. RIDGWAY. SCULPT.

ST JOHN AND THE VIRGIN MOTHER.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS

CAUSES OF CERTAIN DIFFERENCES IN THE STYLES OF DOMESTIC ARCHITECTURE IN SYRIA AND PALESTINE.*

BY MARY ELIZA ROGERS.

THE town of Bethlehem stands on a terraced hill four miles to the south of Jerusalem, and about two hundred and twenty-five feet above the level of the sea. Since the year 1834 (when, after an insurrection, the Muhammedan quarter was entirely destroyed by Ibrahim Pasha), it has been almost exclusively inhabited by Christians, and even before that time the Christians had been for a long period greatly in the majority. This circumstance has given to the architecture of Bethlehem a distinctive character.

In towns inhabited exclusively, or to any considerable extent, by Muhammedans, all the windows of ground-floor apartments, looking into a street or any public place, are small and closely barred, and at a great height from the ground; windows of rooms in the higher stories, which are larger, are closed with lattice-work; and the terraced roofs are surrounded with parapets, much higher than would be necessary simply for safety, every effort being made to conceal the female occupants of the houses from neighbours or passers-by. As the Muhammedan social system forbids a woman to allow her face to be seen by any man out of her own family, Oriental Christians greatly object to their female relations being seen by Muhammedans, and consequently they imitate the Muhammedan style of building where they have Muhammedans for their neighbours.

A large stone house built under these influences has, externally, a rather mournful and dreary appearance, suggestive of prison life, even when relieved by a projecting window; for the window is sure to be so closely latticed and placed so high up as to look like a cage, from which escape would be difficult. (See Fig. 4, page 51, *ante.*)

A great impediment to the external enrichment of private houses arises from the reluctance of the people generally to make any display of their wealth. A house presenting a beautiful appearance externally would, according to a very common superstition, attract towards it the "evil eye" of the covetous, the consequence of which might be the destruction of the house, or some great misfortune to its owner. A more reasonable and general apprehension is, that a decorated house would attract the attention of Government officials, and afford a pretext for the extortions of extra taxes. Under these circumstances attempts at architectural ornament are naturally generally confined to the inner courts of houses and to the chief apartments.

In Bethlehem these obstructive influences are all more or less modified. The town contains about five thousand inhabitants, and of these only about three hundred are Muhammedans: with the exception of a few Protestants, the rest are Christians belonging to the Latin, Greek, and Armenian Churches, whose massively built monasteries and chapels, clustering together and heavily buttressed, form a *tout ensemble* which resembles a mediaeval fortress rather than an abode of Franciscan, Greek, and Armenian monks. This formidable building is truly the stronghold of the town of Bethlehem, which, although once called "little among the thousands of Judah," now ranks, with Hebron, next in importance to Jerusalem, and is steadily increasing in extent. It is not a "walled town," and the new houses, built of the grey limestone of the district, are consequently not crowded together, but rise picturesquely one above the other on the terraced hillsides, and there is room for each house to grow. The houses are necessarily roofed with domes, but the domes are usually almost concealed by masonry. One of the chief characteristics of the domestic architecture of Bethlehem is the very general and conspicuous use of the

round arch. A lofty hall, with an arched roof and open front, with a wide projecting balcony, is often introduced in a central position on the second story of a dwelling-house. Another important feature is the frequent use of external stone staircases; they are generally built against the walls, and supported by solid masonry or vaulting, but sometimes a sort of flying buttress is converted into a staircase.

These innovations give an air of life and liberty and cheerfulness to the place, in striking contrast to the impression produced by the appearance of Muhammedan dwellings.

Although there is some general resemblance, there is a considerable variety in the construction of these Bethlehem homes: they evidently represent individual tastes and requirements. It is not unusual to build three square or oblong apartments in a row, each one being covered with a dome, or the central one may be simply arched over: these apartments are suitable for store-rooms, stables, or household offices. Over the two outer apartments, which are well buttressed, loftier ones, with domed roofs, are erected, and the space between them is covered by a simple tunnel vault; the front is left open, and there is usually a small apartment at the back. Into this hall or corridor the side rooms open conveniently, and it is an excellent sleeping-place in summer. The stone balcony of the upper hall is the principal ornamental feature of a modern Bethlehem house. It often projects two or three feet, and is supported by a row of bold corbels, very simple, but of good form. The front entrance is generally beneath the balcony, and the doorway, which is always comparatively low, is sometimes surmounted, at a distance of five or six feet, by an opening like a very large relieving arch, which lights the lower hall. In this case the balcony is

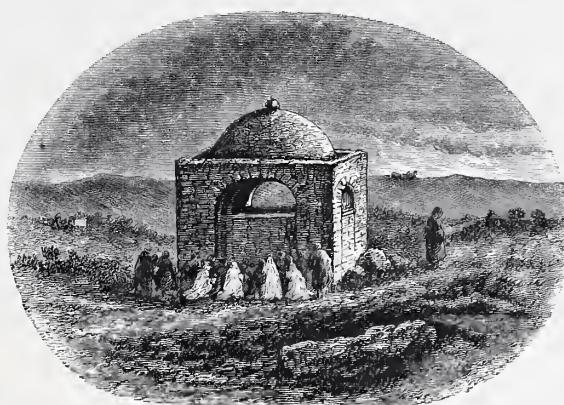


Fig. 6.—Tomb of a Muhammedan Saint, or Wely.

correspondingly arched, and rests on two corbels at each side, thus forming a bold framework for the open arch, and producing an excellent effect.

A window in an upper room of a house of this character is generally square, divided in the middle by a stone mullion, and surmounted by a round arch, the space within which is sometimes slightly recessed, and always pierced in the centre by a star of seven or eight points.

Houses thus constructed can be very easily enlarged, and it is curious to see how they grow by degrees, and become more picturesque by the addition of an extra room at the back or on a roof, or a side room elevated on open arches, or even a separate block of two rooms, one surmounting the other, and joined to the main building by an arch, which serves as a bridge of communication and a buttress at the same time. This process would not be such a simple affair if fireplaces and chimneys

were required : a Bethlehem builder would be greatly embarrassed if he had to introduce these items into his plans !

Few of the houses are more than two stories in height, and when the apartments are arranged round an open court, as most of the old houses are, the back rooms are often built on a higher level of the hill, approached by steps, and are only one story high, while the front ones are two-storied. The house of a labouring man consists of one or two small rooms, and a little court covered with trellis-work and matting.

I do not remember seeing in Bethlehem any parapets pierced with earthenware pipes,* like those at Jerusalem (see page 51, *ante*), all stone parapets of roofs being very low. In places requiring especial protection, such as external staircases and passages, railings are used—safety, not concealment, being the object.

The chief wealth of Bethlehem arises from its well-cultivated fields and gardens, its terraced vineyards, and its flocks and herds; but a large sum is realised yearly by the sale of figures of saints, crosses, rosaries, and fancy articles skilfully carved in stone, mother-of-pearl, coral, olive-wood, &c., by the inhabitants.

The houses in the town's and villages of Southern and Central

Palestine, or, in other words, Judaea and Samaria, are necessarily roofed with stone, on account of the scarcity of wood (as described in the preceding chapter): this renders the rooms pleasantly cool even in summer-time.

In Northern Palestine, or Galilee, where timber can be obtained, domes are never, or hardly ever, used for domestic architecture, and the towns and villages consequently present an entirely different appearance. But in almost every district an isolated domed structure may be seen either over a fountain bearing the name of some local chieftain, or covering the grave of the patron saint of the place (Fig. 6).

In few countries could a more complete contrast be met with in a ride of six hours than that between the little town of Jenin (on the boundary of the mountains of Samaria and the plain of Esdraelon), with its clusters of grey domes and its group of palm-trees—fit for a frontispiece to “The Thousand and One Nights”—and the nearest place of any importance to the north of it, namely, the thriving town of Nazareth (*en-Nasireh*), with its square, flat-roofed, many-windowed houses, built of white limestone from the neighbouring quarries, dazzlingly bright in the sunshine.

The town of Nazareth is sheltered within a range of hills,

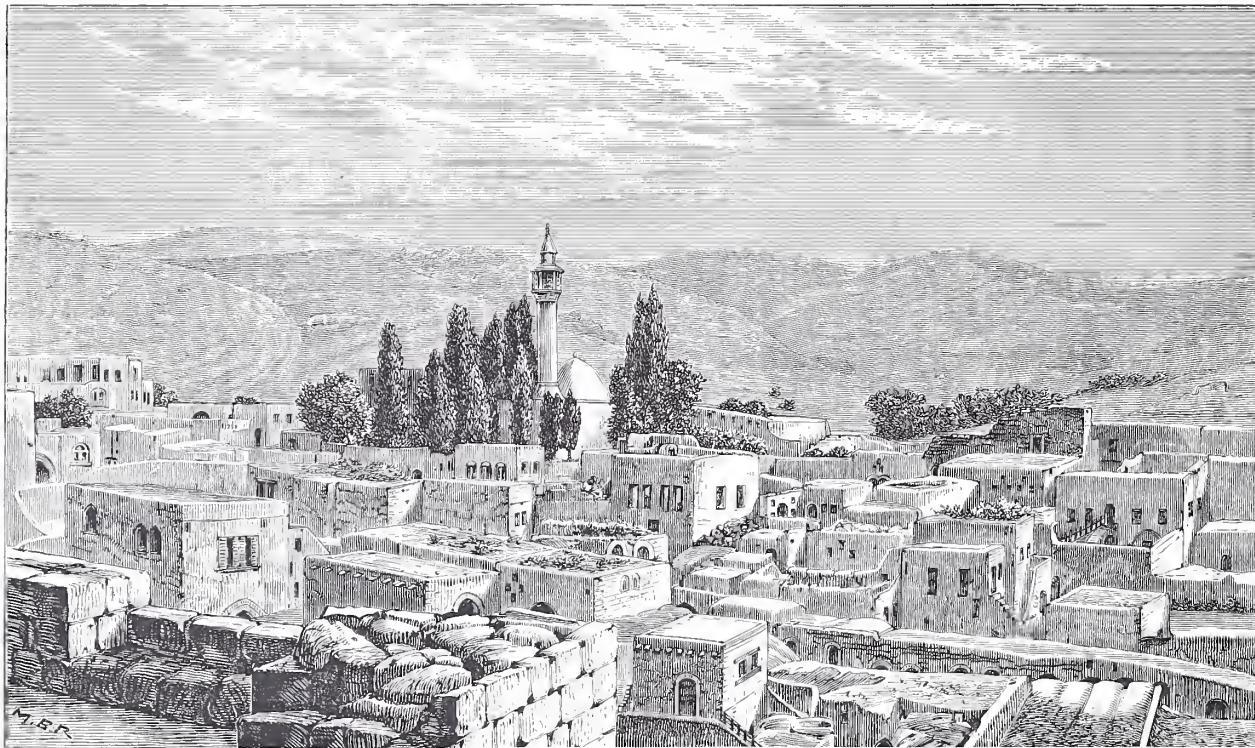


Fig. 7.—The Town of Nazareth.

which form an amphitheatre in the shape of a horseshoe, opening to the south. Like Bethlehem, it is not walled round, and is rapidly increasing in extent, especially towards the west, upon the terraced hillside.

It is almost girdled by plantations of fig-trees, cactus hedges, and olive groves. It contains about six or seven thousand inhabitants, of whom not more than one-third are Muhammadans; the rest are Christians of the Greek, Latin, and Maronite Churches, and there are about one hundred and twenty Protestants. The principal pursuits of the people are farming and gardening; there are a few dealers in cotton and grain, and some rather skilful artisans.

It is worthy of remark that the only towns of Palestine

which are increasing in importance are those where Christians are in the majority, and protected by the representatives of powerful foreign churches—as at Bethlehem, Nazareth, and Jerusalem—and those on the coast where European merchants have established themselves, and are protected by their respective Governments. The unfortunate Muhammadans of Palestine, especially the ignorant peasants, have no one to protect them from the exactions of the Turkish officials and their employés. Progress for them is impossible; they are almost as much oppressed as are those native Christians whose villages are remote from any important centres of European influence. The largest and most striking group of buildings of Nazareth is in the Latin quarter, and consists of the Franciscan Monastery, which encloses within its lofty walls the Church of the Annunciation; the Hospice, called the Casa Nuova, where travellers are hospitably entertained; and a nunnery for the Sisters of Zion, where there are schools and a surgery. The Greeks have a bishop at Nazareth, and a large church and monastery, and a few years ago a Protestant church was erected in the Greek

* The last paragraph in the preceding chapter should read thus:—Hebron is situated in a valley which shelters it from high winds, and the parapets and upper portions of walls are not so generally perforated as they are at Jerusalem and other Muhammadan towns of Southern and Central Palestine, built on hills and exposed to winds from every quarter, or at Nahlūs, which, though in a valley, is not protected from the eastern and western winds.

quarter. But the most picturesque object in the town is the white-domed mosque, with its tall minaret surrounded by cypress-trees, and this forms the centre of the engraving (Fig. 7). I made this sketch in the spring of the year 1858, from the house of my friend, the Rev. John Zeller, situated on rising ground in the middle of the Latin quarter. The houses of the Muhammedan quarter are beyond the mosque. The Greek quarter is on the extreme left. A part of the bazaar may be traced from the right-hand corner of the drawing; it consists of a row of one-storied little shops, like arched cupboards, the upper parts of which are shown. The streets are narrow, and for the most part unpaved; they are extremely dirty in the winter, and very dusty in the summer.

The construction of the houses is very simple, but the first story is sometimes arched. The roofs are composed of beams of wood, crossed by planks, poles, and brushwood, overspread with earth and small stones rotted firm and hard. They are always more or less injured by the summer heat, so, in preparation for rainy seasons, and especially before the winter rains, they are always newly spread with mortar made with earth brought from the unenclosed land of the hills, well mixed

with straw, and rolled with a heavy stone like a common garden roller. I have often seen fragments of ancient marble columns thus utilised. The newly disturbed earth, rich with seeds and insect life, attracts multitudes of sparrows to the housetops. The rain descends, and the seeds swell, and by the end of January every roof is covered with grass. But before the grass has time to grow up fully, or to put forth its seed, the winter rains are over, the sun regains its force, and the quickly grown grass suddenly withers and fades. Boys and girls may be seen gathering it, but the harvest on the housetop is mere child's play, "wherewith the mower filleth not his hands, nor he that bindeth sheaves his bosom."

The roofs generally incline slightly towards a corner where there is an opening and a water-spout in the stone coping or low parapet; but it is very difficult to make these roofs impervious to rain. I have often been roused at night by an unexpected shower-bath or a sprinkling, not only at Nazareth, but at Haifa.

In the foreground of the sketch a parapet of a rather superior kind is shown in course of construction, on a roof which served as a terrace to rooms in a higher story. After its completion I saw it several times spread with carpets and cushioned, and used

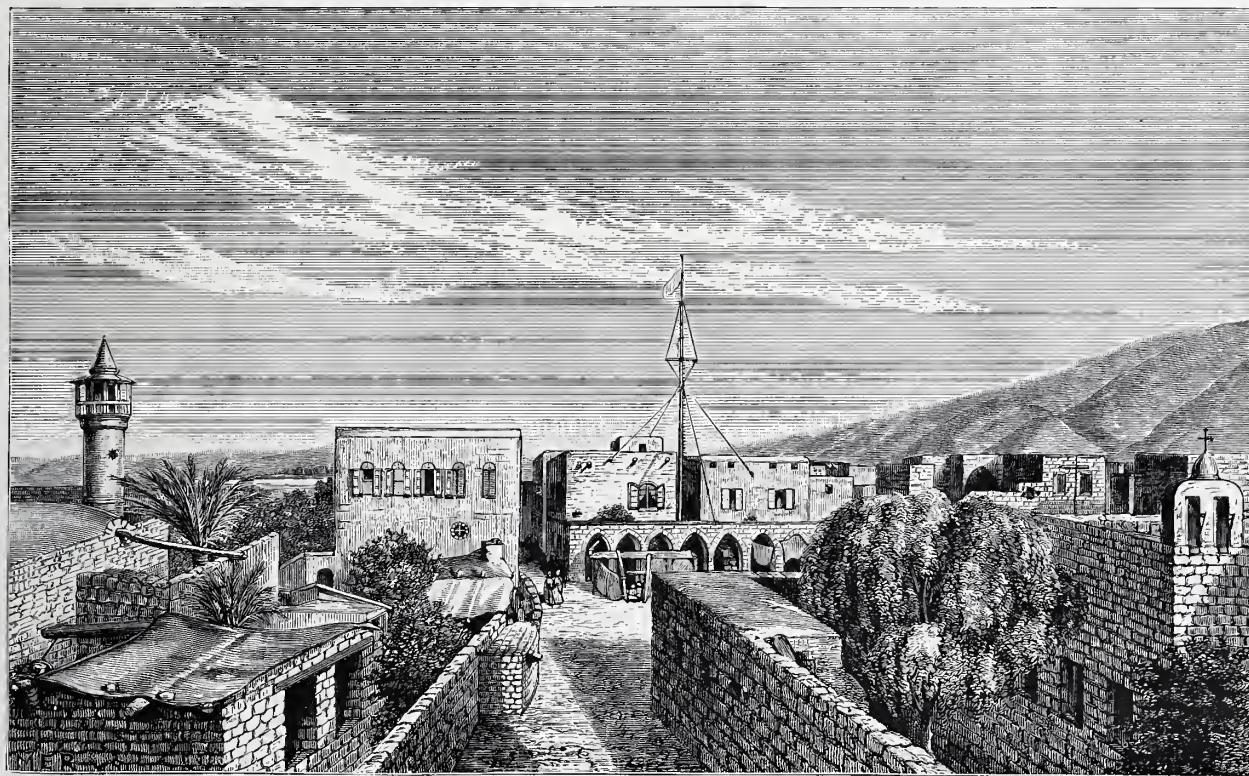


Fig. 8.—Interior of the Town of Haifa, at the foot of Mount Carmel.

as a divan towards the close of the day. A few of the new houses are built with inner courts and arched corridors, and the walls decorated with rudely carved stone bosses and *pateræ* of interlacing designs. Over the windows and doors of the inner court common willow pattern and other blue stoneware plates are sometimes introduced, embedded in stucco just as plates or *bacini* were used to embellish the façades of churches in Italy in the twelfth century.

The seaport of Nazareth is the little town of Haifa, situated at the foot of Mount Carmel, in the southern curve of the Bay of Acre, where I lived for several years very happily with my brother, Mr. E. T. Rogers, when he was H.M. Vice-Consul there. It is eighteen miles from Nazareth. Fig. 8 represents in one view all the most important features within the town as they appeared on June 24th, 1857, from the window of the house of Signor Scopinach. On the right stands the little Latin church, with its belfry and enclosed court, in which flourishes a beautiful pepper-tree. Beyond this is the open market-place, with its arcaded bazaar and its open stalls sheltered with matting. The

flagstaff is over the house then occupied by the Dutch Vice-Consular Agent. To the left is the large white house of Hassan Effendi, adjoining the garden grounds of the little mosque where a minaret and a palm-tree may be seen. In the nearer enclosure are a few orange and fig trees, a palm-tree, and some places of shelter, roofed only with heavy matting supported on poles. In the background, on the right, a part of the range of the Carmel hills is shown, and on the left there is a peep at the blue sea and the beautiful palm grove close to the shore, with the hills of Galilee which bound the plain of Acre in the far distance.

The town of Haifa occupies a space in the form of a parallelogram close to the seashore, and is protected by stone walls, which, however, are in many places in a very ruinous condition, although they date only from the year 1761. Haifa is said to have contained, in 1855, about two thousand inhabitants. There were then no dwellings beyond its walls, but now there is an important suburb, occupied chiefly by a German colony, and the population is estimated at four thousand, of whom less than half are Muhammedans. There are two gates

in the town walls, one leading towards Acre, and the other towards the celebrated Convent of Mount Carmel. The latter gate is represented on this page (Fig. 9), and is a good example of the usual construction of the gates of walled towns in Palestine. They consist of a tower of more or less strength and importance, containing a square vaulted chamber, in which there are one or two stone benches for the sentinels. The passage through the gate is indirect, the two open archways of the chamber being at right angles with each other, and sufficiently wide and lofty to admit a laden camel. The sketch will show that to pass out of the gate at Haifa it is necessary to turn to the right. The great wooden door of this gate, which is closed at sunset, is covered with hides and plates of iron.

The old town of Haifa—'H̄phā—the one which was besieged and taken by storm by Tancred, and which afterwards fell into the hands of Saladin, was situated much nearer to the headland of Carmel, and dangerously exposed to the incursions of the nomadic tribes of the plains of Athlite. On

this account the famous Dhaher el Omar, Governor of Acre, in the middle of the last century, determined that it should be entirely abandoned, so he deliberately destroyed it in the year 1761, and then laid the foundations of the present town of Haifa in its well-selected and sheltered position. A steep terraced hill, a spur of Mount Carmel, with many little caves and grottoes in its cliffs, overlooks the town. On its summit Dhaher built a small castle, which already has a venerable appearance (see Fig. 10).

The hillside is dotted with olive and terebinth trees, and in early spring-time it is bright with purple and crimson anemones, golden ranunculi, and richly tinted cyclamens; but the flower most eagerly welcomed is the sweetly scented narcissus, which grows abundantly.

The whole extent of Haifa can be seen from this hill. The houses are very irregularly distributed, and they all have flat roofs. Those occu-

pied by consuls, merchants, and the wealthier of the townspeople are large, substantial, two-storied buildings, with central courts, some of which are paved with marble. The floors of rooms are

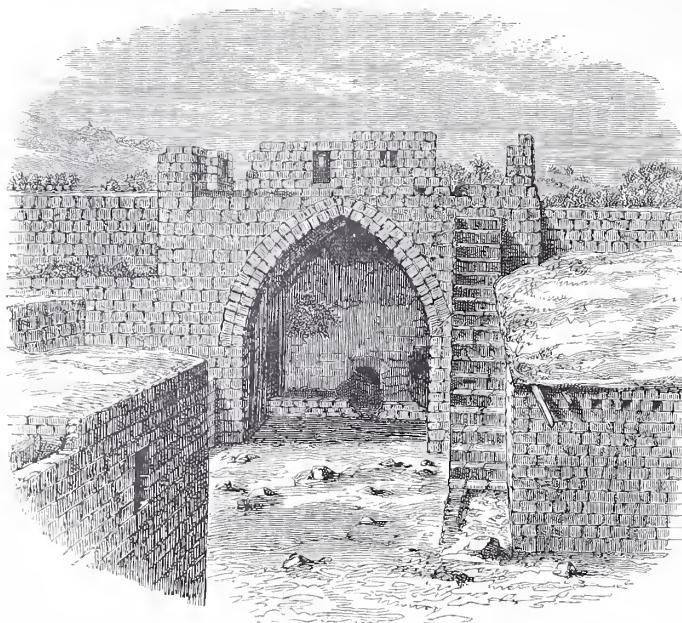


Fig. 9.—Gate of Haifa from within the Walls, with a distant View of the Convent of Mount Carmel on the left.

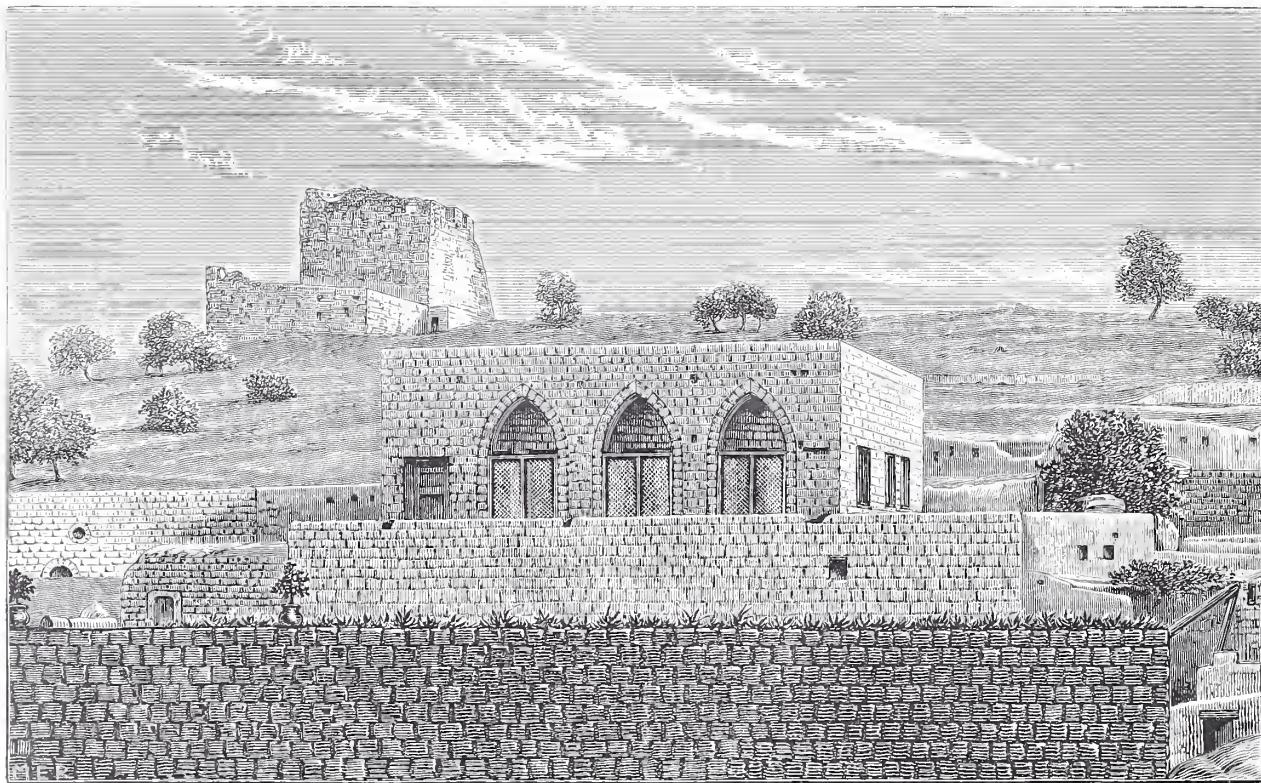


Fig. 10.—A Castle on a spur of Mount Carmel, overlooking the Town of Haifa.

generally covered with a well-made hard cement, which in the best houses is tinted of a dull red colour, and polished like marble. Houses without inner courts on the first floor are sometimes provided with latticed corridors, as shown in Fig. 10. The pointed arch is used in almost every structure except the poorest dwellings, which are formed of mud and rough stone, and have no upper chambers.

The new town has been constructed almost entirely with stones brought from the ruins of the old town, a distance of a mile or more. I have often wandered among the drifting sand hills which now nearly hide all that is left of "Haifa Antika," and some of the older inhabitants of Haifa have pointed out to me the foundations of the houses in which their grandparents were born.

(To be continued.)

DECORATIVE IRON CASTING.

AT the Great Exhibition of 1851 much attention was called to the capabilities of cast iron, not only for ornamental purposes, but for the reproduction of statuary. The Coalbrookdale Company had some years previously given great attention to the subject, and an iron casting of Bell's 'Eagle Slayer' being exhibited, together with a bronze casting by the same company, it was highly praised by the Fine Art jury, of which Dr. C. Waagen, Director of the Museum of Fine Arts at Berlin, was reporter. A Council medal was also awarded to this company for its magnificent and varied display. Two other Council medals were awarded to Messrs. Hoole, Robson, and Hoole, and Messrs. Stuart and Smith, for "faultless casting," "beauty of workmanship," and "general brilliancy of effect."

At the Exhibition of 1862 the Coalbrookdale Company again exhibited some remarkably fine iron statuary, but, with the exception of some small figures by Messrs. Hoole, these were the only examples exhibited on the British side. With respect to ornamental work, it was admitted that there had been great progress made in design, especially mediaeval, and also in moulding; and medals were awarded to Messrs. Barnard, Bishop, and Barnards, to the Coalbrookdale Company, Messrs. M. Feltham & Co., Messrs. A. Handyside & Co., and probably other workers in cast iron.

The contributions to artistic cast-iron work on a large scale from France at that Exhibition were numerous, and of a very high class; and since that time the French iron foundries have developed the trade in a most marked manner. The beautiful fountains and other works which have appeared among the French exhibits at all the International Exhibitions, down to the last show in Paris in 1878, must be fresh in the memory of all who take any interest in cast-iron work. The liability of iron to rust was of course a serious objection to its being thus applied where water was present; the great cast-iron fountains in the Place de la Concorde, Paris, and elsewhere, had been a constant source of trouble to the authorities; all kinds of paint had been tried with little effect, when M. Oudry had the happy idea of coating iron castings with copper, and then bronzing the surface. The fountains already mentioned, and many others in Paris, as well as the lamp-posts throughout the city, with the exception of those within the courts of the Louvre and some few other places, which are of real bronze, are of cast iron bronzed by M. Oudry's process.

Why is London still the poorest capital in the world as to public ornamentation? In spite of the small demand for artistic iron castings, we have ample proof that our artists and moulders are capable of producing examples of great beauty; our electro-platers are not only first in their special industry, but their baths are ready at any moment to convert a model of almost any size into a bronze statue, with sides as thin as the thinnest *repoussé* work, or as thick as the most solid of bronzes. Yet London does not possess, that we are aware of, a single statue, group, fountain, or even lamp-post of bronzed cast iron. Surely here is a fine field for the action of the lovers of Art and of all public-spirited men. What a change would be wrought in the aspect of our city if the capabilities of our artist iron-founders and electro-platers were called into play in the parks, squares, embankments, and other open spaces of London!

We have not recently seen any new productions from the admirable foundries of Coalbrookdale, but remembering as we do the excellent designs and clean and solid castings which they have sent forth, we hope the directors are not reposing too quietly on the laurels formerly won by the company.

Messrs. Barnard, Bishop, and Barnards, of Norwich, have long been before the world as admirable workers in metal of all kinds, and their productions have frequently been noticed in the *Art Journal*. At the Philadelphia Exhibition Messrs. Bar-

nard, Bishop, and Barnards exhibited an iron pavilion 35 feet long by 18 feet wide, and 35 feet high, but incomplete, composed of cast and hammered iron.* Of the hammered work the most remarkable part is the railing around the lower floor, consisting of a series of bold sunflowers with three pairs of leaves, worked with the hammer in the most artistic manner. The ornamental cast-iron work is equally remarkable and more varied. Every portion of the pavilion is more or less ornamented, and always with taste and effect, from the crest of the roof to the floor. The roof is covered, or rather composed, of semicircular sections overlapping each other, in the centre of which are pretty floral designs charmingly varied, the borderings being in engine-turned and other wave and line work. The edges of both roof and covering of the gutters are waved, and upon them are placed, with but slight intervening spaces, a series of fan or shell-like figures, the fine leaves or parts of which are decorated with charming studies of flowers and other ornaments skilfully and artistically varied. The columns, or rather colonnettes, forty-eight in number, which form the main supports of the pavilion, are square, and ornamented on all four sides, some with beautiful floral designs, executed, like those already mentioned, in a delicate bas-relief, others with waves and geometric patterns. In keeping with the other portions of the work, the ceilings are composed of plates, with charming groups of birds, &c. The most beautiful work of all is, in our estimation, lavished on the medallions, or brackets, which connect the colonnettes with the upper floor and the roof; these are of large size, and have offered a field for ornamentation which has been used with great skill. Each bracket has a bold edging of waved scroll-work, the sides being filled with various exquisite designs in bas-relief: four of the subjects are 'Crane and Skylark' in the midst of flowers and foliage; a sunflower and chrysanthemum decoration; 'Scotch Fir with Jays,' and 'White-thorn with Pheasants.' The designs are, as they should be, in construction conventionalised. This is done with great skill, and the characteristics of flowers, foliage, and plumage are expressed in the most artistic manner, while the scale of the work has enabled the artist to give a boldness and breadth which, especially considering that they are executed in low relief, are very striking.

Messrs. Musgrave, of Belfast and London, also deserve notice for having shown considerable taste in the production of castings for their "slow combustion" stoves for halls and large buildings. The cases of these rectangular stoves are formed of cast plates, with geometrical and pierced patterns of a simple and pleasing character; they are generally very quiet in effect, but in some instances the upper part is decorated with good ornaments of Gothic design.

Messrs. Longden & Co., of Sheffield and London, have long had a high reputation for excellent work, and they maintain it; they had an admirable show at the late Paris Exhibition. The circular stoves produced by this firm deserve notice, the bodies and tops being surrounded with scroll-work ornamentation of a high character. The finish of these is unexceptionable. The larger circular, square, and other coil covers, or cases, for hot-water or hot-air pipes offer still broader surfaces for artistic ornamentation, and these have not been lost sight of, the panels and friezes of these important pieces of furniture being designed with an amount of knowledge and skill worthy of the best periods of Italian Art; the scroll-work of the friezes, often six or more inches wide, and perforated, has a light and elegant appearance not often attained in such work. Columns, or colonnettes, and balusters form another large department, and present great variety in form as well as style: the patterns are arranged so that the stair sides may be composed

* This pavilion was set up complete in the British portion of the Horticultural Gardens in the Champ de Mars.

solely of balusters, or of open panels according in design with them, or of the two alternately. Altar and tomb rails are adapted to the various mediæval styles with excellent taste.

The show-rooms of Messrs. Mark Feltham & Co., in Clifford Street, Bond Street, have always been an inviting resort of the connoisseur in metal-work, and magnificent examples of ancient date give the rooms somewhat of a museum air, but it is pleasing to see that except perhaps in elaborate polished steel, the work of the present day suffers in no way by comparison ; the stoves, grates, and appendages here on view are principally of the high, if not palatial class, and for design and finish are unsurpassed anywhere. Messrs. Feltham's show in Paris proved this. The castings in iron and brass are in keeping with the rest ; some Italian or French dogs, reproduced in iron, almost belong to statuary.

Another lounge for the amateur is the establishment of Messrs. Hart, Son, and Peard, in Regent Street, where fine specimens of metal-work in all its varieties, hammered, *repoussé*, and cast, are always to be found. The castings of this firm, executed at Birmingham, are of the highest character ; we saw the other day an oval plaque, with the signature of the Sultan surmounted by a half-wreath of oak-leaves and acorns—apparently intended for some of our governmental stations in the East—which, for sharpness, perfection, and colour of the iron, was all that could possibly be wished, and we were assured it was a sand casting.

Messrs. Andrew Handyside & Co., of Derby and London, who have executed some remarkable bridges and other iron structures in various countries, also produce beautiful Art castings, including, among other objects, charming fountains, vases, and urns.

Messrs. Walter Macfarlane & Co., of Glasgow and London, have for many years devoted themselves to the production of decorative and other iron castings with great perseverance and success, as their illustrated catalogue, a large quarto volume of nearly six hundred pages, testifies. It appears that Mr. Walter Macfarlane, the head of the firm, commenced work on the precious metals nearly half a century since, turned his attention next to the beautiful art of hammered iron, and finally devoted himself to the task of supplying the builder and decorator with artistic iron castings. Among his examples may be specially mentioned a large number of castings, in various styles, for roof crestings, friezes, terminals, finials, turrets, belfries, bannerets, vanes, &c. There is no doubt that hammered iron is far better adapted to these purposes than castings, and if Mr. Macfarlane has been induced to produce many wrought-iron patterns in cast iron, it is not his fault, but that of the times : if our builders will not see the economy of having the most durable ornament, the blame rests with them, and not the founder. One of the happiest applications of iron castings is in the class of articles known as "rain-water goods," such as pipes and eaves gutters. These substitutes for the old characteristic, but costly, beaten-lead work enable architects and builders to replace the common hideous pipe by a really ornamental article in keeping with the design of the building. The collection of castings of the Saracen Foundry includes a large variety of patterns in the form of columns, pillars, gates, verandahs, screens, school fittings, and sanitary appliances of all kinds. We understand that the use of these castings in railway stations, conservatories, and other structures is now very extensive ; and certainly the firm has met one of the demands of the time with energy and success.

ART NOTES FROM THE CONTINENT.

ANTWERP.—*The Works of Rubens.*—A committee report presented to the Municipal Council contains the following particulars concerning the works of Rubens. Altogether Rubens produced 2,719 works of Art, among which 228 were sketches and 484 drawings. Of all these works, 829 have never been copied, 690 are only known by copy, and 294 seem lost. To possess as complete as possible a collection of the master's works, the city of Antwerp will have to obtain copies of 536 pictures, and to collect 921 engravings. The cost of a complete Rubens collection, such as was recommended by the Artists' Congress in 1877, would amount to 30,000 frs. It was ultimately decided by the Municipal Council that a sum of 1,500 frs. should be set aside annually for photographs and reprints of Rubens's missing works. The Belgian Government has granted a like sum.

BERNE.—Another pupil of the great Thorwaldsen is dead. Raphael Christen, of Berne, was sixty-nine years of age, and was well known as the sculptor of the busts of many historical personages. His most important work was the colossal bronze statue of 'Berna' which surmounts the great fountain at the Federal Palace at Berne.

BRUSSELS.—The public civic buildings of Belgium are, as a rule, more or less decorated with pictures illustrating incidents taken from the history of the country. The Hôtel de Ville, Brussels, is not especially rich in such works, but it has recently received two large pictures painted by the distinguished Belgian artist, M. Émile Charles Wauters, pupil of Portaels. One of them represents 'Mary of Burgundy swearing to preserve the Commercial Privileges of Brussels,' and the other 'The Duke of Brabant, John IV., and the Trade Guilds of Brussels.' They are hung on the grand staircase leading to the *Salle des Mariages*.

CANADA.—Some seven years ago the Ontario Society of Artists exhibited a collection of their pictures in Toronto, which

proved so popular, both in respect of the number of visitors and of pictures sold, that the annual exhibition of the society has grown into an institution. The stimulus thus given to the pursuit of Art as a profession led to the establishment of an Art School in that city. Now Ottawa has followed the example of Toronto, and established an Art School, in which the Governor-General and the Princess Louise are taking the greatest interest. The Princess undertook to select a competent instructor for it during her recent visit to this country.

COURBEVOIE.—It is proposed to erect in this place a monument typical of the siege of Paris, in lieu of the statue of Napoleon I., which was pulled down and thrown into the Seine after the fall of the Second Empire.

DÜSSELDORF.—An exposition of works of Art and industry will be opened on the 1st of May, which will continue for six months.

MELBOURNE.—*The International Exhibition of 1880.*—The Commissioners for this Exhibition, which will open at Melbourne upon the 1st of October, have delegated all matters connected with the allotment of space to the countries of Europe and America to their London committee, of which Mr. Childers, M.P., is, and during his absence Sir Henry Barkly was, chairman. The Commissioners have sent Mr. G. Collins Levy, Secretary to the Commission, to Europe to assist the London committee in their duties of allotting space, and securing the co-operation of foreign Governments. All information on the subject of the Exhibition may be obtained on application to the Secretary, at the offices of the Agent General for Victoria, 8, Victoria Chambers, Victoria Street, S.W.

MUNICH.—The University of Munich offers a prize of 3,000 marks to the writer of the best history of wood engraving in Germany. This should produce some useful and interesting works.

NEW YORK.—It is stated in the *New-York Herald* that Mr. W. Astor, a well-known wealthy American gentleman, recently purchased in Paris a picture, still unfinished, by Meissonier, at the cost of 140,000 francs. The subject represents 'A Grand Seigneur of the time of Henri II. receiving Guests at his Château.'

PARIS.—It is proposed to erect a small round chapel, probably near the *Arc de l'Étoile*, to the memory of the Prince Imperial. The sum collected for this purpose in Paris alone amounts to nearly 200,000 francs. Before, however, the chapel can be opened for public worship, the sanction of the Republican Government will be necessary, and the Bonapartists are not very sanguine of obtaining the requisite permission.—Preparations are being made by the *Union Centrale* to organize an exhibition of works of Fine Art applied to industry. It will be opened at the beginning of August, and closed at the end of November.

ROME.—It is stated in the *Standard* that Cardinal Nina is causing catalogues to be made of all the artistic collections in the Vatican and Lateran Palaces. While serving as a record of all the treasures there existing, these catalogues will be published for the use of the public. The Roman correspondent of the same journal also says, "The words of the Minister of the Interior declaring the Vatican Galleries State property have

caused immense excitement in clerical circles. Great pressure has been put on Leo XIII., not only by the Italian clergy, but also from abroad, urging him to make violent protests and appeals to foreign Governments; but the Pope is wholly determined to eschew all such action, deeming this no time for stirring hostile passions."

ST. GERMAIN.—The statue to be erected to the memory of M. Thiers at St. Germain is to be executed by M. Mercie, who has already commenced his new work. It is to be finished by August.

VENICE.—Intelligence from this city announces the death, in the early part of the year, of Anselm Feuerbach, a German painter, who was born at Speyer in 1829. He first studied under Schadow at the Düsseldorf Academy, then under Rahl at Munich, and, after visiting Antwerp, entered the studio of Couture in Paris, where he remained a short time. Afterwards Feuerbach went to Italy to study the old masters. Returning to Germany, he acquired some reputation by his picture of the 'Death of Pietro Antonio.' He again visited Italy, where he painted for the Grand Duke of Baden 'Dante with the Noble Women of Bavaria,' now in the Carlsruhe Gallery. A few years ago he was invited to become a professor at the Vienna Academy, but he became involved in disputes with his professional brethren, resigned his post, and retired to Venice.

ART NOTES FROM THE PROVINCES.

DINBURGH.—Mr. Charles Heath Wilson, a gentleman formerly well known in the Art circles of Glasgow, but lately resident in Florence, has addressed a letter to the Principal and *Senatus* of the Edinburgh University, urging the expediency of establishing in that institution a Professorship of Fine Arts. In advocating such an appointment, Mr. Wilson says that though much is already done, through the public press and other channels, to create and foster a love and knowledge of Art, professorships in our universities will crown all these efforts, and give them additional energy and diffusion; therefore the lectures should be, in the interests of both Art itself and artists, open to all who care to attend them.

BELFAST.—The ninth annual Exhibition of Arts and Art Industries, in connection with the Queen's Institute, Belfast, was opened on January 7th by the Duchess of Marlborough. The rooms possessed an additional attraction to that they usually have from their including the competition works of a number of lady amateurs in porcelain painting for silver badges presented by Lady Olive Guinness and Mrs. Henry Roe, and the special prizes offered to pupils of the Queen's Institute class. The beauty of this art, so well adapted to ladies, was thoroughly exemplified in the magnificent collection displayed in the rooms. To point out all that was worthy of special notice would occupy far more space than we can afford, but we must not pass over Miss Conway's cup and saucer and 'Pilgrim' vases, nor the contributions of some Dublin ladies, Mrs. Luke McDonnell, Mrs. Fortescue, and the Hon. Mrs. Holden. In the various rooms might be pointed out as specially attractive the works of Mr. H. Cooper, particularly a pair of Chinese vases adorned with roses and pansies from his hand, beautifully painted, and Mrs. T. H. Longfield's terra-cotta plaque, enamelled with a raised medallion of Raffaelle, surrounded by an arabesque border. A pair of mounted plaques, showing groups of wild roses, are highly creditable to Miss Todd, and Miss Fry quite excelled herself by her admirable painting on porcelain of 'Madame Lebrun.' Miss Evans gained laurels by her charming painting of a majolica plate, representing a female head, an oval plate showing a group of sheep and lambs reposing, and a third plate, an old cobbler, with wrinkled face, screwed-up mouth, and spectacled nose, industriously engaged in repairing a broken

shoe. The artist imparts much life and determination to the subject. Miss Mannis again comes to the front in that peculiar and difficult art, painting on velvet. The "studio" contributions filled two rooms, and embraced every variety of choice and lovely production in vases, Dresden, Persian, old English—such as Derby and Worcester; and the adaptations from examples of those fine models showed much grace and fancy in the designs. The candelabra are quaint with Cupids and brilliant with raised flower-work. Services of all kinds were in abundance, such as dinner, tea, and dessert, and the fittings for afternoon parties. Altogether the exhibition formed a rare treat for the public of Belfast.

BIRMINGHAM.—At a meeting of the Town Council, held somewhat recently, a report was read by Alderman Collings of the Free Libraries Committee, who had under their consideration the necessity of erecting a building to serve as a temporary Art Gallery and Museum of Arms, and had unanimously resolved to make an application to the Birmingham Town Council for the use of a piece of land as a site for a temporary Art gallery. The committee called attention to the large number of visitors to the Art Gallery and Museum of Arms, observing that the objects of Art in the possession of the Corporation could not be displayed at Aston Hall. The Corporation had now a splendid collection of Japanese metal-work, and the Bragge collection of rare and precious stones, unique in extent and quality, which was purchased for £1,000 from the fund placed at the disposal of the Corporation by Mr. J. Chamberlain, M.P. As yet these collections had never been exhibited, it being considered unsafe to place them in Aston Hall. The committee suggested that part of the unused space in the rear of the Council House be allotted for the purpose. It was resolved that the recommendation of the Free Libraries Committee should be referred to the General Purposes Committee.—The Autumn Exhibition of the Birmingham Royal Society of Artists closed on January 17th. The number of pictures sold during the season was 144, realising a sum of £2,976. The number of visitors was 41,500.

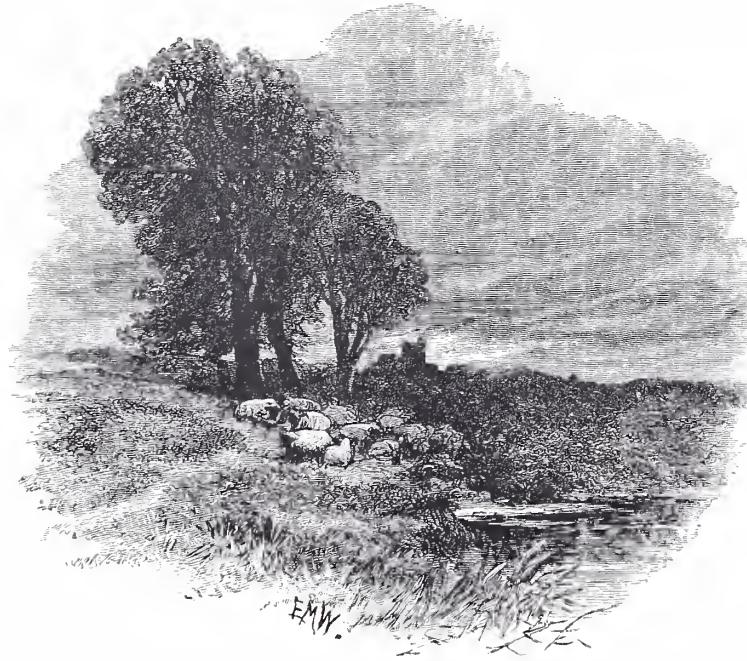
LEEDS.—It is proposed by the Fine Art Society of Yorkshire to open an exhibition of works of Fine Art in this town in the month of May.

ILLUSTRATED BOOKS.—MORAL SONGS.*

AN admirably illustrated edition of this popular book is more than welcome to our table. We have rarely received a work so entirely excellent. The engravings are all from the graver of J. D. Cooper, one of the best of our British artists.



There are in the volume a hundred productions of the highest merit: two of them grace this page. The whole are from drawings by about half as many artists—in figures and landscapes—among whom we may name our old ally, Wimperis, Boot,



Moore, Carreras, Sullman, Montbard, Leitch, Miss Manning, and Miss Cooper. The two we have selected are from the

pencil of E. M. Wimperis. It is clear that Mr. Cooper has brought his large experience as well as matured talent to aid in the adornment of the richly illustrated book. The poems these charming Art works illustrate have, by their large circulation, proved themselves worthy of association with them; and that is saying much. The name of the accomplished authoress is well known; she has published other poems for the young, and they have given to her a high reputation, not alone for their true poetry, but for the pure and simple lessons they convey. She writes principally for children; in each composition there is healthful teaching, and some instructive and practical moral is conveyed; and if the poems be not of the highest order, it is because the writer aims chiefly at simplicity—to be easily and readily understood by the little readers for whom she caters, and for whom, indeed, she has prepared a banquet that cannot fail to make them healthy and strong; rightly, wisely, and religiously preparing them for a future, and so training the “twig” that the “tree” may bear wholesome fruit.

We fill up the page by inserting one of the poems:—

“ ‘Tis moonlight over earth and sky,
There’s not a cloud or shadow seen,
Where in the dark blue heaven on high,
The moon sits like a queen.

Or like a ship on some broad lake,
With white sails swelling to the blast—
Oh I could lie an hour awake
To see her sailing past.

The trees, the fields, that wore by day
So many colours, dark and bright,
Now, touched by yonder soft moon ray,
Seem all like silver white.

The cottage roof was brown and bare,
That now is like a sheet of snow,
And glistens like a river fair
The dusty road below.

Wherever falls that soft moonbeam,
It colours with its own sweet light,
And flower, and field, and wood, and stream
Must wear it all the night.

So cheerful hearts have meekly lent
To common things of toil and care,
The colour of their own content,
And made them bright and fair.

So spirits subject to God’s will
Take all He sends with grateful praise,
And bright or dark they see it still
In love’s own silver haze.”

As we have intimated, this very beautiful book is chiefly intended for the young. It does not need old age to bring the power of remembering the character of such productions not very long ago—to compare those of the present with those of the past—and thus to consider the vast advantages possessed by the “rising generation” over such as are of the generation gone by. Here is a volume that, a quarter of a century ago, it would have been difficult to produce at any price; a book for juvenile readers would have been rich—and must have been costly—if it contained half-a-dozen of the hundred engravings we here find. The children of to-day are fortunate: they will not learn what it must be their after-study to unlearn. They are taught—in Art especially—lessons that were far beyond the reach, not of their grandfathers, but their fathers, when men and women who are now middle-aged were in their youth, and only beginning life.

* “Moral Songs.” By Mrs. C. F. Alexander. Illustrated. Published by Masters & Co., New Bond Street.

CORPORATION PLATE AND INSIGNIA OF OFFICE, ETC.*

BY LLEWELLYNN JEWITT, F.S.A., &c.



HE insignia of the city of CARLISLE are of more than usual interest, and comprise not only objects of extreme beauty, but of considerable rarity. These treasures of the corporation consist of a "great mace," three sergeants' maces, three much-injured maces of iron, a sword of state, a mayor's chain and badge, two globular horse-racing bells, a whistle-handled tankard, a loving cup, a salver, and two toddy-ladles. For photographs of these I have to express my acknowledgments to the mayor (1878-9) of that city, Thomas Milburn, Esq., and for many of the following particulars I am indebted to my friend Mr. R. S. Ferguson, F.S.A., to whose constant and enlightened

researches the literature and antiquities of the northern counties owe so much.

The great mace, traditionally said to have been given to the city by King James II., is of silver gilt, and measures 4 feet 2 inches in length. The bowl is divided into four compartments by demi-winged figures and foliage, containing the national emblems of a rose, a thistle, a harp, and a fleur-de-lis, each surmounted by an eight-arched crown between the initials J² R. On the flat plate at the top, under the arches of the crown, are engraved, within the garter, the royal arms, viz. quarterly, first and fourth, France and England quarterly; second, Scotland; third, Ireland. Beneath is the motto, "Dieu et mon droit." The shield, which is between the initials J² R, has the



Fig. 24.—Stratford-on-Avon.

Figs. 16 to 23.—Corporation Plate and Insignia, Carlisle.

Fig. 25.—Stratford-on-Avon.

lion and unicorn supporters, and is surmounted by an eight-arched crown. The bowl is, as usual, surmounted with an open-arched crown, with orb and cross; and the shaft, divided into three parts, is chased with a spiral pattern of roses alternating with thistles.

The three sergeants' maces are of silver, and measure respectively 9 $\frac{1}{2}$, 9, and 8 $\frac{7}{8}$ inches in length; they have semi-globular

heads, surmounted by a "low embattled edging." On the flat top of each are the royal arms, but without initials. All the bowls are divided by vertical bands into three compartments, in each of which is an arched crown. On the bowl of the tallest is the date 1660, and on its stem, engraved in a running hand, the words, "Whoever wears this mace RICH'D. PEAL hopes they will not tell lies or be a tattler;" this Richard Peal, who gave such good admonitory advice, being probably one of the sergeants-at-mace in 1660.

* Continued from page 36.

The three ancient iron maces (or rather, as they may be termed, skeletons or cores of maces) measure respectively 16 $\frac{1}{2}$, 15 $\frac{1}{2}$, and 13 inches in length, but through their being so much injured and bent their original dimensions cannot be ascertained. They have "originally been gilt or silvered, but have apparently been subjected to the action of fire. The [semi-globular] bowls are small, and have on their flat tops silver escutcheons, with the arms of France (modern) and England quarterly." The bowls were probably at one time surrounded with the usual circlet of crosses and fleurs-de-lis. At the base, or pommel end, of each are four flat plates, or flanges, the form of which will be best understood from the engraving. These are doubtless the original maces of the sergeants-at-mace, and of much earlier date than the three silver ones first described.

The state sword is 3 feet 8 $\frac{1}{2}$ inches in length from pommel to chape. The blade, which is probably the oldest part, is not set in full to the length of the tang. The guard, or quillon, which



Figs. 26 to 32.—Maces and Mace Rest, Cambridge.

is straight, and expands at the ends, is 1 foot in length: both it and the pear-shaped pommel are gilt, as are also the mountings of the scabbard. The hilt and the scabbard are covered with black velvet. The blade has two short grooves on each side, bearing on one the words MAIL and on the other ANNO

LAND 1509

The chape and top ferrule are plain, but the central band bears the letter S cut through the metal.

The mayor's chain is of gold, and has attached to it a pendant, or badge, bearing the city arms on its obverse, and on its reverse the words, "Presented to the Mayor, Aldermen, and Citizens of the City of Carlisle by the Committee of the Carlisle Gas and Coke Company, to commemorate the transfer of the Gas Works to the Corporation. October, 1850."

The silver tankard is 5 $\frac{1}{2}$ inches in height, and has a whistle handle and flat hinged lid and purchase. On its front are the arms of Tullie, on a saltire engrafted, three escallops, in chief a lion passant guardant; a crescent for difference; and the motto

"Non solum nobis nati sumus." The inscription is as follows:—"Majori Carleolensi et successoribus ejus in perpetuum D. D. vir Revdus Tho. Tullie S.T.P. Aul Sti Edm. Oxon. Principalis & Eccles. Collegiate de Rippon Decanus." The Hall mark is of the date 1675-6, and the maker's initials are T. L. The donor, Dean Tullie, was a member of the prominent Carlisle family of that name. He was appointed Principal of Edmund Hall in 1657, and Dean of Ripon in 1675, in which year he died.

The "loving" or "grace cup" is double-handled and covered, and is 9 inches high. It bears on the front the arms of its donor, quarterly, first, Howard; second, Brotherton; third, Warren; fourth, Mowbray, with a mullet on the fesse point for differencce, impaling Capel, viz. a lion rampant between three crosses crosslet fitchée. Supporters—dexter, a lion rampant; sinister, a lion rampant ducally crowned, bearing in its sinister paw a cross-crosslet fitchée. Over the shield is an earl's coronet. Inside the crown is engraved, "The Gift of the Rt. Honble. Charles Earl of Carlisle, Earl Marshall of England, to the Corporation of Carlisle, Anno 1701." The donor of this cup was Mayor of Carlisle in 1700. The silver salver is plain, on a central foot, and is 11 $\frac{1}{2}$ inches in diameter. It bears the arms of Brougham, a chevron between three lucies hauriant, and the inscription, "The Gift of Thomas Brougham, Esq., Mayor of the City of Carlisle, to the Corporation of the sd City. 1709." The silver toddy-ladles have whalebone handles, silver tipped. On one is engraved, "W. I. R. Crowder, Esq., Mayor 1870-1. Presented to the Corporation of Carlisle by Councr. J. A. Wheatley, A.D. 1870;" and on the other, "Presented to the Corporation of the City of Carlisle, by John Nanson, Town Clerk, 1st January, 1870. W. I. R. Crowder, Esq., Mayor," and the initials W. G. and J. B.

The racing bells are globular in form, with slits at the bottom, as is usual in bells of that class. The loose ball which would originally be in the inside, so as to produce the sound, has disappeared. The largest, which is 2 $\frac{1}{4}$ inches in diameter, is of silver gilt, and bears on a band round its centre the inscription, "+ THE + SWEFTES + HORSE + THES + BEL + TO + TAK + FOR + MI + LADE + DAKER + SAKE;" this lady being probably Elizabeth, daughter of George Talbot, fourth Earl of Shrewsbury, and wife of William, Lord Daer of Gillesland, who was Governor of Carlisle in the reign of Queen Elizabeth. The other bell, also of silver, is smaller in size, and bears the initials H. B. M. C. (Henry Baines, Mayor of Carlisle), 1599. Horse-racing was formerly much indulged in by the good people of Carlisle, the races being held on Kingmoor, about two miles from that city. On Shrove Tuesday the moor became a busy scene, and the contests created much excitement among the freemen and others. The bell was not an uncommon prize either in horse-racing or cock-fighting, and was held by the victor, as challenge cups and shields are at the present day, from one year to another, or from one race to another. To win this bell was of course a mark of honour, and gave rise to the popular expression of "to bear away the bell." At York the racing prize in 1607 was a small golden bell, and the corporation records of Chester, about 1600, show that in that city a silver bell was given to be raced for on the Roodee; but I am not aware that any of these are now in existence. Probably the Carlisle examples are unique.

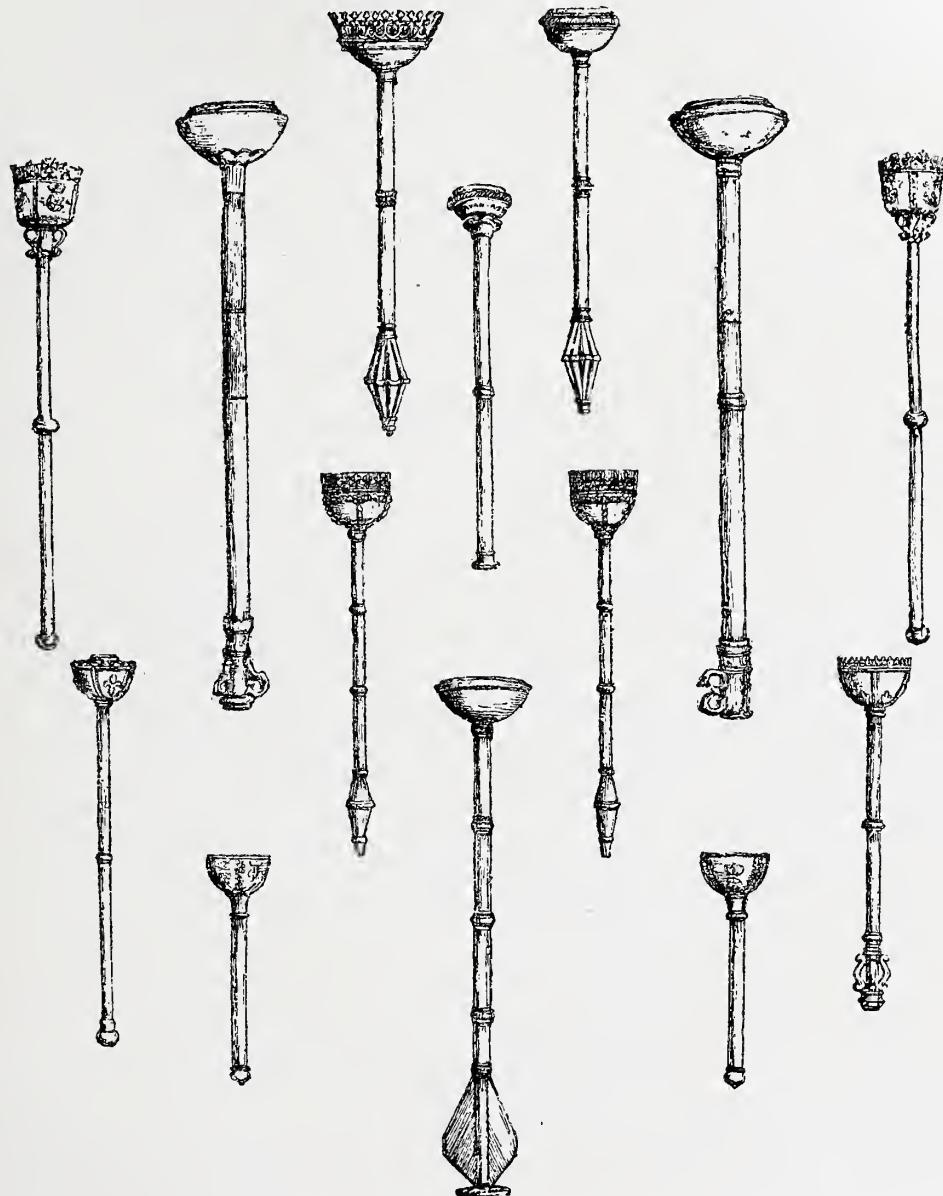
The insignia of the borough of BRIDGENORTH, of which my good friend, Hubert Smith, Esq., is Town Clerk, and to whom I am indebted for the following detailed particulars and for much valuable help, consist of two remarkably handsome maces, two silver-tipped wands, and a staff surmounted with a gilt crown, a town's banner, and several seals.

The two large maces are, with the exception of the inscriptions, exactly alike. They are 3 feet in length, the shafts of silver, and the heads of silver gilt, and have twisted shafts. The bowls are exquisitely decorated, in very high relief, with foliage and flowers and two tablets, on one of which is the rose surmounted by a crown, and on the other the arms of Bridgenorth (a castle) and a portcullis, side by side. The head of each is crested by a circlet of fleur-de-lis and crosses pattée, from which spring the four arches of the open crown; and the

whole is, as usual, surmounted with orb and crown. On the inside of the rim of one is the inscription, "The original gift of John Wolryche, Esquire, 1676; exchanged in the Bailiwick of Mr. John Haslewood and Thomas Boden, 1754;" and on the inside of the rim of the other, "Thomas Hincks, Town Clerk, gave £10 towards this Mace, 1676. Exchanged in the Bailiwick of Mr. John Haslewood and Mr. Thomas Boden, 1754." The shafts are divided in the middle by an encircling band of flowers, the two divisions being fluted spirally in opposite directions. In each mace the open-arched crown, of course including the circlet and band, lifts off from the top of the

bowl (to which it is firmly held by two sliding catches), so that the head forms a drinking or loving cup of noble appearance and dimensions. In the time when the town was governed by a high and low bailiff, instead of the mayor and ex-mayor, the newly elected bailiffs were expected to pledge the corporation and burgesses of the town at the first bailiff feast, each with a mace-cup full of wine, and drain it to the last drop.

It appears from an entry in the old Common Hall books, dated 29th September, 1754, that these two maces replaced four others less valuable, and that the exchange was arranged by the Honourable John Grey and William Whitmore, Esq., the mem-



Figs. 33 to 46.—Examples of early Silver Maces.

bers for the borough. The staff of office is surmounted by an elaborate gilt entablature, out of which rises a smooth gilt shaft, on which is inscribed, "This Staff was made when James Milner and John Coley, agent, were Bailiffs, 1824." The whole is surmounted with a gilt-tasselled cushion, with a crown upon it. The total height of the staff is 5 feet $1\frac{1}{2}$ inches. It is carried by the town crier at the head of the mayor's procession to church on the first Sunday after his election. The two wands, one of ebony, with plaited silver tops, carried in the time of the old corporation by the two bailiffs, but now by the ex-mayor and senior alderman in processions, are much lighter than the staff of office, and have a total length of 6 feet, having brass ferrules.

The arms of the town are engraved on the silver tops. The base of the silver knob is chased with filigree scrolls, and the following inscription is engraved on each:—"Restored at the Cost of the Mayor, March, 1851." The town banner, attached to a light spear-headed staff, bears the arms and motto of the town, and underneath is inscribed, "Bridgnorth."

The Corporation of APPLEBY is of very ancient date, having probably received its first charter of incorporation from Scotland, or from a lord of Appleby, when that lord owed allegiance to the Scottish king, or his representative in the principality of Cumberland. That charter is lost, and the earliest in the possession of the corporation is one relating to privileges said to

have been granted by Henry II. after the town had been almost totally destroyed by the Scots. In the subsequent charter of King John these privileges are described as "libertates et quietantias de thelonio et stallagio, et pontagio, et lestagio, per totam terram nostram Angliae, quantum ad nos pertinet, praeterquam in civitate Londinensi."

The insignia of the corporation, particulars of which have been kindly furnished to me by the Rev. Canon Simpson, F.S.A., Mayor of Appleby, consist of a mace, a state sword, a two-handled loving cup, a punch bowl with pair of ladles, a corporation seal, a mayor's seal, and the seal of the Chantry of the Virgin Mary in St. Lawrence's Church. The corporation also possesses a remarkably interesting set of ancient bronze measures, of the time of Queen Elizabeth, as well as several toll dishes, used from time to time for taking the metley toll.

The mace, which is of silver gilt, is 44 inches in height. Around the head, or bowl, on one side is a compartment formed of ornamental scrolls, on which is the date 1733, below which are a rose and a thistle, and the rose, the *fleur-de-lis*, and the harp. The bowl is crested with a circlet of highly ornate crosses *pattée* and *fleurs-de-lis*, and from it rise the four arches of the open crown, which are surmounted as usual with orb and cross. On the flat plate at the top, beneath the arches of the crown, are the royal arms (quarterly, 1, England and Scotland impaled; 2, France; 3, Ireland; 4, Hanover), with supporters, garter, and mottoes. The brackets have helmeted heads. The shaft, which is unusually thick, is divided into three lengths by ornamented bands, and the base is also ornamented.

The sword, which is two-edged, is 4 feet 3 inches in length from pommel to chape. The pomel, of silver, has on one side a figure of Justice with her scales, and Fame, double trumpeted, on the other, with an angel at each corner. The hilt is wrapped with silver wire, and the richly decorated guard terminates at each end in a powerfully modelled head. In the centre, on one side, are the arms of Appleby, three lions passant guardant, and on the other the royal arms, quarterly, 1 and 4, France and England impaled; 2, Scotland; 3, Ireland. On the blade are the arms of Dalston, of Acorn Bank—*argent*, a chevron engrailed between three daws' heads, *sable*, with a crescent thereon for difference; crest, out of a ducal coronet a falcon's head, *proper*, and the inscription, "Ex dono Iohis Dalston, Ar: unius Burgens in Parlamente pro Burgo de Appleby." The scabbard is of red velvet, mounted with four bands of brass. On the upper band is, on one side, the same inscription as on the blade, and on the other a lion rampant guardant; on the second, a harp on one side, and a rose and crown on the other; on the third, a harp on one side, and lion passant guardant on the other; and on the chape, on one side an angel, and on the

other a lion rampant guardant imperially crowned, facing to the sinister side, and surmounted with a harp. John Dalston, the donor of this splendid sword, was elected M.P. for Appleby April 5th, 1661, and continued to represent the borough till 1679.

The loving cup, two handled and covered, weighs over 70 ozs., and bears the inscription, "Burgus de Appleby 4 Octob., 1703. The gift of James Graham, Esq., then sworn Freeman and Alderman of this Burrough." The donor was Colonel James Graham, of Levens Hall, M.P. for Westmoreland, 1708—1737, who was Mayor of Appleby in 1705, and again in 1717. The cup seems actually to have been delivered later on, for in the corporation records, under date of May 11th, 1704, is an entry of "5s. given to Coll. Graym's servant who brought the plate."

The punch bowl, of silver, weighs over 60 ozs., and bears on one side the arms of the borough, and on the other the words, "This bowl in exchange for old silver plate given by sundry benefactors to the Corporation of Appleby. By order of the Court. Thos. Heelis, Mayor, 1785." It appears from the minute-book of the corporation, under date October 26th, 1784, an order was made "that all the plate except the great cup be sold or exchanged for a Handsome Piece of Plate for the use of the Corporation, and that the names of the different donors thereof be inscribed thereon." The latter part of the order seems never to have been carried out, nor do the records of the corporation furnish any information as to the names that should have been inscribed. Fortunately, however, Mr. George Harrison, Mayor of Appleby in 1783, preserved the following list of articles, with names of donors, in a MS. volume which was in the possession of Mr. G. R. Thompson, of Bon-Gate Hall:—

SCHEDULE OF THE PLATE BELONGING TO THE BOROUGH OF APPLEBY.

1. A large silver cup and ewer, the gift of James Graham, Esq.
2. A tankard, the gift of Anthony Pearson, Esq.
3. An old cup with cover, the gift of William Fenwick, Esq.
4. One salt, the gift of Edward Musgrave, Esq.
5. One salt, the gift of Captain Braithwaite.
6. One silver bowl, the gift of Robert Wilson.
7. One silver bowl, the gift of Rodolphus Wilson.
8. One old-fashioned cup, the gift of John Rutledge, Esq.
9. One small old-fashioned cup, the gift of William Manson, Esq.
10. One small old-fashioned cup, the gift of Lancelot Furness.
11. One small old-fashioned cup, the gift of Thomas Jackson.
12. One gilt cup, the gift of Lancelot Skaife.
13. One small cup, the gift of Hugh Hugill.
14. One japanned punch-bowl ladle, the gift of John Hall, Gentleman.

The silver punch ladle mentioned in the schedule as the gift of John Hall is probably that still in the possession of the corporation, having as its bottom a Queen Anne shilling, dated 1711; but of the other ladle the donor is unknown.

(To be continued.)

THE WINE-TASTERS.

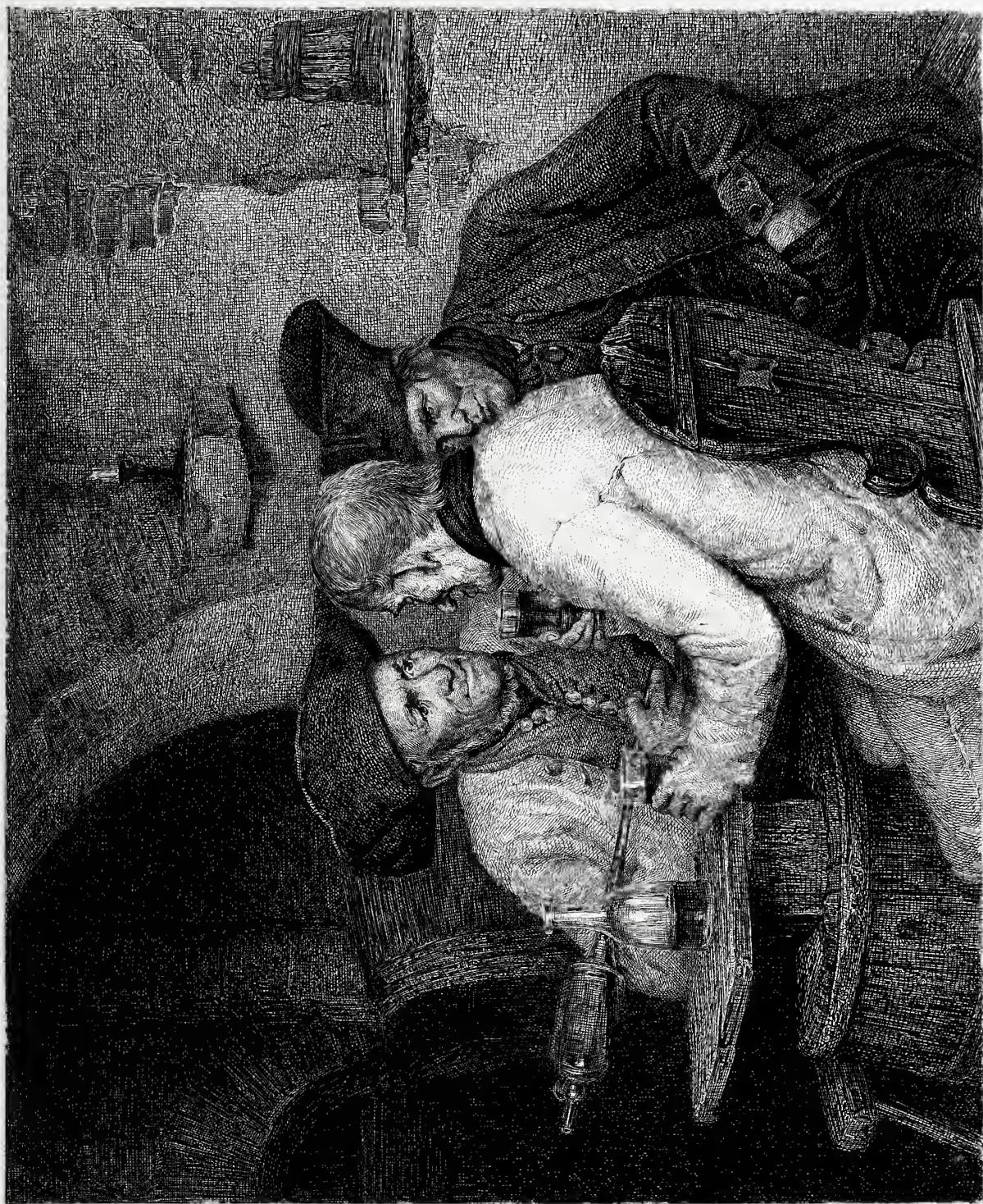
E. KURZBAUER, Painter.

THE painter of this picture is a native of Vienna, where he was born in 1846. He has attained in his native country a good reputation for his works, which represent a class of subjects which of late has been much in demand in Germany. He is one of the pupils of Piloty, the chief representative of the realistic modern German school. 'The Wine-tasters' is a good specimen of this school in its choice of subjects, no less than of the style of treating them. A triumvirate of connoisseurs, men, no doubt, of great experience, have met in the cellar of some famous vine grower, situated in the Rheingau, or "Bacchanalian Paradise," to test the flavour of a bottle of Gräfenberg, or Johannisberg, or some other product of the district, which one of the men has just tasted, and on which he is evidently dilating, while his companions are listening with open ears to his opinions: he holds a glass in each hand, so that he is evidently drawing a comparison between the two vintages. The costume of the pair with their faces turned towards the spectator almost in-

E. FORBERG, Engraver.

stantarily recalls to mind that of the old veterans of Greenwich Hospital, with their three-cornered hats and square-cut coats. The expression of their faces is excellent in its earnestness, but combined with no little amount of humour. There is no mistaking the realism of the scene, the interest of which is almost limited to this pair of figures, though the whole group is well and effectually arranged. The accessories are simple enough: an extempore table, formed of an empty wine cask heightened by a block of wood, on which is laid a flat board, and what appears to be a kind of civic mace held in the hand of one of the "tasters." On a projecting stone in the cellar wall is a piece of candle in a candlestick, but unlighted at present; and near it, in a hole in the same wall, is a small wooden tub.

Mr. Kurzbauer was represented at the Paris International Exhibition of 1878 by his 'Fugitive,' belonging to the Emperor of Austria, and 'La Maison Mortuaire,' the property of a Viennese gentleman, Mr. Eggers.



E. KURZBAUER, PINX^T

E. FORBERG, SCULPT^T

LINHIT^E WILLIE THASSIT^E TR^E

THE ROUND OF THE STUDIOS.

THE Ides of March are early days in any year in which to expect to find much Academy work completed, but especially so this year, for the persistent fogs have thrown every one behindhand, and nearly distracted those who had let November slip away without getting their pictures placed on a substantial stratum. Consequently our article this month on the studios will confine itself to the works of those who have made sufficient headway to render completion a certainty.

Our steps were first directed to the Avenue, Fulham Road, whither Mr. Poynter has recently migrated. The "Avenue" can only be so called by a stretch of artistic license, for probably in a lifetime's walks down the Fulham Road it would fail to be recognised as such. Nor is the long dank passage, on either side of which are ranged the studios, suggestive of Art or success in Art, though in this latter respect its appearance is fallacious, as here the works of such prominent favourites as Mrs. Butler and Mr. Boehm have been produced.

Mr. Boehm's occupation has not only necessitated his enlarging his boundaries by taking in fresh rooms, but his work has overflowed even into the passages, and any one can study the casts of lions and of oxen, memorial studies, and a dozen other of his successes, without introduction or fear of interruption. But to return to Mr. Poynter. On an upper floor, remarkable for its sense of cleanliness and order, we find him at work upon a picture, the water-colour study for which appeared some years ago in the Dudley Gallery. Its subject is a visit of Venus, or perhaps, more properly, Aphrodite, to Aesculapius. The scene is probably laid at Epidaurus, and the aged god, seated at the door of his temple, receives the goddess and her attendants. To the right of the principal group which occupies the centre of the composition is a fountain containing a lower and upper basin, and the marble of which is depicted with the artist's usual rightness of texture and colour. The sacred grove of olives, and the honeysuckle which covers the temple with its flowery wreaths, are wrought out with even more than Mr. Poynter's customary fulness of elaboration.

In Mrs. Butler's studio, at the other end of the passage, a very different scene is being depicted. Picking our way over a floor cumbered with stricken tents, and with a barricade formed of bursting mealie bags, the artist is perceived immersed in the portrayal of Rorke's Drift, a contrast truly to the scene we have just left: man endeavouring to portray everything that is beautiful in woman; woman painting, for a lady, man, in many instances of the basest types, engaged in killing man. That the subject is not her choice we know by a reference to her former pictures. In none of her great works—"The Roll Call," "Balaclava," or "Inkermann"—has she chosen the moment of actual combat, but always the much more solemn, nobler subject of the "afterwards." But here, as there was no alternative, we have as little of it as she can well do with, and, as a consequence, those who expect to see an army of Zulus will be disappointed in finding but two or three introduced into a corner. That the picture suffers, as did "Quatre-Bras," from this absence of the multitude of assailants, there can be no doubt, but that this lack is more than compensated for by the omission of such an unsavoury adjunct, is also not to be doubted. The artist has again taken advantage of her strongest rôle, namely, the portrayal of individual character, and the great interest in her picture will arise from the study of each particular face. It does not require a prophet to say that the great controversy of the season will range round the comparison of the "Rorke's Drift" of Mrs. Butler and that of M. de Neuville, both of which will be exhibited simultaneously in London.

Bearing away to Kensington, to the modest little lane, formerly a mews, where the President of the Royal Academy has built for himself a model studio, and where a coterie of artists have raised a nest of studios, each one blessed with the luxurious adjunct of a lawn tennis ground, we find Mr. Val Prinsep still busy at the Herculean task of completing his picture of "The Proclamation

of her Majesty, Empress of India." There are probably few studios in London which could house a hundred square yards of canvas, and still fewer artists with energy sufficient to grapple with the task of satisfactorily filling such a vast area. The Proclamation is being made in a species of circular pavilion open to the air in the centre, save where, under a canopy, the Viceroy, Lord Lytton, arrayed in the splendid azure robes of the Order of the Star of India, gives the sign to the herald, and "the kettle-drum and trumpet then bray out" the announcement which it was thought fit to accompany with so gorgeous a ceremony. Probably the most interesting part of the picture is the scope it affords for a study of the different types of feature, not only of the dignitaries who acknowledge our suzerainty in that vast empire, but of the English officers who have done so much towards enforcing that acknowledgment. Looking round the circle of potentates, and the Englishmen judiciously placed between them, it seems as if Mr. Prinsep had gallantly flattered the one and disparaged the others, so noble do the majority of the ruled look in comparison with their rulers. There is an *on dit* that the Royal Academy hangers are so affrighted at the amount of wall space that this colossal work will take up, that hints have been dropped that it should be offered elsewhere.

"Can any good thing come out of Harley Street?" might well be said as regards creations artistic; and perhaps Mr. Brett's lovely seascapes can hardly be said to receive more than their finishing touches in that dingiest of London streets, for their conception has taken place far away in the pure air of the western coasts, and their embodiment has been for the most part constructed in a suburb not notable as an Art quarter, but where a healthier condition of atmosphere exists than in Harley Street. Mr. Brett has, up to the present time, completed but one work for the Academy, and he does not often favour the public with more than that; his work is so conscientious that it is not rapid, and in that respect he is at variance with Mr. Ruskin's dictum, that the waves are the only things that must be painted with a dash if they are to be done rightly. "Besides," as he quietly says, "if I sent a second it might be skied;" but probably not the most virulent landscape hater on the hanging committee could bring himself to that. "Britannia's Realm" is the title of the picture which all lovers of the sea will revel in next May. The domain over which Britannia holds her sway is depicted in her quietest mood; a gentle breeze makes sufficient ripple near at hand to vary the monotony of a dead calm, but it is not strong enough for all of the three vessels which are seen in mid distance: one, a yacht, is well enough handled to make a good fairway, but close to her a coasting cutter, with her brown sails, hardly makes headway at all. Nearer the horizon a shower falls over a tract of sea where there is a dead calm. It need hardly be mentioned that the sky is handled with as much knowledge as the sea. Dark clouds, partially obscuring the piled-up cumuli, betoken to our uninitiated eye a change of weather, but Mr. Brett at once explains that it is merely a local disturbance, common in the afternoon, and will quickly pass away, and he speaks with such authority that we at once defer to his better knowledge. Round the room are hung the result of his summer holiday in the neighbourhood of Tenby, and these he religiously preserves until he has used up all the material they contain.

Crossing Portland Place to Fitzroy Square, we feel in a much more artistic neighbourhood. Mr. Frank Dicksee's studio is not a pretentious one, and contains but little artistic furniture, though one recognises, as an old friend, a carved oak chest, which we often envied Evangeline's possession of last year. Mr. Dicksee has been tempted to wander from the path of *genre* painting into that of portraiture. We trust that this digression is but a temporary one. Mr. Dicksee's contributions to the Royal Academy will consist of an ideal head and two portraits included in one canvas. The latter he has invested with

considerable novelty. Lady Welby Gregory, seated at a table, consults with her husband over the model of the new house which they are now erecting at their seat in the neighbourhood of Grantham. She holds in her hand Mr. Bloomfield the architect's drawing of the interior of an oriel window, the exterior of which is seen in the model. Besides the introduction of the rebuilding of their family seat, various accessories and surroundings recall the fact that Sir Welby was the legatee of those heirlooms which he found so cumbersome, that he perforce was obliged to obtain a special Act of Parliament

to sell them at Messrs. Christie and Manson's last year. Lady Welby having been from the first one of the supporters of the School of Art Needlework at South Kensington, it was only meet that this fact should also be recorded; so that it may well be imagined that Mr. Dicksee has had a profusion of difficult and intricate work to deal with, which he has wrought out with a patience and skill which would have been impossible in an artist less solidly grounded and trained. Next month we shall hope to take the reader to St. John's Wood and to Mr. Millais.

MINOR TOPICS.

SIR JOHN SOANE'S MUSEUM.—The trustees have determined that from April to July, both inclusive, this museum shall be open to the public on four days of the week instead of three, as heretofore, such open days being Tuesday, Wednesday, Thursday, and Saturday. The change will be greatly to the advantage of the public.

GEFLOWSKI'S BUST OF SIR LOUIS CAVAGNARI.—Mr. E. E. Geflowski has just finished a remarkably fine bust of the hapless Sir Louis Cavagnari, our late envoy at Cabul. The mother and the wife of Sir Louis approve highly of the portrait, and their judgment of the likeness has been indorsed by numbers of Indian officers, personal friends, who have visited the studio. The same sculptor is now completing in marble an heroic statue, which will be ultimately placed in Calcutta Town-hall, of the Maharaja Romnath Tagore, who was President of the British Indian Association and a member of the Viceroy's Council. The figure is seated, and is full of dignity and repose.

THE EMPRESS OF AUSTRIA has been to Ireland: it was not her first visit. She has enjoyed herself there, and was of course very popular. Among the compliments recently paid her was one that belongs to the order of good and true Art, the production of an Irish artist; it was only a Valentine, the graceful verse of which was written by a poet of some celebrity, Mr. J. W. Corbet, M.R.I.A., of Delgany, in beautiful Wicklow county. It is very happily embellished by Mr. Lynch, an Irish artist of considerable talent, and consists of shamrocks skilfully interwoven with Celtic ornaments and other Irish emblems, with flowers of course, and the monogram of the royal lady. Altogether it is a remarkable and very meritorious work of Art, designed with much ingenuity and artistic skill, and executed as a chromolithograph with great ability. It is, in short, a remarkably good Art work, more than creditable to the country in which it is produced.

ART IN THE CITY OF LONDON.—The City Lands Committee has recommended to the Court of Common Council the appointment of a curator of works of Art belonging to the Corporation, and that an honorarium of 100 guineas per annum be presented to the person appointed to the office.

WOOD CARVING.—Mr. W. F. Jenkins, a self-taught artist, has carved for Mr. Andrew Tuer a large sideboard, called, from its decorations, the "Landseer Sideboard." It derives its name from being enriched with panels showing subjects from pictures by Sir Edwin Landseer. In the centre of the backboard is represented the 'Bolton Abbey' scene; in other parts are produced 'The Stag at Bay,' 'The Highland Breakfast,' &c., amounting in all to sixteen in number. The work is very remarkable, and does great credit to the artist as well as to his liberal and enterprising employer.

THE WILL OF THE LATE MR. E. W. COOKE, R.A.—whose personality was sworn to be under the value of £35,000—states that the testator gives, among other legacies, the sum of £2,000 to the Royal Academy, upon trust, for "the President and Council to apply the dividends, at their uncontrolled discretion, by way of donations or annuities, to any two painters in water colours or

oils, not being Members or Associates of the Royal Academy, of sixty years of age, and from age, sickness, or other cause standing in need of assistance; £500 to the Artists' Benevolent Fund, for the benefit of the widows and orphans of members of the annuity fund; and £500 to the Artists' General Benevolent Institution." This must unquestionably be considered a very liberal and judicious disposition of a portion of the property acquired by the talents and industry of this esteemed artist, for it aids those who are unable to help themselves, and are not, and have not been, affiliated with any Art society that can specially assist in a time of distress.

MR. GLADSTONE.—Messrs. Hunt and Roskell have issued an admirably executed medal of William Ewart Gladstone. It commemorates the seventieth birthday of the statesman—the 29th of December, 1879. On one side is given a striking portrait in profile; on the reverse, above a beautifully composed wreath, is the motto, "Serus in coelum redeas diuque laetus intersis populo." It is an interesting record and a valuable souvenir of one of the great men of the age and country: such graceful tributes are not frequent nowadays.

INSTITUTE OF BRITISH ARCHITECTS.—The drawings for the Pugin Travelling Studentship and other prizes have been on view in the rooms of this society. Mr. L. Stokes won the first-named prize with some capital drawings, among which were sketches of old buildings in Norfolk and a drawing of an arcade at Ely. Mr. F. Hemings, who won the second prize last year, received a special silver medal of merit for several clever drawings and sketches. To Mr. J. Lansdell was awarded a similar prize for well-executed sketches and drawings, some of them coloured, of a variety of buildings both in England and Normandy.

THE CLOTHWORKERS' COMPANY has offered, through the Yorkshire Union of Mechanics' Institutes, prizes, valued at £90, for designs in eleven classes of textile fabrics, the object being to encourage originality in "thought and design."

SIR CHARLES DILKE, M.P., in distributing the prizes gained during the past year by the Broadway Science and Art Classes at Hammersmith, spoke of the progress England had lately made. It was admitted, he said, we had obtained results that were beginning to have a marked influence even upon the higher expressions of Art, and he could not but hope that in course of time our labours in this direction would be universally acknowledged to have been productive of important national results.

STATUE OF BYRON.—Mr. R. Belt's national statue of Byron has been cast by Messrs. Cox and Sons at their bronze foundry, Thames Ditton. The design shows the poet seated upon a rock in an attitude of meditation, attended by his favourite dog.

MR. ARTHUR STRUTT has been elected a life trustee of the British Academy of Fine Arts in Rome, in the room of the late Mr. Joseph Severn.

SMOKE PAINTING.—This style of painting, which can be executed on porcelain, opal glass, ivory, or any other surface

capable of pictorial enhancement, was invented by Gustave Schleich, but was never taken up practically till lately, when M. Fischer-Hinnen, of Berne, after much study and many experiments, brought it to its present state of perfection. The paper he uses is of more than ordinary thickness, and the side to be operated upon is submitted to the smoke arising from a jet of gas, or the flame of an ordinary candle. He then proceeds with his picture, and produces all his lights by scratching down to the white paper with some pointed substance of wood or steel. A quill, a needle, a pen, or a fine dry painting brush may be used. The process, in short, is something similar to that of etching, and, as in etching, the operator will be successful just to the extent of his ability to draw. When the picture is finished it must be varnished, and then the work is as durable as an oil painting. The general effect is photographic in its character, but, from the peculiar manipulatory process we have described, there is necessarily more sparkle, more brilliancy, than in any ordinary sun-picture. The examples which M. Fischer-Hinnen submitted to us consisted of landscapes, studies of mountain flowers, and more especially of dogs. The modeling of these last was exceedingly bold and lifelike, and the texture of the hair approached with subtlety and truth the productions of Sir Edwin Landseer. The artist intends holding a public exhibition of his works.

TAPESTRY PAINTING.—In a late number of the *Art Journal* we called attention to the enamel painting on satin and other textures, invented and practised by Mrs. M. F. Butterworth, of New York; we would now bespeak attention to the textile painting of our countryman, Mr. Lewis F. Day, exhibited at Messrs. Howell and James's, Regent Street. The mediæval excuse for tapestries no longer exists, but the love of beauty is fast spreading itself among the people, and in the class above them it is already as much a passion as ever it was. Curiously enough, when tapestry weaving was at its height in Flanders, tapestry painting was being keenly prosecuted as an industry in France. The present movement is, therefore, rather a revival than an invention; and for decorative purposes, especially as regards hangings and the like, nothing could be more telling. As we pointed out in our former article, flowers lend themselves readily to the painter of textiles; and ladies who betake themselves to this decorative industry will find ample freedom for the cunning of the hand, and no little scope for the play and invention of the mind. Besides all this, their work should prove a source of remuneration.

CAUTION TO COLLECTORS OF OLD PLATE.—It behoves amateurs of Queen Anne plate to be on their guard against forgeries of the Hall marks, which are carried on to a much greater extent than is generally supposed. Recently a collector who prided himself on the possession of a whole service, consisting of knives, forks, and spoons, to his utter astonishment was informed that they were all spurious. These imposing pieces, numbering altogether about six hundred and fifty, had on the ends of the stems busts of Queen Anne and her husband, Prince George of Denmark. The authorities of Goldsmiths' Hall having been consulted, immediately sued the vendor for penalties, which, under the Act of Parliament, are fixed at £10 each piece, amounting altogether to £6,500. The action is still proceeding.

MISS M. MACLEAY, daughter of Mr. Kenneth MacLeay, who died in 1878, has been recommended for an annual Civil List Pension of £100, on "account of the services rendered to Scottish Art by her father," who executed in water colours for the Queen an extensive series of Highland clansmen in full costume. In the early part of his artistic career Mr. MacLeay was a miniature painter in good practice.

THE WILL OF MR. T. LANDSEER, A.R.A.—The will, with three codicils (dated April 29th, September 12th, November 4th, 1878, and April 25th, 1879), of Mr. Thomas Landseer,

A.R.A., late of No. 11, Grove End Road, St. John's Wood, who died on Jan. 21st, was proved on the 13th ult. by Thomas Hyde Hills and Arnold William White, the surviving executors, the personal estate being sworn under £45,000. The testator bequeaths to the Fund of the Artists' General Benevolent Institution £5,000 free of legacy duty; to the widow of his late son, George Landseer, £1,000 and an annuity of £400 for life, and numerous legacies to friends and others. The residue is to be divided between his brother, Charles Landseer, and his sisters, Jessie Landseer and Emma Mackenzie, or such of them as survive him.

THE CRYSTAL PALACE PICTURE GALLERY.—It is with much regret we learn that Mr. C. W. Wass is about to withdraw from the direction of this gallery—from the post he has occupied during twenty-two years, honourably, faithfully, and most successfully, for the benefit of the profession and the public. The Crystal Palace also has largely profited by his services: that is so notorious as not to need a word. He will carry with him the respect of all (and the number is very large) with whom he has been associated. The gallery, it seems, is to be let to a foreign picture dealer, who is not expected to be guided by a desire to advance the interests and extend the influence of British Art; he will be a dealer—neither more nor less, and, if we understand rightly, will act "on the premises" as an auctioneer once a month. The change cannot be other than a calamity.

THE SYDNEY EXHIBITION.—Amongst the pictures sent to the International Exhibition at Sydney, and purchased by the trustees of the New South Wales Art Gallery, may be mentioned the following oil colours:—"Daughter of the House," by J. R. Dicksee; "Happy Children," by C. Bauerlé; "The Mufti's Solace," by W. C. Horsley; "A Coming Storm," by T. R. Miles; "John Aldin and Priscilla," and "Lenore," by A. Elmore, R.A.; "Minster Marshes, East Kent," by T. Sydney Cooper, R.A.; "Non Angli sed Angeli," by Keeley Halswelle. In water colours: "The Butter Tower, Rouen," by T. C. Dibdin; "Dutch Pinks," by Edwin Hayes; "Ben-ne-Callah," and "Bladen Skye," by J. McCulloch; "Highland Drovers," by E. Hargitt; "Near the Pyramids of Sekhara," and "Silk and Calico Bazaar, Cairo," by E. A. Goodall; "Whale Boats from Simons Bay saving a Crew wrecked off the Cape of Good Hope," by Oswald Brierley.

SIR COUTTS LINDSAY ON ART.—Sir Coutts Lindsay—whose munificent aids to Art cannot be too highly lauded—recently presented prizes to the successful students at the Nottingham School of Art. In his sensible and useful address he said the students in the school were composed of three classes. There were some who studied Art for pleasure, others for the special object of adapting it to manufactures, and others for purely artistic purposes. No subject of study could give a man more constant and more refined pleasure than the study of Art, and the observance of nature which it required and induced. Those who studied Art in relation to manufactures would find it in many ways the portal to a higher course in Art. They would assist in elevating our manufactures and enabling us to compete with other nations. He advised the students to take up some special branch of Art, and deprecated the English system of allowing pupils to have their liberty too soon. The one golden rule for Art students was that they should be dissatisfied with their work so long as they thought it possible to do better. These sentiments cannot obtain too wide a circulation; they are pregnant with good to all Art students.

THE FRENCH WATER-COLOUR SOCIETY has opened its second exhibition, which comprises one hundred and fourteen pictures by Baron de Beaumont, Detaille, Doré, Français, Heilbuth, Isabey, Jacquemard, Jacquet, Jourdain, Lambert, Lami, Maurice and Louis Leloir, Madame Lemair, Madame de Rothschild, Bibert, and Worms.

ART PUBLICATIONS.

OF the Men of Mark honoured in the fiftieth number of an interesting and very valuable publication,* two have left earth, Hepworth Dixon and J. A. Roebuck, M.P.; the third portrait is of Lord Cairns: long may he live as a distinguished statesman and a just judge. Roebuck and Dixon were with us but a few months ago: they have left their "marks" on the age in which they have lived; they did good service to their country, and counterparts of the "outer men" will be acceptable to thousands of their countrymen. We know the portraits to be striking likenesses; the eminent photographers rank among professional leaders. The work, from its commencement fifty months ago, has been admirably done; and what a wealth there is in the acquisition of one hundred and fifty of the Men of Mark of the nineteenth century! What would not the world give for as many of those who shed glory on any century of the past!

MR. MURRAY has added another valuable book to his long list of publications. Its title, "Nile Gleanings," will at once explain its character.† But though modestly so called, it contains a large amount of new as well as useful information. The style is so pleasant, the facts are so graphically put, knowledge is conveyed so gracefully, and conclusions are arrived at so sensibly, that the "gleanings" have the value of a full harvest. The volume is lavishly enriched by engraved outlines, etchings, and coloured lithographs. These are, for the most part, copied from ancient sculptures. Although, no doubt much has been written concerning Egypt, we are indebted to Mr. V. Stuart for a book of very considerable interest and worth, not alone because he visited "several places seldom visited and not before described," but for its literary and artistic merits.

"LOVE ME, LOVE MY DOG."—The eminent firm of picture dealers and print publishers, Messrs. Pilgeram and Lefevre, have issued a very charming engraving under this title. It represents a fair young woman, in her prime of youth and beauty, among some graceful trees, companioned by her pet of pets—her friend the dog. May she have a better; but one more true, loyal, and faithful she can never have. The print is right well engraved by Arthur Turrell, from the picture by Fred. Morgan. It will be ranked with the pleasantest and most attractive of its class; it is impossible to look upon it without pleasure. It is to works of this order that we owe the daily increasing desire to hang the walls of often-used apartments with engravers' copies of pictures that do the painter honour.

MR. MACLEAN has issued a remarkable etching, one of the best that has been presented to us of late years, when works of the class have been numerous. It is the production of Mr. Youngman, is of large size, and does ample justice to the work of the great master, John Constable. It is a copy of one of the most famous of his works, 'The Corn-field,' now happily in our National Gallery. The etching is at once bold and free, yet minutely copied in all minor details. The etcher has known what he was about, and evidently loved his labour. It was tempting work. Mr. Youngman has added to his own reputation while augmenting the knowledge of the artist—one of the loftiest and best landscape painters of our English school. But to extend his popularity, and so to recommend him as a

model to guide all students and aspirants, is a happy duty, and that duty Mr. Youngman has faithfully discharged. No doubt he will follow it up by producing an etching of its companion, 'The Valley Farm.'

A recent volume* of Messrs. Macmillan & Co.'s "Art at Home" series which has come into our hands is addressed to a very limited class of readers, inasmuch as but a comparatively small number of the public are interested in "Amateur Theatricals," notwithstanding the assertion of the authors that "there is perhaps no form of amusement more generally popular at the present day than that of private theatricals." However, those who find pleasure in such entertainments will derive much useful information from the rules and instructions laid down here.

ANOTHER volume, and one more appropriate as a subject to an "Art at Home" † series than the last mentioned is Mrs. or Miss Glaister's "Needlework," which has been added to Messrs. Macmillan's generally useful, and always carefully compiled, little books having reference to household Art. The Art spoken of in this treatise is supposed to be something very different from embroidery, which is considered by many the only true and legitimate kind of Needlework; and yet there is something in our judgment very much akin to this ancient description of female hand occupation in what we find here, if we comprehend it rightly, inasmuch as "satins and silks," as well as "cloths and serges," are mentioned as materials suited for needlework. We confess, indeed, and it must be attributed to our ignorance, that the two "industries" seem so much alike that we can discover no difference between them—at least in their results; and so we must leave Mrs. or Miss Glaister's book to tell its own story to our lady readers, who are more interested in the subject than we could possibly be presumed to be. We are able, at least, to express an opinion on the engraved drawings, and these we unhesitatingly pronounce to be neat and in good taste.

MESSRS. AGNEW have published a most charming etching,‡ if that is to be called an etching which seems a finished plate. The artist, C. Walterer, has evidently worked to make it so, and has succeeded. The print is therefore calculated to satisfy and gratify Art critics of the higher class, while it secures the approval and the patronage of all who love and can appreciate pure and good Art. It is sure to be popular, not only for its merit, but for its subject. It tells the old story, but the lovers are in "harmony," their course "runs smooth," and is likely to do so through a long life. The print is not large, but it is large enough for framing, as well as for the portfolio. Few more graceful and good publications of the order have been sent forth to minister to Art enjoyment.

IT is needful to do little more than announce the issue of the edition for 1880 of "Debrett's Peerage, Baronetage, and Knightage,"§ a goodly volume containing the three in one, well printed and bound, and compiled with the care to accuracy that has continued so long, for it will startle our readers to be told that this volume—1880—is the one hundred and sixty-seventh year of publication.

* "Men of Mark. A Gallery of Contemporary Portraits of Men distinguished in the Senate, the Church, in Science, Literature, and Art, the Army, Navy, Law, Medicine, &c." Three permanent Portraits from Life, by Lock and Whitfield. With brief Biographical Notices by Thompson Cooper, F.S.A. Published by Sampson Low & Co.

† "Nile Gleanings concerning the Ethnology, History, and Art of Ancient Egypt, as revealed by Egyptian Paintings and Bas-reliefs; with Description of Nubia and its Great Rock Temples to the Second Cataract." By Villiers Stuart, of Dromona. With Fifty-eight Coloured and Outline Plates, from Sketches and Impressions taken from the Monuments. Published by John Murray, Albemarle Street.

‡ "Amateur Theatricals." By Walter Herries Pollock and Lady Pollock. Published by Macmillan & Co., London.

§ "Needlework." By Elizabeth Glaister, Author of "Art Embroidery," &c. With Illustrations. Published by Macmillan & Co.

¶ "Harmony." Painted by Frank Dicksee. Etched by C. Walterer. Publishers, Agnew and Sons.

|| "Debrett's Peerage, Baronetage, Knightage, and Titles of Courtesy; to which is added much Information respecting the Collateral Branches of Peers and the immediate Family Connections of Baronets." Illustrated with 1,400 Armorial Bearings. Edited by Robert H. Mair, LL.D. Royal Edition, published by Dean and Son, Fleet Street.



ETCHING: ITS RELATION TO THE ARTIST, THE AMATEUR, AND THE COLLECTOR.

By J. BEAVINGTON ATKINSON.



PROPOSE to speak in brief of the specific claims of etching to general regard. Each art has some special strength or charm peculiarly its own, in which the sister arts do not share; and as soon as it is ascertained wherein lies the appointed sphere of any one of the Fine Arts, it then for the most part becomes wise to concentrate all available power in that direction. The art of painting, for example, claims as its own, if not exclusively, at least peculiarly, the domain of colour, and therefore any other attribute it may be able to assume should not be permitted to prejudice the harmony of the pigments. And a like argument places limitations on sculpture, an art wherein form, light, and shade dominate; consequently it has usually been considered best to use colour, if at all, in subordination to what in sculpture may be deemed higher or more intellectual properties. Now the question I would ask is, whether etching does not possess certain capabilities which give to the art an exceptional value, shared, if at all, only in less degree by its many competitors. To institute a close comparison of etching with the major arts of painting and sculpture would be to fly from the mark; but between it and line engraving, mezzotint, lithography, and wood engraving there subsist avowed accords and rivalries. Allowing each, then, its separate merits, the query may fitly arise, What are the specific and supreme claims of etching; and how does the process stand in relation to the artist, the amateur, and the collector? And when the peculiar capacities of etching shall be ascertained, the inference would seem to hold good, that the method best fulfils its mission when it remains true to itself, and does not attempt to trespass on what lies beyond its sphere.

The process of etching has been so often described, and is so well understood, that little need be here said; however, in order the better to understand what follows, a few fundamental points may be just noted. The basis of operations, we all know, is, firstly, a plate of copper; secondly, over this plate is spread a film of wax; thirdly, the etcher uses as his instrument a needle, with the point of which he incises in the wax the lines he draws, leaving the underlying copper bare; fourthly, the etcher pours acid upon the plate, which is thereby bitten in the lines made by the needle; fifthly, the wax is cleared away, and the plate is then found to have received on its surface the composition indented by the needle on the wax; sixthly, the plate is finally charged with ink, placed in a printing-press, and an impression taken on paper. This proof, or impression, is the "etching." There are a number of processes, methods, or dodges to which experts have recourse, but for the most part they lie beyond the scope of the present remarks. However, a word must be given to "the dry point," so called because wet acid is dispensed with, the lines being incised by a pointed needle on the bare copper plate after the wax coating has been removed. The purpose of this after-touching or final finish may be said to be to carry out and perfect the picture which the etching-needle and acid may have left somewhat incomplete. It may be

further mentioned that this "dry point" leaves on the surface of the copper plate what is termed a "bur," or rough, slightly raised edge turned up by the etcher's needle, just as a plough makes a ridge above the level of the ground. This bur may be scraped off, making the line smooth and unserrated like any other engraved line. But often the bur is sought for and cherished for its own sake, because its rough contour catches the ink kindly, and yields an impression valued for its softness, gradations, and texture. The bur needs great delicacy in the printing, as it is necessarily frail, and the first to suffer under wear and tear. It, however, can be protected by "steeling" the surface of the copper—a process of which mention will be made in the sequel. Also just a word of explanation may be given as to "states." Mr. Seymour Haden describes "a state to be the condition in which a plate happens to be at each printing." The "first state" is the condition of the plate as it first comes from the etcher ready for printing. The second or subsequent states are the results of additions, rectifications, or reparations, which the etcher from time to time finds occasion to make. The first state is usually most prized from its freshness, but sometimes the later states are valued for the improvements made under experience. "The printing of etchings" is in itself an art, demanding intelligence and skill to comprehend and bring out the intention of the artist.

It may be premised that etching has both its history and its nationality. The art commenced with its "old masters," about three centuries ago. It may not always be easy to distinguish between etching and engraving, but among etchers proper in past times are numbered Rembrandt, Dürer, Vandyck, Ostade, Paul Potter, Karl du Jardin, Hollar, Canaletti, Claude, Callot, and others. I need scarcely say that Rembrandt is accepted as the great master. Very diverse are the styles since affected, but the manner of the Dutchman has always been looked up to as the standard of excellence: the art has never since his time fallen into extinction, and recent revivals are often but emanations from his magic light, shade, and manipulation. As to the nationalities at present existing, there are some three: 1st, the French; 2nd, the English; 3rd, the German. To each a few words may be given.

The distinction between modern etching in France and in England has been from the outset decisive and significant. The French Etching Club, called the *Société des Aquafortistes*, was formed at a meeting of artists in 1862. Among names which have since become famous are Flameng, Méryon, Jacquemart, Jacque, Appian, Lalanne, Daubigny, Rajon, and Legros. The last painter-etcher is now master of the etching class at South Kensington. Mr. Hamerton, writing fifteen years ago, raised "the delicate question whether French publishers and artists find that etchings pay. No fortunes have as yet been made by the art in France, but seven or eight artists live entirely by etching, many others sell their plates, the publishers are contented, and the printer abundantly employed." Since this was written the neglected art of etching has grown amazingly in favour, and French etchers have reaped in England additional reward.

Etching in England, until comparatively recent years, deserved to be neglected, because it was low in motive and unmastery in manipulation. It descended to the level of uncultured people, instead of rising to the greatness and nobility which command the intelligent few, who usually, in the end, bring over the many to the side of the true and the good. And the injured and slighted art had all the more difficulty in making its way because English amateurism loved smoothness, softness, and sweetness, and abhorred what was rugged, abrupt, or, judged by common standards, unfinished. "The soft style," it has been shrewdly said, "possesses the charm of a sort of foolish amenity, which may be defined as a combination of tenderness with ignorance." Drawing-masters, whose success in life depended on the pleasing of young-lady pupils, set a fashion for prettiness, neatness, and surface showiness. And Royal Academicians, when they indulged in etching, erred on the side of care and caution; they eluded difficulties, and remained content with pleasing and popular effects which could be got readily. Yet a goodly company of English etchers deserve to be treated with something more than respect. Among the number are Turner, Creswick, Samuel Palmer, Seymour Haden, Whistler, Millais, Cope, Hook, Tayler, Ansdell, and Heseltine. An English Etching Club, now comprising sixteen members, has been in working trim for many years, and as long since as 1841 was published "The Deserted Village: Illustrated by the Etching Club." But it has been objected that English etchers abandon the true aims of the great artists for the sake of a drawing-room success, that their manner is to a fault superfine, that they affect delicious India paper, luxurious margins, gilt edges, with nicely printed poetry. The contrast between the work turned out by the English Club and the *Société des Aquafortistes* is just what might be expected. The English try to make their plates pretty, the French are content to be powerful. But, on the other hand, it is admitted that while the English failed, at least formerly, in a girlish febleness, the French were guilty of pretence, not to say effrontry.

Of late, divers causes have conspired to bring into nearer approach the wide divergence of the French and English schools; and what is now to be feared is that the English may barter away their birthright of modesty, care, conscience, and gain in lieu but impertinence, rashness, and devil-may-care. There are errors which can be pardoned for the sake of genius, but cannot be tolerated under mediocrity. Defiant dash, when the genuine outburst of impetuous feeling, may be excused, but deliberate bad drawing and flagrant errors in the grammar of construction cannot be allowed to every tyro intent on rushing into notoriety. There are etchers who court an eccentricity which is but the counterfeit of originality, who seek for strangeness and startling surprise, forgetful that the truest Art is simple and unpretending. Contrasts, and even discords, are forced up to the highest pitch in order to arrest attention, the dread apparently being that quiet harmony will pass for commonplace. And thus I have known etchings in which the night is made hideous and the day unlovely—in which silvery light is turned into lead, and tender shadows are black as Erebus. Etching has become of late so much the rage that a license is taken not permitted elsewhere, and the wildest and most wilful play of line or light, or the vaguest suggestion of substance or shadow, is allowed to usurp the place of sober studies. Etchers nowadays seem so sure of their public that they venture to set at nought the laws of nature and Art, provided only they can manage to transfix the eye by some phantasmagoria or arrangement of light and shade, wild as flights of rockets in the sky. It is as well that would-be connoisseurs should be on their guard against such impositions. It will be wise for them to remember that a really good etching is about the rarest of all products, that for one success there are six or even a dozen failures, that etching is comparable to the writing of poetry—hundreds scribble, but only one here and there catches inspiration. Etching, too, has been likened to playing on the violin: everybody is tempted to try his hand, yet there is only one Paganini, just as there is but one Rembrandt.

Three nations, as already said, each with distinctive styles, have taken prominent parts in the revival of etching. The

French and the English came first, and then followed tardily, with a manner somewhat heavy, dry, and mechanical, the Germans. Latterly, however, these lethargic people have given signs of unaccustomed vitality. In Munich the salutary practice prevails of using etching for the purposes of study or for sketching: a figure painter, for example, will take a prepared plate and etch a portrait from the life; and in the same way a landscape painter will go into the country and etch a scene direct from nature. I know, too, of satisfactory results where the same artist has first designed the subject on paper, and then etched it on copper: thus the accord becomes complete between the conceiving thought and the executive hand. But in Germany the most noteworthy manifestation is the translation of paintings into etchings, giving on copper the equivalents of the light, shade, and colour upon the canvas. Several French etchers have won applause in this direction, but the German Wilhelm Unger surpasses all competitors in his persistent perseverance, and in the multitude and the magnitude of the plates that issue from his hands. He has set himself the task of reproducing certain galleries in Europe. He commenced with that of Brunswick; he then went through the collection at Cassel; afterwards he etched the portraits by Hals in Holland; and now he is busily working in the Belvedere, Vienna. His habit is to enter the gallery with a prepared plate in hand; he sits down before a picture, and etches it right off upon copper. He thus receives inspiration direct; the master speaks to him; his art is *vivâ voce*, his touch is vital; he enters into the spirit of each painter in succession; he is ready to merge his own individuality, and to assume for the occasion the character of Holbein, Raphael, Titian, Rembrandt, or Velasquez. Thus, as a mocking-bird imitates alien notes, so does Unger simulate the touch of masters most varied. Sometimes his etching is a transcript, or perhaps rather a translation; on other occasions it slips into a paraphrase, without, however, incurring the fatality of falling into a parody. Certain of these plates might be the labour not only of love, but of a life, so complex and highly wrought are they; and yet the process is so expeditious that the etchings already thrown off would fill a gallery or illustrate the entire history of painting. In Europe no attempt of greater import has been made since Toschi undertook to engrave in line the Correggios in Parma.

An antagonism has sometimes been set up between etching and line engraving. The work of the graver is designated as mechanical, as wanting in originality, impulse, and vitality. Such strictures strike on the weak side of the graver's art. But one merit cannot be denied: undoubtedly engraving has done good service in translating and reproducing, more or less faithfully, the masterpieces of painting. I happen to have, hung in my house, line engravings by Raphael Morghen, Toschi, Raimondi Perfitti, Schiavoni, Garavaglia, Steinla, Keller, Folo, Cousin, Holl, and Pye; and I feel grateful to these skilled artists for keeping me in daily remembrance of the master works of Fra Bartolommeo, Raphael, Leonardo da Vinci, Daniele da Volterra, Titian, Correggio, Turner, and others. In style these engravers are almost as diverse as the painters they reproduce; occasionally, no doubt, they become formal, hard, cold, and colourless; but there exist others, of an opposite school, who surrender the rigour of the ruled or geometric line, and strive to make their touch pulsate with life and emotion. The comparison of works in my possession leads to the following conclusions: line engravings have most of form, modelling, relief, tone, and completeness; on the other hand, etched translations from the old masters, such as those by Unger, attain greater brilliance, texture, and variety in manipulation, they are closer in fidelity to the painter's touch, and they are more suggestive of colour. Thus each art has at once its strength and its weakness. As to fidelity to the painter's style and touch, Flameng, among the French etchers, throws himself, with almost illusive verisimilitude, into manners the most diversified. And among the Germans Unger is something more than faithful; he enters heart and soul into the spirit and the *technique* of the great painters; and he is so little of an egotist that in thinking of them he is willing to forget himself. So completely does he surrender his personal identity that it becomes hard to say whether he has greater affection for Holbein or for

Titian. In his etching from the head of Jane Seymour, Holbein's style and *technique* have been scrupulously preserved; the features are mapped out with a few firmly pronounced boundary-lines; the contours, as might be expected, are somewhat hard; and the etcher's needle indicates that the master used his pigments sparingly, leaving the surface thin. Yet, notwithstanding this dryness, the hands are modelled with a suppleness indicative of tenderness in the flesh tissues. With loving watchfulness and care is also reproduced the richly brocaded dress, jewelled with precious stones and pearls. Such realistic painting of still life etching transcribes illusively. Jacquemart's "Histoire de la Porcelaine" is a triumph of imitative skill.

It may seem a solecism to speak of colour in any art which is limited to light and shade. Yet there cannot be a doubt that line engravers, especially when they approach the Venetian school, give suggestions of colours; for example, in a plate now before me of Titian's 'Assumption,' the imprint seems to glow with molten red and golden yellow. Still I think it must be admitted that colour is best conveyed by etching; the landscape etchings by Samuel Palmer, for example, seem radiant with the purple and gold which shine within his water-colour drawings. It is very interesting to observe and to analyze the means whereby the etcher illuminates his lines, and a better example of the mode of operation cannot be found than in the treatment to which Unger subjects the masterpieces of Titian. Here, in an etching before me, it is felt that the painter put forth all the resources of a richly laden palette; the etcher tells us how Titian played with his pigments, how he laid on the colours lavishly, here thickly loaded, and there thinly washed, but thin or thick, always transparent, lustrous, and gem-like. The means by which the etcher here manages, in a chiaroscuro of slumberous fire in its shadow, to convey the idea of colour, is worthy of observation. Lines rapid in movement, dexterous and dazzling in cross hatchings, throwing off light from the interstices, a touch, sensitive and vital, which renders the surface palpitating, so that life throbs beneath the form—such are the ways whereby etching manages to convey Titianesque colour.

In England hitherto etching has not been much used for the translation of pictures, or for the reproduction of drawings. Mr. W. B. Scott, however, in 1851, illustrated the memoir of his brother, David Scott, with etchings from his brother's designs, and in 1869 he published the "Life of Albert Dürer," with six etchings by his own hand, including the master's famous portrait in Munich, and the autographic drawing of the painter when a youth of thirteen, preserved in the Albertine, Vienna. The advantages are manifold when an author thus illustrates his own pages, when the etching-needle brings confirmation to the criticisms of his pen. It is unfortunate that the talents required for such joint literary and artistic work are not more frequently combined in one and the same person.

If I may be permitted to speak for myself, I would say that the spell of etching lies in its volition and vitality, in its immediate response to the artist's will, in the intimate reciprocity between the outward form and the inward conception, or, to use more pretentious language, in the complete correspondence between the Objective and the Subjective, the outer object being of course the etching, and the inner subject being the artist. In other processes something intermediate intervenes: in line engraving, for example, there is, first, the painter who executed the picture; second, the draughtsman who makes a copy in the small; and third, the engraver who elaborates the plate. In engraving on wood also a like distance usually separates the artist who composes from the copyist who cuts. But in etching the work is delegated to no inferior agent: the mind that creates and the instrument that completes may be regarded as one. The thought, the pictorial idea, the volition originating within the brain, is carried as a vital pulse along nerve and muscle to the finger ends, and thence passes without break of continuity through the etching-needle to the metal plate. Etching is rapid as thought, concentrated as reason, direct as the will, sensitive as the emotions. The art is not dead, but living; it is not traditional, vicarial, or done by proxy, but vital as inspiration, individual and authoritative as a command issued and executed

at head-quarters. Whatever happens at the moment to be present within the artist's mind is read in unmistakable characters. The etched plate, indeed, may be compared to a musical instrument under the touch of a skilled composer. The speed and the pauses, the precipitancy or the hesitation, in lines single or combined, tell whether the feelings are hot and molten or cold and frozen. The etched line, in its accent, velocity, and volition, is as speech, a vehicle of expression. Sometimes the lines lie so calm as to be comparable to the smooth surface of a windless lake; at others they become troubled and tumultuous as a storm-driven sea: such are the stories which etched lines may have to perpetuate of the transient states of body and mind. If the artist's mood be one of passion, his touch becomes impulsive and impetuous; if his thoughts flow tenderly, his plate is toned into gentle harmonies; if his intellect be coldly calculating, then the composition will come out evenly balanced and true in the relations of the parts to the whole; or if unhappily the artist be under par or stricken, then, disguise it as he may, the lines will lack the elastic spring of youth and the manly vigour of health. The precision with which mental states can be deciphered in the handiwork might astonish a casual observer. The etcher presents himself as in open court; you can speak to him, put him in the witness box, cross-question him, and you could not see more clearly into his mental workings were he to make a speech or to sing a song. The etched plate is an autograph—it might almost serve as an autobiography. "Etching," indeed, it has been aptly said, "is an autobiographic sketch on copper bitten in with aquafortis;" and again this sterling art has been likened to "a lump of pure native gold dug out of the artist's brain, and not yet alloyed for general circulation."

Etching, in its theory and practice, is severed into two schools as to the value and treatment of "the etched line." One party merges the individuality of the line into mazy masses of shade: the other preserves the integrity of every line as the index of thought and the instrument of expression. Mr. Hamerton, to whom is greatly due the right appreciation of his favourite art, enforces, with his accustomed clearness and earnestness, the view I have here taken. He agrees with his friend, Mr. Haden, when he writes, "Mr. Haden's doctrine is, that the etched line being, on account of its extreme and even unrivalled obedience to the slightest variations in the will or sentiment of the artist, precious in the highest degree as a means of artistic expression, ought to be frankly shown, and not dissimulated, except under circumstances where its vital accents are unnecessary." "For my own part," continues Mr. Hamerton, "though fully recognising the fine tone and clever drawing of the best members of the English Etching Club, I believe Haden's doctrine to be the right one, namely, that the line ought to be preserved as much as possible, and made the most of. I think that as painting depends upon tones, and it would be a barbarism to introduce lines in that art, so, since etching begins with the line, which the etching-needle draws in the ground, it would be barbarous to affect to ignore it and imitate other arts, such as mezzotint, in which there are no lines. Every art does best when it is most itself."

Etching differs from other arts in that mediocrity is intolerable. The imbecility of a poor line engraving may be atoned for by high finish; a rotten woodcut may at any rate serve as a diagram; but an etching, if it do not turn out the best of its kind, should be thrown behind the fire. If the plate do not develop the distinguishing traits of the art, it were generally wise to adopt some other process. The number of abortions being on the increase, it may not be out of place to indicate, from the contents of a portfolio before me, a few of the errors more commonly committed. Etching, relying for effect on light and shade, the most obvious expedient is strong contrast, gained sometimes by the immediate juxtaposition of the highest light with the deepest dark. This commonplace resource is, I find, pushed to excess in a multitude of plates, and any one may realise the effect who will take the trouble to hold up a black saucepan or a black hat against a luminous sky; the contrast is, of course, appalling. In one etching are buildings and boats blotched with blackest ink destructive of repose, and such

tender passages and half-tones as Turner, even in his riot, was always careful to preserve intact, are simply ignored and left out. In etching, as in painting, the most precious qualities often reside in the middle tints which, as interludes, connect the extremes of light and dark.

Another analogous defect in second-rate etchings is the want of an intelligent scheme of light, shade, and composition. Here, again, Turner serves as the consummate master; for, however complex his arrangements, fundamental principles, and often strict geometric forms, reduce the whole to intelligent order and lucid simplicity. Hence Turner's pictures, often a puzzle to the public, are usually a pleasure to the engraver; they almost always translate well into light and shade. Inferior artists are scattered and incoherent. I have on a table easel the etching of a coast scene: the clouds wander incontinently across the sky, as if, without affinities with earth or sea, they had lost their way; the foreground is a disconnected fragment—the lines do not lead the eye towards the distance, but run hither and thither distractedly. An etcher is seldom able to recover himself when he makes a false start; if he fail to keep in his mind the general arrangement and the relation of the parts to the whole, every touch he adds but leads his plate further astray. It were almost an endless task to point out the many directions in which an etcher can go wrong; indeed, when I think of the rare and varied qualifications needed for good work, it would seem next to impossible to keep right. Mr. Hamerton devotes no less than nine chapters to the faculties, manual or mental, that the etcher must press into his service. From these disquisitions we learn that any plate will fall short of perfection which does not answer to the following desiderata:—"Comprehensiveness," "Abstraction," "Selection," "Sensitiveness," "Emphasis," "Passion," "Frankness," "Speed." Mr. Seymour Haden, who rightly holds himself "in some measure responsible" for the "impulsion which has of late years been given to the subject of etching in this country," writes with an eloquence, which his pen shares with his pencil, of the accomplishments required of the etcher as follows:—

"What, then, is the amount and kind of previous knowledge and skill required by the etcher? It is an innate artistic spirit, without which all the study in the world is useless. It is the cultivation of this spirit, not ardously, but lovingly. It is the knowledge that is acquired by a life of devotion to what is true and beautiful, by the daily and hourly habit of weighing and comparing what we see in nature, and thinking of how it should be represented in Art. It is the habit of constant observation of great things and small, and the experience that springs from it. It is taste, which a celebrated painter once said, but not truly, is rarer than genius. The skill that grows out of these habits is

the skill required by the etcher. It is the skill of the analyst and of the synthesist, the skill to combine and the skill to separate, to compound and to simplify, to detach plane from plane, to fuse detail into mass, to subordinate definition to space, distance, light, and air. Finally, it is the acumen to perceive the near relationship that expression bears to form, and the skill to draw them, not separately, but together."

The words just quoted substantiate the claim which etching has on men of thought and culture. An etching can be scrutinised as something which may be spelt, read, and construed; it partakes of the nature of a literary effusion; it may be said to conform to the rules of syntax and prosody. The etching of a plate, like the writing of an essay, needs, at the outset, that the subject should be comprehensively grasped; the thorough understanding of the theme can alone insure mastery in the treatment. The composition must be as skilfully constructed as a drama, and by-plays and episodes so managed as to assist, not detract from, the main action. And specially has the etcher occasion to exercise the faculty of selection, for his method being circumscribed, he must leave out all that is irrelevant, and insert, emphasize, and magnify the truth and beauty dominant in nature, making his transcript not so much an extract or abridgment as an essence and concentration, a microcosm, so to say, or a little world reflecting the larger world of nature. And inasmuch as something will have to be passed by without record, it is as well that all the needle touches shall be perfect of its kind, the right thing in the right place. And as for execution, or what the poet might call diction, and the literary man style, the word "sensitiveness" most nearly expresses the quality to be prayed for. Certain writers, especially the more weighty—Dr. Johnson, for example—have lacked sensitiveness; and many artists—such, for instance, as Giulio Romano—have been equally wanting in aesthetic intuitions. But painters like Fra Angelico, Raphael, and William Blake, and poets like Shelley and Tennyson, are highly strung, and sensitive it may be to excess, trembling with emotion, quivering as a leaf, or vibrating as a lyre. Even so responsive must the etcher be who beholds in nature the poem, and reflects the vision in his picture. I think there are few conditions more enviable than that of the etcher, when thus warmed up to his subject. An orator has supreme moments of exaltation; a poet, a musician, or singer experiences transports; more meditative, yet no less blissful, are the etcher's moods when in close communion with nature. While he sketches, amid the stillness of the mountains, or by the side of shadowy streams, the etcher shares companionship with Izaak Walton, the contemplative angler, and with Wordsworth, the philosophic poet.

(To be continued.)

A REVERIE.

F. A. DELOBBE, Painter.

THE works of this painter are comparatively little known in England, but in Paris, where he was born, they have made their mark and are highly appreciated. He studied under M. Lucas and M. Bouguereau respectively, and at the *Salons* of 1874 and 1875 he had medals awarded to him. In 1874 his pictures in that gallery were, 'Country Music,' 'The Return from the Fields at St. Briac,' and 'Marie Jeannie, Souvenir de Finisterre'; in the next year he exhibited 'Pyramus and Thisbe,' 'A Daughter of the Fields,' and 'A Portrait'; in 1876, 'The Virgin and Child,' and another 'Portrait'; and in 1878 'Lobster Fishing' and 'The Last Arrow.'

We are disposed to consider that the picture here engraved, and which we have entitled 'A Reverie,' is an actual portrait, so lifelike and animated is the countenance—qualities suggesting more of truth than of mere fancy and ideality, for vitality and intelligence are too often absent even when beauty and grace are depicted. In his treatment of the subject M. Delobbe has

PROFESSOR KNOLLE and J. GREATBACH, Engravers.

shown himself perfectly free and unconventional in style, allowing his power of attraction to be absorbed by the lovely features he portrays, and refusing to permit any accessories to divert the attention of the spectator from the interesting face he places before us. The artist can well afford to do this, for no one could desire more in a picture of this class than the portrait of the fair girl M. Delobbe has transferred to canvas, and which our engravers have with equal success transferred to the plate.

We welcome such works as this, and indeed all lovers of pure and healthy Art will gladly recognise the value of many of the contributions from young and rising painters of the French, Belgian, and Italian schools. There is so much of light and brightness, as well as freshness and vigour, in subject and treatment, that these pictures frequently form a wholesome contrast to the more solid and possibly thoughtful work of the artists of our own schools. In style M. Delobbe follows his master, M. Bouguereau, somewhat closely.



F A DECOBBE PINX^T

PROFESSOR KNOELL AND J. GREEN BACH SCULPT

A REVERIE

ORIGINAL DESIGNS FOR ART MANUFACTURE.

GLASS EPERGNES.

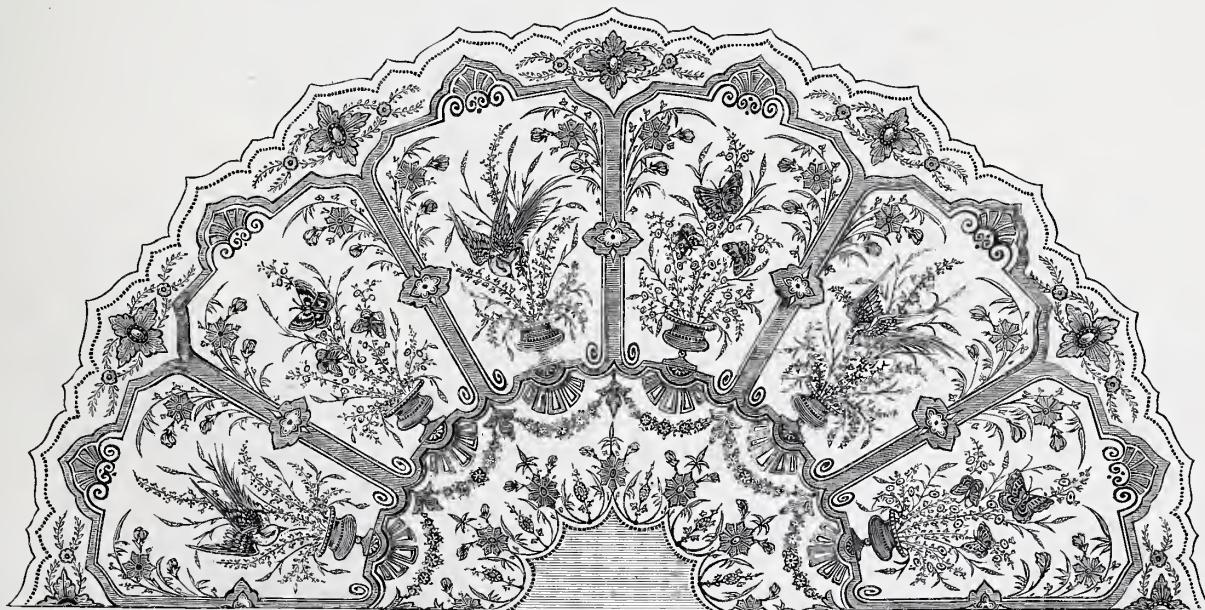
THE pre-eminent brilliancy of British flint glass is well known. Other nations have of late made great strides in the production of fine clear crystal, but the colour of British glass remains unequalled. In no branch of manufacture can we see more con-

spicuously the progress of Art than in the form and ornamentation of glass. The love of pure form has been acquired; bulbous glasses and decanters, and squat salt-cellars with rectangular lines, are gradually disappearing. Artists and designers have applied themselves to the execution of graceful and tasteful designs, which manufacturers have only been too happy to pro-



duce. In submitting glass to the process of decoration, the greatest care should be taken to preserve the transparency and brilliant surface of the object itself. Strange to say, these qualities are very often almost totally disregarded, and de-

signers cover the surface entirely with elaborate and intricate forms, to the total obliteration of the lustrous surface, thereby rendering the glass almost opaque. Sometimes colour is most detrimentally employed, and many incongruities arise from a



desire to decorate glass with ornament only applicable to pottery or porcelain. Elegance of form should be the first consideration, to which the engraving and execution of the decorative portions should always be subordinate. Should the form itself partake of the unbeautiful, however chaste may be the harmo-

nious and symmetrical arrangements of the designer, to the lover of true beauty the object itself would be a perpetual eyesore. We engrave two designs by Mr. James Hill, of Stourbridge, illustrative of the advance referred to. They command themselves as productions of great merit.

DESIGN FOR PORCELAIN PLATEAU.

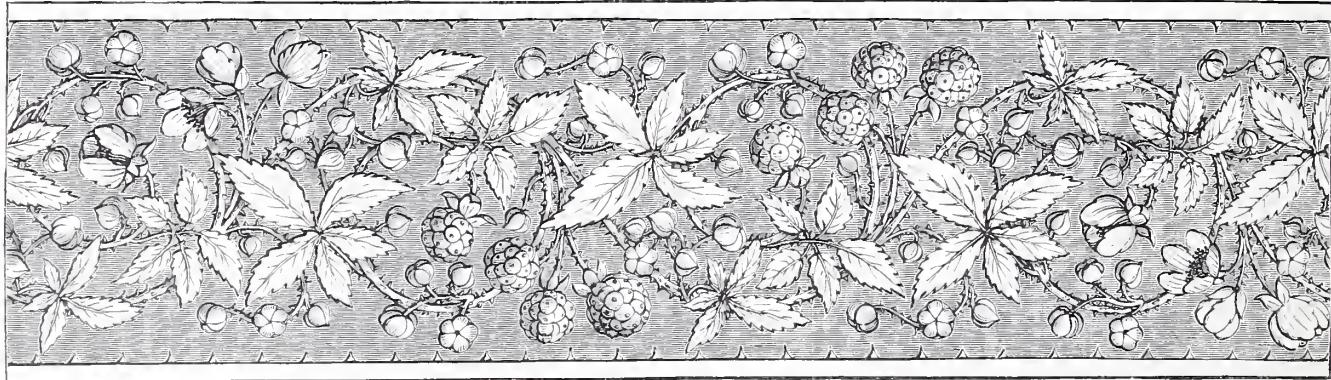
We are exceedingly gratified that not only English, but also American designers appreciate our series of "Original Designs

for Art Manufacture." From America we have received specimens indicative of the attention paid to design in that country, and visitors to Paris during the last Exhibition will remember the superb productions of Messrs. Tiffany, of New York, the



result of careful Art education. We engrave with great pleasure a design for Porcelain Plateau by Miss Sargent, of Lowell, Massachusetts. The design, Egyptian in style, executed in

various colours and richly ornamented with gold, would be very effective. No doubt in this, as in so many other matters, the United States of America are making rapid progress.



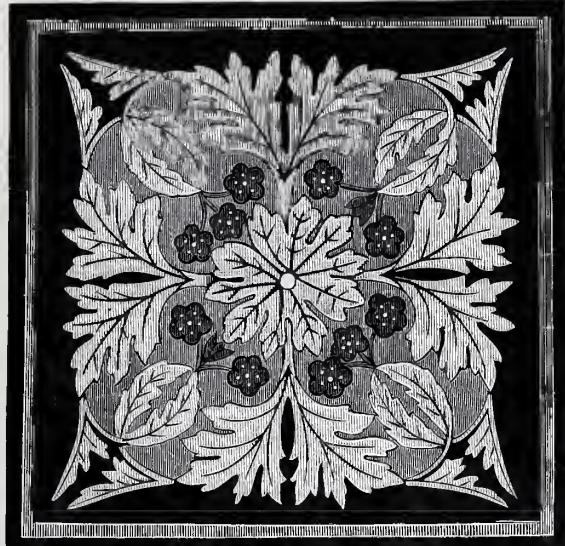
BORDER.

Mr. Charles A. Brindley, a former Gold Medallist of the South Kensington Art Schools, has supplied us with several drawings illustrative of the adaptation of floral forms to the purposes

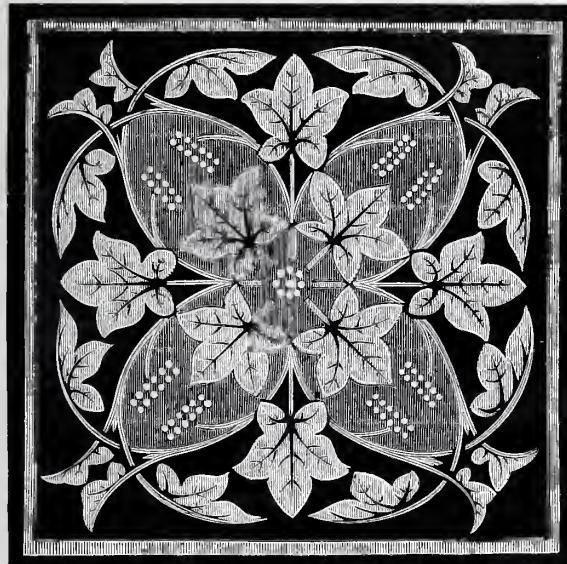
of design, and applicable in various ways to Art manufacture. We engrave a design suitable for a Border, in which the elegant and graceful rendering of the natural forms will be much admired.

TILES.

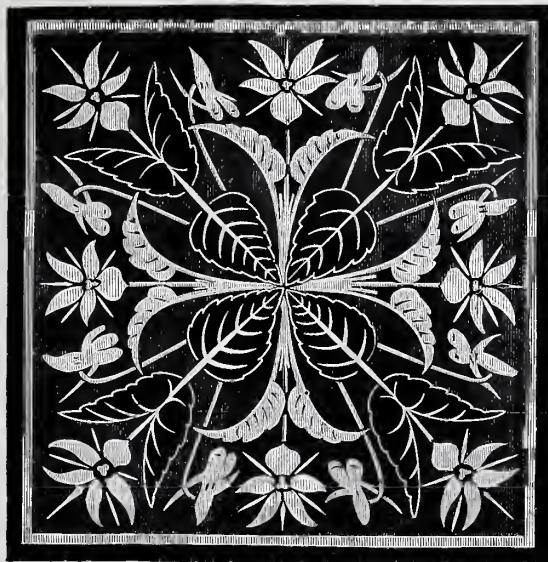
In a former number we had occasion to refer to the marked



improvement in the designs for Floor or Wall Tiles, which

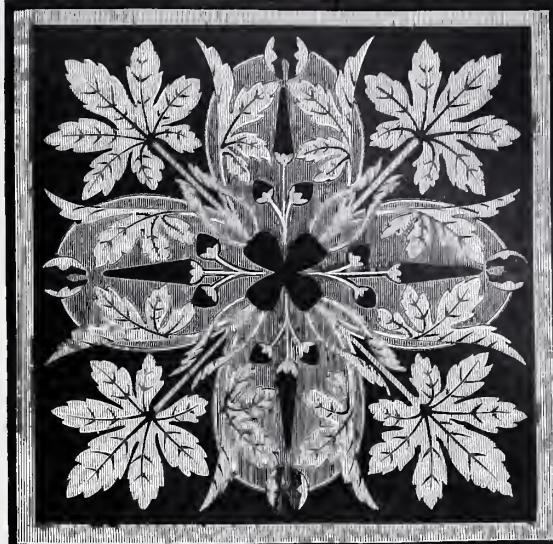


are now in such universal use that designers have done well

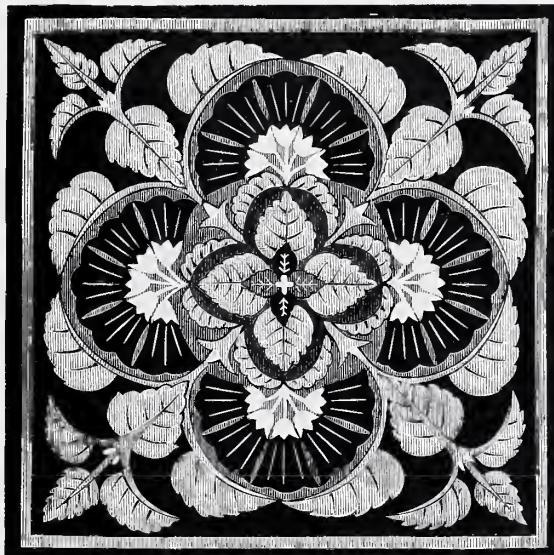


to pay attention to the tasteful ornamentation of the same.

The advance is very apparent. Designs of geometrical form or conventionalised foliage are particularly recommended, on



account of their artistic simplicity, and a free rendering of



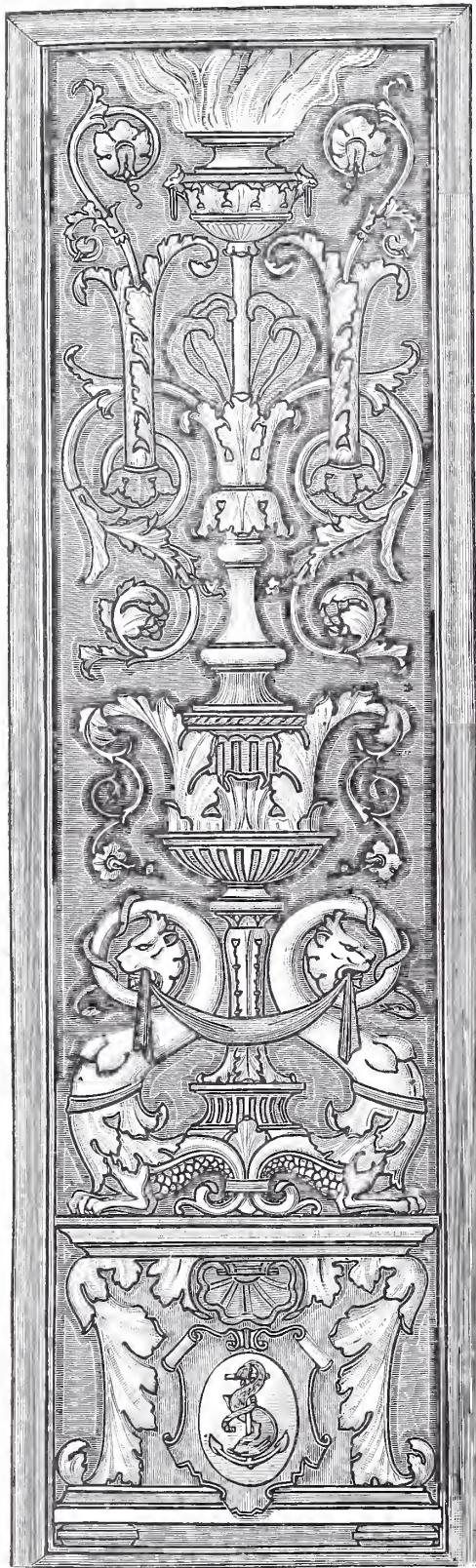
natural forms should be avoided. The designs by Mr. Gething,



one of the masters of the Stourbridge School of Art, are of much originality and great excellence.

MAJOLICA PANEL.

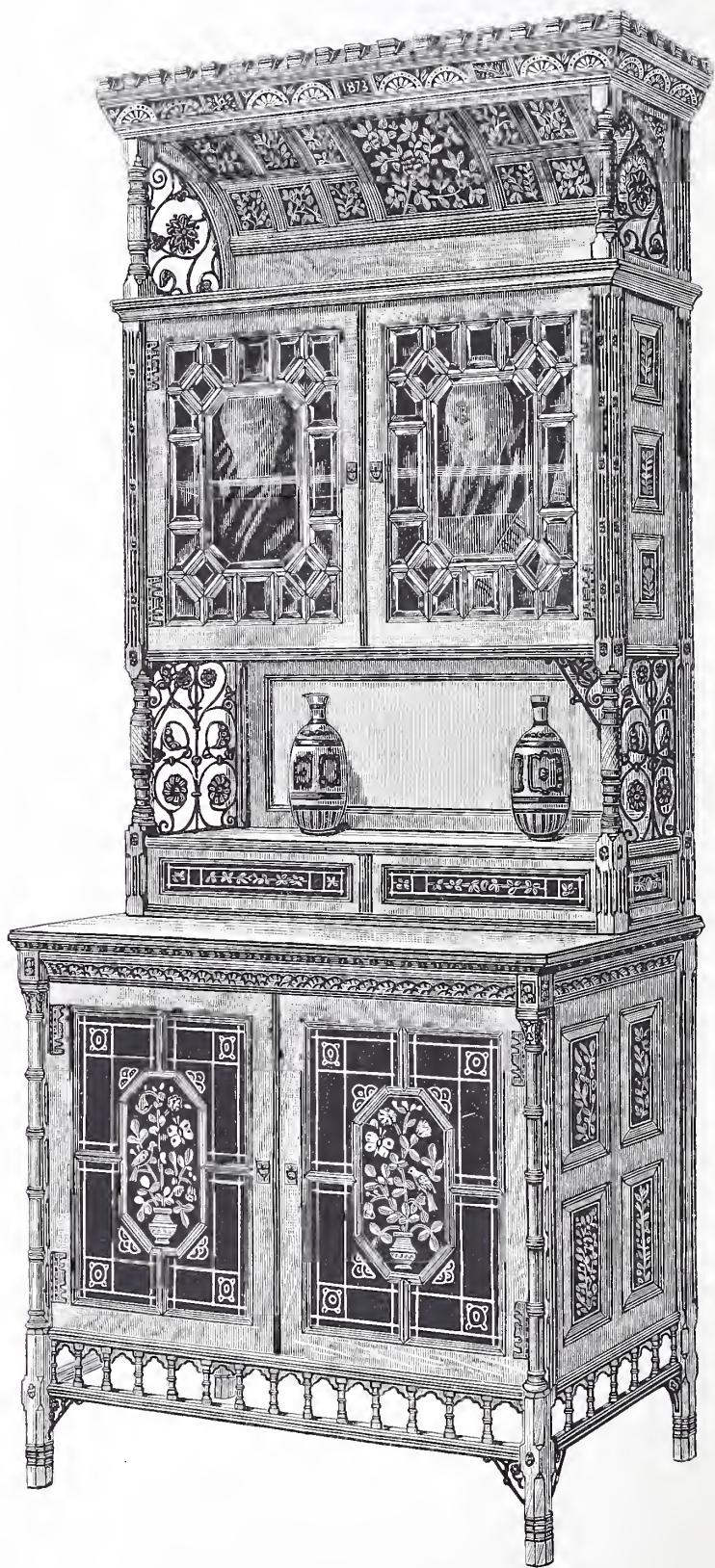
We have elsewhere drawn attention to the utility of majolica panels. Students have made appreciable efforts to produce tasteful ornamental designs. At present this branch of industry may be considered to be in a most satisfactory state.



Designers and manufacturers are striving to attain the goal of perfection, the one in adaptiveness of design, the other in excellence of execution. We engrave a design by Mr. Nicholas, School of Art, South Kensington.

CABINET.

In the design and construction of furniture utility should be the primary object, and the decoration, though simple in style, will be more satisfactory and effective than those imitative flowers and fruit of alarming proportions which designers were once apt to scatter indiscriminately over almost all pieces of decorative furniture. These incongruities have given way before a healthier



state of design, and although there is much still to be desired, we are awake to our deficiencies, and by dint of application and study have succeeded in correcting our most glaring faults. We engrave an exceedingly tasteful and elegantly designed Cabinet by Mr. Milne, Lancaster School of Art.

THE AESTHETICS OF DRESS.*

BY MRS. HAWEIS.

HELP IN PICTURES.



HERE are innumerable costumes which may be adapted to these seven rules. Many of the old masters offer suggestions in their portraits as well as in their subject pictures. Early painters, such as Quentin Matsys and Van Eyck, represent the dresses worn in their time with the utmost detail, and if we prune away some of the excrescences (as we ought in the costume of any age), a most beautiful and reasonable attire is often to be found. For instance, Herodias's daughter in the large triptych, by Matsys, in the Antwerp Gallery, offers a good illustration. She wears a dress of the richest cloth of gold, fitting the whole figure closely, but (unlike our present travestie of a good fashion) falling in plentiful folds about the feet. The dress was no doubt gored exactly as our own were three or four years ago. A loose and drooping belt which neither cuts the body in two nor compresses the shape, its tone of colour "carried out" by the borders of her skirt. A square low bodice, and sleeves elegantly puffed and slashed—not like the vile and clumsy slashes turned out by our dressmakers. The hair is visible through the golden net, and simply arranged, one magnificent jewel hanging from her delicate throat; and with the sole exception that the pattern of the rich robe is rather too large for so small a face, there is nothing about the costume which contradicts any of the aforesaid seven rules. The skirt betrays the form by being full enough to admit of easy action, and in length and weight it was not too cumbersome for the agility which pleased fifteenth-century Flemings, and which was naturally supposed to be of the kind that satisfied Herod.

Rubens and Van Dyck have given us numerous examples of how the sixteenth-century garb could be idealized, how the worst blots could be softened away, and the best points accentuated, how the features of the body might be marked even through buckram and box-plaits. Some of their stately satin-clad beauties wear dresses which are artistically good, and whilst possessing a larger repertory of material and other ornament, include many advantages of the Greek costume. The dresses are of a form which, though artificial, does not contradict the lines of the body. 'Titian's Daughter' raising the casket above her head—the kneeling figure robed in amber satin, in Rubens's 'Descent from the Cross' (much alike, with the little scarf echoing the *απεχόντος* round the shoulders)—are further illustrations. Sir Joshua Reynolds, of course, offers infinite examples of graceful and idealized fashions; so did Romney and many more.

It is not needful to follow the shape of the body servilely, otherwise one would have to make "tights" the *beau idéal* of dress; and this would properly not be dress at all, as it would add nothing to nature, which dress, with its contributions of light and shadow, colour and texture, is certainly expected to do. To add new charms, to supply defective nature, but never to deny or harass her, is the duty of dress. Thus a large sleeve, a long stomacher, do not necessarily contradict the human form, if the features of the form are felt in spite of them, for this is merely dress-accentuation, not dress-deformity. A full skirt does not contradict the lines of the hips unless the plaits exaggerate the just width—like the grotesque but recently popular "bustle"—or turn the smooth curve into an angle, as did the farthingale. The Elizabethan ruff, though an excrescence, did not deny nature when the shoulders were visible beneath or through it; the fantastic pickardil (Fig. 7) no more denied the human form than a screen does behind the back. But when the shoulders are padded beyond the possible width of healthy *embonpoint*, as

we see in some sixteenth-century portraits; when the man's trunk-hose or the shot-bellied doublet of James I. suggests false anatomy or unnatural shape; or tight stays squeeze the ribs into the form of V when the body is really far more like an H—there we see the abuse of dress, the denial of the natural lines, a detestable and shameless simulation of disease or deformity from which Art knowledge, in the absence of nature-knowledge—or Art *feeling*—might and ought to protect us.

Rubens and Van Dyck lived on the edge of the abyss into which Art fell, and nearly perished. What does the next generation show us? The "costumes"—nondescript confusions of lines and hues which some of Kneller's graceful ghosts consist of—"high Art," Heaven save the mark!—but not Art which cultivates or teaches the people; and not fit to be reproduced. It is clever, affected, trifling with nature and Art—sights indeed with little human about them, though he playfully calls them "portraits;" a dream of a lovely human form, a wisp of curtain being violently blown across a breezeless sky, and in the foreground a wisp of a dream of a fabric, apparently supported by the air, rather as a shield before beauties than *clothing* which drapes and belongs to limbs. This is not costume-painting—this is not true Art—and it is too false to be beautiful. When the common dress is too ungainly and grotesque to be able to lend anything to Art, Art becomes too attenuated and filmy to be able to contribute anything but affectations to the world. Here we reach Bathos, after which a reaction may be expected in a totally new direction.

The Godfrey Kneller style of portraiture ought to be christened the "Curly-whirly school." Rubens, that superb master, with his unfortunate facility of covering acres of canvas, and his frequent impatience of doing his best work (or even his own work at all) in large pieces—Rubens, alas! was the father of the slapdash style: as Michael Angelo was the father of that race of swollen and bloated boys which stand on clocks. The slight flaw, or even eccentric force, in the master creates a gaping chasm or glaring solecism in the scholars, weaker and weaker all down the ladder: as in the case of those "aesthetic" writers who admire Mr. Ruskin, and make his language sound ridiculous by employing it to express nothing. But in studying a master we must take him on his highest level, and in studying an artist for purposes of costume we must exercise our power of selection, founded upon some definite understanding of the human form and the general objects of dress.

After culling a hint or two as to colour and details which nothing can teach so well as one's own eyes, there are many ways no doubt of redeeming an imperfect figure without caricaturing or denying its proper specialities; e.g. certain trimmings skilfully devised will lessen the apparent size of the waist, or make the shoulders appear more sloping, without crushing in the bones or internal organs, or sawing a piece off the unruly limb. A horizontal armhole lowers, as a perpendicular one heightens, the shoulder; converging seams or trimmings from the bust to the waist, either possessing shadows or a marked tone of colour, diminish the apparent breadth of the waist, while increasing the apparent width of the bust, without any real repression or padding. A thin arm may be improved by a thick sleeve-lining; hips too mean may be improved by the thickness of petticoats which would spoil another figure. These are stratagems fair enough, that suggest themselves as preferable to collapsing into the misery of ugliness and pretending not to care: these considerations are also potent enough to prove the absurdity of the whole of society confining itself to a livery. But the facility of the means often tempts those who need them not, to gild refined gold in the hope of new triumphs; or in certain cases envious self-consciousness employs the instinct to spoil with the cry that the body is "sinful," and ought to be punished and crushed and forgotten—and human credulousness,

* Continued from page 99.

ignorance, and timidity have often given in to cries as silly and as mischievous.

But the body is *not* sinful: we are told on the highest authority that it was created "very good" and on the best model—"in the image of God created He man," and its shape when let alone is presumably the same as it was "in the beginning." The spectacle of the human frame *per se* is as completely unmoral as the growing of a tree, or the sense of sight; it is only the mood brought to bear upon it which can convey into it any moral significance. Therefore, the question of how much it is "right" to exhibit by dress depends largely upon habit, and ought to be determined by aesthetic rules, which would naturally adopt a "golden mean" to the common requirements

of ugly and handsome: but no doubt the more the body is covered, the greater is the loss to comfort and picturesque effect; and the less it is covered, the more difficult it becomes to "protect, conceal, and display" with grace and advantage.

When the common dress was as ugly and outrageous to all comfort and grace as dress can be, in crinoline-time, I have heard matrons sigh over fully draped portraits by Romney and Reynolds, wherein the human form determined the folds. "How could people wear such a shocking dress?" But they did wear it—and how are we the worse for having them for grandmothers? And surely they would have criticized the crinoline for as great indecency as unaccustomed eyes saw in the clinging skirt. Certainly the body will never degrade us—it is we who degrade



the body; and that we do so is abundantly proved by many of the diseases of modern life brought on by sedentary and worse habits, egregious fashions, and unreasonable prejudices.

ORIGINALITY *VERSUS* PRECEDENT.

The practice of everybody wearing a livery is as mischievous to Art as it is unsuited to the community. A large margin for originality, the evidence of an individual mind, ought to be allowed in dress as in other departments of Art, and until "taste" is admitted to be free we can never have any national, or any good Art whatever in England.

It is because orthodoxy is the natural antagonist of new developments that I spoke earlier of Art knowledge being often opposed to the higher thing, Art feeling, which it ought properly to guide without over-restraint.

We cannot value too highly the labours of our greatest connoisseurs in formulating this orthodoxy, and the Art rules which are all founded upon Art's highest discoveries hitherto. Still the future may have discoveries as well. Art knowledge is useful to teach appreciation, and sometimes to awake the latent faculty; Art knowledge is valuable in saving genius the trouble of hammering out its own experience through years of blunders; but the rules are oftentimes pressed too far. We are told we must not be independent of past teaching, must not reproduce certain effects, must not contrast certain colours, must not employ "illegitimate" means; in fact, whilst it nurses a great mass of mediocre talent without which we might do very well, this cut-and-dried Decalogue of Art is apt to drive real power, often wild and *hors de règle*, into a groove so narrow that it cannot develop, and so dies. A very strong personality may

give a certain *cachet* of refinement or coarseness, boldness or quiet, to its own use of the grammar of "legitimate" ornament—even to the livery of modern costume; still England is the most difficult field for such efforts, because the English more than any other nation cling to Precedent as to a most pleasing and precious fetish; and when Art is practised traditionally, not instinctively, it is only a very strong bent which can shake off the fetters. The Royal Academy still rejects Burne Jones's effects as "not legitimate;" inartistic people still sneer at the "High Art" colours and shapes, and wonder "how people can make themselves so conspicuous;" the uncultured public still buy the sausage-shaped horse soldered on a silver tazza, and would not buy a properly modelled one if it cost a little more.

But there are many who look forward to a real Art revival in England which will teach the masses, without aping the Greeks, to appreciate and criticize beauty in all directions and under all expressions, as the Greek populace were able to do.

PSEUDO-CLASSICISM.

We have said so much about the Greeks that it may interest some among us to trace the long-lived, I had almost said unbroken, influence which the Greek dress has exercised upon us since the early time when Rome imposed it as her own upon her insular colony. We have not space here for an exhaustive treatise upon the details of domestic and official garb about which the scent of the rose-leaves may be said to have permanently hung; how hat and hood, belt and tunic, betray their Phrygian or Grecian origin, and how there must be something very nearly, though not quite, applicable to our English constitution in these classic habits, or we should not try so persistently to follow them; but we may briefly compare the two most violent classic fits which have attacked England, in the sixteenth and eighteenth centuries—the one half playful, the other formed on the most serious study of Greek principles as reflected in the fashion of dress.

IMITATION ROMANS.

It does not seem to be generally understood that the two most grotesque fashions which ever caricatured us were the result of trying to fit the Greek dress to England. The figure of Queen Elizabeth, King's Library, British Museum, a mere clothes-prop, wherein every line of the human frame was contradicted, shows us one classic fit *in extremis*. Fig. 7 shows a milder form. The imitation Greek (Fig. 8, time of the First Empire), in her puny, miserable array, suffering as painfully from too little clothing as her ancestress had suffered from too much, shows us the other.

The Renascence of Art broke upon Italy first, then England, at a time when the costume was especially stiff and artificial, yet when Art was greatly patronised by the rich; and it is

curious enough to observe the way in which the Renascence was hinted at in such walking mounds of silk and slashes as Figs. 7 and 11 (from Fairholt's "Costume"), and how little it reformed the dress in either country. As the antique sculptures were unearthed, and Greek influence on Roman Art projected itself through Roman influence upon Art in England, we perceive an abortive attempt to imitate the ancient Roman habits. The tailor mixed up indiscriminately what was Roman and what was Greek. Anything dug up would do with which to play at being classic. The heavy English brocades were too precious to be sacrificed, so they were "adapted." High heels, just invented, were likewise not to be ignored—still the shoes could be trimmed something like a sandal. The ruff was a sweet novelty, but that could be "worked in" too, and most absurd the medley was. Henry VIII. presents the first signs of the change. The scaly corselet of the Latin warrior (of which Henry's own broad doublet, by-the-bye, is a careful copy), and the bunched-up skirts of marble goddesses, were grafted stupidly on stomacher and farthingale. We may see this version of the classic fold (*κόλπος*) clearly in Fig. 7. The very halo of saints, or the protective plate of statues mistaken for a halo, seems to have been at times aimed at in hat (Fig. 10), or pickardil (Fig. 7). The double girdle with robe drawn through it was apparently not understood; but the fulness at the hips adapted itself comfortably to the drum in which the fashionable ladies strutted. I have some old Italian tapestry where we see *two* girdles bearing up the dress on the *hips*, whilst a close bodice with its own (a third) waist is worn above; with other indisputable signs of a grievous *travestie* of classic garb, rather worse than Fig. 7, if possible. Meanwhile men quadrupled their apparent muscle by bran-stuffed trunk-hose (Fig. 11) cut into long slashes which recalled the warriors' plated protection, till their outline emulated, then excelled, the grotesque figures which gesticulate on Greco-Etruscan pottery (Fig. 12). Strangely enough, this was the *décadence* of a mode founded on Art research and enthusiasm for old Rome!

To the same Greco-Roman excavations we trace the origin of the stomacher itself, the shot-bellied doublet, taken from the corselet with the magnified peak weighted with shot, and *tabs*. The tabs seen in Hollar's prints of middle-class women, square, but with one round tab in front (Fig. 14), for long puzzled me. The square tabs are clearly traceable to the early Greek armour, belt and all; in fact, the whole bodice was not unlike Fig. 3. The first indication of the cape or scarf, called the "falling whisk," seems to suggest the shoulder-pieces (see Fig. 4), which in later Greece took a stiffer form (Fig. 3); but the round tab in the centre, like the round stomacher, can, I think, only be attributed to some remembrance of the conventional drawing of heroic muscles, called *rectus* and *obliquus externus* (Fig. 5). In fact, there is hardly any detail of costume belonging to the classics which we cannot see echoed in England during the fifteenth to the eighteenth centuries.

(To be continued.)

OBITUARY.

EDWARD MIDDLETON BARRY, R.A.

THERE was something peculiarly striking and melancholy in the circumstances which attended the death, on the 27th of January, of this distinguished architect, an event which has called forth much feeling and sympathy, even far beyond the circle of his profession. It appears that Mr. Barry had entered the council-room of the Royal Academy, apparently in perfect health, on the evening of that day, and was presiding at a meeting of the society, when, on rising to make some observation, he was suddenly seized by a fit of apoplexy, and, after uttering a few words rather incoherently, his head fell on the shoulder of a brother Academician, and he breathed his last. Mr. Barry,

who was born in June, 1830, was the third son of the late Sir Charles Barry, R.A., and younger brother of Canon Barry, D.D., Principal of King's College. Having acted as assistant to his father during the latter years of Sir Charles's life, he had devoted himself from an early age to the architectural career, in which he achieved for himself a highly distinguished position. In 1848 he entered the schools of the Royal Academy as a student. Among his chief works (besides the completion of Sir Charles's work at the New Palace of Westminster and Halifax Town-hall) were the Leeds Grammar School, Covent Garden Theatre and Floral Hall, the Charing Cross and Cannon Street Hotels, Crewe Hall (rebuilding), the Midland Institute, Birmingham, the new galleries of the National Gallery, the

completion of the Fitzwilliam Museum and Downing College, Cambridge, the Children's Hospital in Great Ormond Street, and the new chambers of the Inner Temple. It is also well known that he was one of the two architects recommended for the New Law Courts by the Commission of Selection and the professional referees, and that he stood first in the competition for the new National Gallery, of which only a small part was carried out under his auspices.

Mr. Barry was elected an Associate Member of the Royal Academy in 1861, and in 1870 an Academician; he joined the Institute of British Architects in 1853, five years later became a Fellow of that society, and for some time held the office of its President; he was an Associate Member of the Institute of Civil Engineers, an honorary member of the Imperial and Royal Academy of Fine Arts at Vienna, and of the Academy and the Society of Architecture at Amsterdam, as well as other foreign societies. In 1867 he received a French Medal of the third class, in the year immediately following a Medal of Honour, and also the decoration of an Officer of the Legion of Honour. Soon after becoming a Royal Academician he was chosen trustee of the society, in which for some years past, succeeding Sir Gilbert Scott, he occupied the Chair of Architecture, and also, after Mr. Sydney Smirke, discharged the office of treasurer. Both as an architect and as a professor in the Academy, Mr. Barry occupied a place of great eminence. His professional ability and high personal character commanded universal respect, and his loss will be deeply felt by many warm personal friends.

THOMAS LANDSEER A.E.R.A.

This gentleman, the last of the male members of the famous Art family of Landseer, died on the 20th of January, at the advanced age of eighty-five. He was the eldest of the three brothers, Thomas, Edwin, and Charles, sons of John Landseer, A.E.R.A., a distinguished engraver, who was among the earliest members of the profession admitted into the inferior ranks of the Royal Academy when the class of Associate Members was reinstated. The father brought up his son Thomas to his own profession, and some of the earliest of the son's works were engravings from the pictures of his brother Edwin; indeed, the greatest part of Thomas's Art life was passed in transferring his brother's paintings into black and white, and this he did to the number, according to Mr. A. Graves's catalogue of Sir Edwin's pictures, of about one hundred and twenty-nine. Among them are not a few of the painter's most popular and notable pictures, as the 'Distinguished Member of the Humane Society,' 'Stag at Bay,' 'Dignity and Impudence,' 'Laying

down the Law,' 'Alexander and Diogenes,' 'The Combat,' 'Monarch of the Glen,' 'Lion Dog of Malta,' 'Night and Morning,' 'The Challenge,' 'The Shepherd's Bible,' 'Children of the Mist,' 'Princess Alice in the Cradle,' 'Defeat of Comus,' 'The Sanctuary,' 'Highland Nurse,' 'Mountain Torrent,' 'None but the Brave,' 'Indian Tent,' 'Red Deer of Chillingham,' 'Man proposes,' &c. Every one acquainted with these engravings will admit that they, while not placed in the chronological order of publication, include the finest of Thomas Landseer's works, which are executed in the style known as mixed.

The catalogues of the Royal Academy show the name of Mr. Landseer attached to some pictures painted by him; for example, 'Witches' (1853), 'The Goblin that stole the Sexton from Gabriel Grub,' from "Pickwick" (1853). Notwithstanding that he had for many years been afflicted with extreme deafness, Mr. Landseer was a man of a most genial temper, and usually of a very lively disposition.

EDWARD WILLIAM COOKE, R.A., F.R.S., &c.

In the *Art Journal* of 1869 (*vide p. 253*) appeared an illustrated notice of this popular painter and scientific man, who died at his residence, Glen Andred, Groombridge, near Tunbridge Wells, on the 4th of January, in the sixty-ninth year of his age. It is unnecessary to travel again over the ground we covered then, except to say that he was born at Pentonville in 1811, and was the son and pupil of Mr. George Cooke, a famous landscape engraver. Mr. Cooke's pictures will be much missed in the future from the galleries to which they have been so great an attraction, for though we have fortunately other marine painters still left, there is no one who can fill the void made by the decease of this clever artist, whose productions have a special excellence. He was a member of several of our learned and scientific societies, the Alpine Club, and the Architectural Museum, showing that he possessed qualities rarely combined in one individual—love of intellectual as well as artistic pursuits.

Mr. Cooke became a widower somewhat early in life, and continued so to the end. His wife was a daughter of the eminent horticulturist and florist, Loddiges, whose published books on these subjects are authorities. Hence a similarity of tastes brought together two who were happy each in the other. He has left sons and daughters to inherit his high and honoured name: his venerable mother survives him, and some time ago passed her ninetieth year. The family has been always, and all of them, emphatically good. The loss by the removal of this gentleman is not a private loss only: he is mourned by many devoted friends.

THE DESPATCH FROM TREBIZOND.

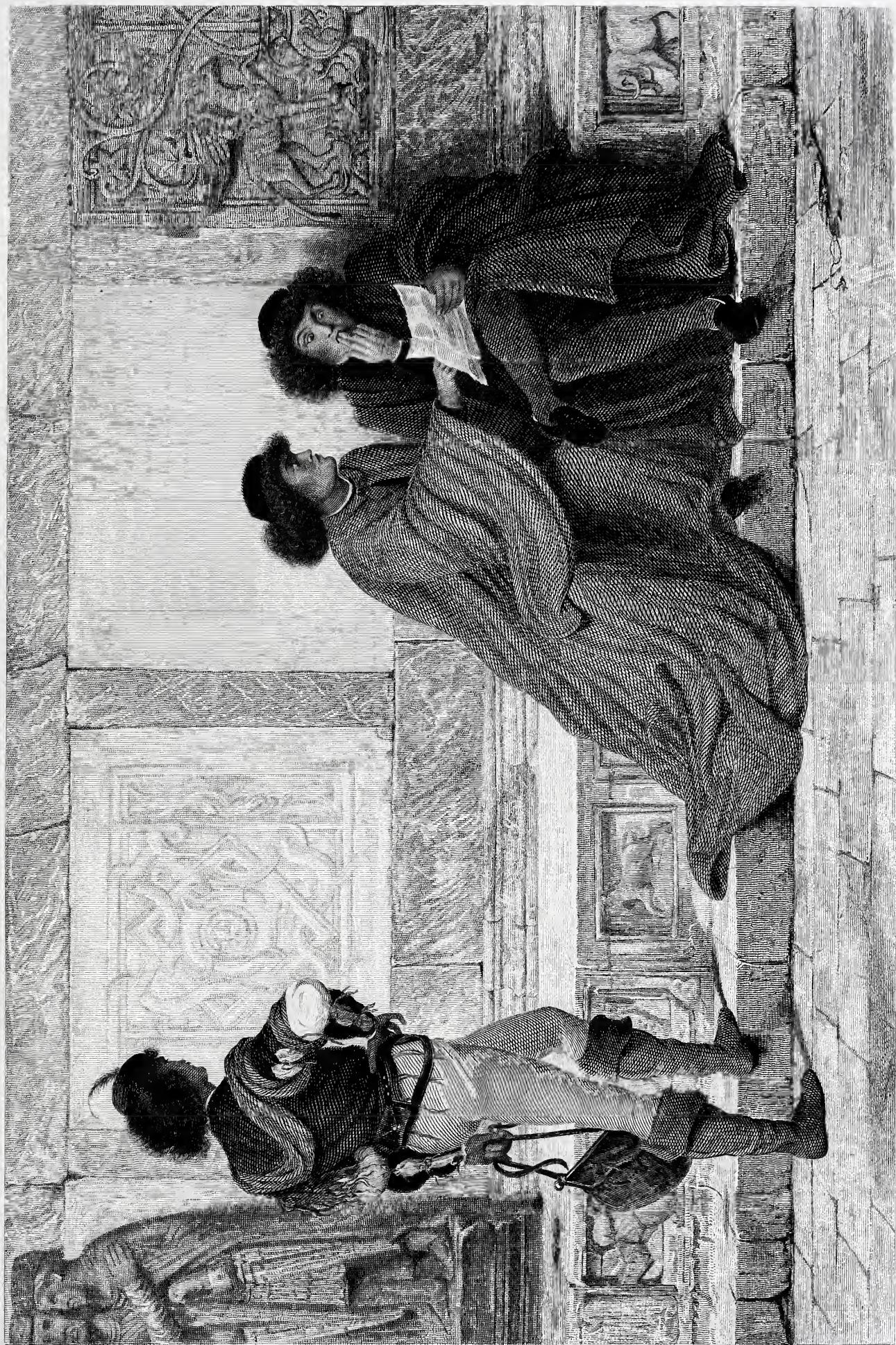
H. WALLIS, Painter.

G. C. FINDEN, Engraver.

SINCE the outbreak of the war between Russia and Turkey, Trebizond has not been such an unknown name among us as heretofore. During the fifteenth century it was one of the most important cities of Asia Minor, and though greatly distracted both by internal warfare and the attacks of surrounding enemies, the city was regarded as the centre of the extensive commerce carried on between merchants of the Venetian and Genoese republics, and the nations bordering the Euxine or Black Sea. Greatly harassed they frequently were by the precarious condition of the government of the country, which, about the year 1461, was surrendered by the brave monarch who fought for its freedom against the Sultan of Constantinople.

Mr. Wallis, in his very striking picture—exhibited at the Royal Academy in 1873—has painted an historical episode of no uncommon occurrence: a messenger from Trebizond is the bearer of intelligence much affecting two Venetian merchants, filling

them with surprise and apprehension. One is evidently in great perplexity, but the other points out with eagerness something in the document that he appears to consider may yet give a favourable turn to the tide of affairs. The men of business, who may also be senators in the famous city of Venice, are seated against the wall of the Baptistry of St. Mark's, an edifice wherein matters both of state and commerce were frequently discussed when the great Italian republics were in the height of their glory, and which at the present day is obtaining no small amount of attention from all who take an interest in the most celebrated ancient buildings of Europe, of which St. Mark's is by no means the least distinguished. The rich mosaics on the walls, the sculptures on the stone seats, and the well-known porphyry group of armed figures—generally accepted as Crusaders—greatly enrich a composition remarkably original both in conception and treatment.



H. WADLIS, PINS.

"THE MERCHANT OF VENICE" BY WILLIAM SHAKESPEARE

FROM THE EDITION IN THE POSSESSION OF MR. G. B. SUBBISON.

THE MERMAID OF LEGEND AND OF ART.*

BY LLEWELLYNN JEWITT, F.S.A., &c.



EVERTING for a few moments to the *vesica pisces* alluded to in my last chapter, it may be useful to indicate, to some little extent, the uses to which its form has been applied. I have already hinted my belief that possibly to it may be traced the origin of the pointed arch, and assuredly the shape of ecclesiastical seals is formed on its model. The examples of "vesica-shaped" seals (Figs. 25 to 27) will be enough to explain my meaning, and will show that its shape, the true vesica, is formed by "two equal circles cutting each other in their centres." Nothing could be more appropriate for the purpose, both for design and for proper arrangement of lettering, than it; and the mediæval seal engraver well knew how to arrange his tabernacle work, his canopies, shields, figures, cusplings, and other accessories to the best advantage. The subject of seals, ecclesiastical, baro-



Fig. 17.

nial, corporate, and others, is one of intense interest, and many of the examples are rich in beautiful Art work, intricate in detail, and abounding in material for study and adoption: to it I shall hope on another occasion to direct attention in these pages. The examples I now give are simply intended to show the vesica form that prevailed in mediæval times, and that is still happily in general use.

Of course originally the *vesica pisces* was the simple fish—here (Fig. 22) copied from an old example—and in that form it was not unfrequently introduced into mediæval sculptures, glass painting, and other descriptions of decoration. I know one remarkable instance in which the tile pavement, of very

early date, was formed of a series of these vesica-shaped tiles, the intervening spaces being filled in with others of singular form, charged with circles and flowers. This unique pavement (an outline of which is shown in Fig. 28) I had the gratification of first making known, many years ago, in the *Journal of the British Archaeological Association*, and I believe no other example has yet been brought to light. It is a form of pavement that is capable of considerable artistic development, and is eminently worthy of being adopted by our present Art tile producers.

Two or three distinct forms of what may aptly be called a "trinity of fish" have come under my notice, and are among the more interesting varieties of fish emblems, and of course have therefore a connection with my subject of mermaids. Two of these I give in Figs. 23 and 24. The latter of these is simply formed of three segments of circles intersecting each



Fig. 18.

other, the curved triangle in the centre, with its central eye, forming the head of each of the three fishes.

Passing from ecclesiastical to secular decoration, the mermaid has, at one time or other, and in one way or other, been made to enter somewhat largely into the designs for metal-work for personal ornament, and for wood carvings for domestic articles. In the possession of Lord Londesborough, and engraved in his "Miscellanea Graphica" (here reproduced, Fig. 29), is a remarkable and extremely elegant jewel, intended to be worn as a pendant. It is in form of a mermaid, holding in her right hand a comb, and in her left, which is uplifted, a



Fig. 19.



Fig. 20.



Fig. 21.

highly ornate mirror. On her head is a tiara of emeralds, and another, with bands of blue enamel, is on her bosom. The middle of the body, from the breast downwards, is covered with an oval ornament enriched, in the form of a cross, with one large central and four other smaller emeralds, and by scrolls enamelled in red, blue, and white. This covering opens as a lid, and discloses the hollow body of the figure, which it is thus evident has been intended to hold some little precious relic or other

treasure. The tail is richly enamelled in red, green, and purple, and set with emeralds. The chains by which this costly and elegant mermaid is suspended are enamelled, and set with diamonds and emeralds. Other examples in plenty might be cited of the adoption of the mermaid in jewellery and other decoration, but these are needless in my present brief article.

In heraldry, and in heraldic decoration too, the mermaid forms a conspicuous object, and occurs in a vast number of instances, both as a bearing on the shield, as a crest, and as a supporter of both English and foreign armorial bearings.

* Continued from page 88.

Heraldically this fabulous creature is usually drawn as the tail of a fish conjoined to the head, arms, and body of a fair maiden, with long flowing hair, and bearing in one hand a looking-glass or mirror, and in the other a comb. Sometimes, however, she is represented with a harp, as one of the attributes of the siren. Thus Boswell, in 1597, engraves (Fig. 30) and describes one bearing as “gules, a Mermaid, or Siren *proper*, playing on a Harpe d’Or;” and he goes on to say, “The Mermaid is a sea beast, wonderfully shapen. Isidore saith, Li. ii., cap. 3, where he treateth *De Portentis*, that there be 3 Syrens, somedeale Maidens, and somedeale soules, with wings and clees. One

of them singeth with voice, an other w shamble, and the third with Harpe. They please shipmen so greatly with their song, that they draw them to peril, and to shipwreck. The cause why they have wings and clees: ‘Quia Amor and volat, & vulnerat. Secundem veritatem autem meretrices fuerunt, quae transeuntes, quoniam ad aegestatem deducebant, his ficte sunt inferre naufragia. In fluctibus commorasse dicuntur, quia fluctus Venerem creaverunt.’ Physiologus speaketh of Syrena, and saith it is a beast of the sea, in shape wonderful, as a Maid from the navel upward, and a fish the navel downward. The beast is glad and merry in tempest, and heavy and sad in faire weather. She causeth

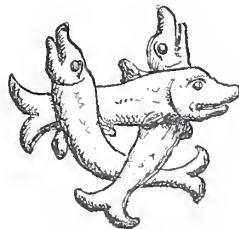


Fig. 23.



Fig. 22.

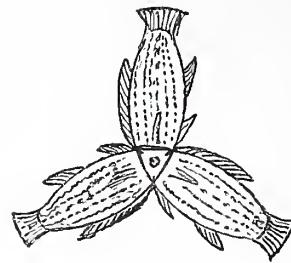


Fig. 24.

shipmen to sleepe with the sweetenesse of her song, and when she perceiveth them to be on sleepe, she entereth the ship, and so vseth one of them, whom she best liketh, as here is not to be spoken, or beleaved.” This one extract will be sufficient indication of the very curious, and, in some instances, particularly droll legends and stories connected with the mermaid, or siren, in past ages.

Of its prevalence as an heraldic bearing it will perhaps be sufficient to say that, in some scores of instances in our own British armory, the mermaid occurs either as a distinct bearing on the shield, or as an adjunct in form of crest or supporter. An example or two of the mermaid and merman as depicted

heraldically will be sufficient. These will be found in Figs. 11, and 30 to 33, the former being a remarkable specimen, in which two mermaidens appear as supporters to the arms of Bishop Berkeley, in Bristol Cathedral, where it occurs, exquisitely carved, on one of the stalls. In this case the shield of the Berkeley arms is surmounted by the mitre, rich in its jewelled details. It is shown in Fig. 11. On a seal of the Lord of Berkeley, of the time of Edward III., the supporters to the shield are, however, a mermaid and a merman; and the mermaid appears also (Fig. 12) as a badge of the same family on the brass to Thomas de Berkeley, A.D. 1392, at Wotton-under-Edge.

Amongst the families who bear, in one way or other, this



Figs. 25 to 27.—Examples of “Vesica-shaped” Seals.

fishy monster on their arms or cognisances are the noble houses of Byron, Boyne, Caledon, Hood, Howth, Lyttleton, Poleworth, Massareene, and Portsmouth; and, among very many others, by the families of Ellis, Lapp, Woolstonecraft, Barford, Sesquiere, Scott (Sir Walter), Otway, Cusack-Smith, Bonham, O’Byrne, Myers, Mayer, Mason, Sykes, Giros, Hopton, De la Mere, Mowbray, Bentley, Newsam, Wallop, Brewer, Skeffington, Sleeford, Moore, Wybury, Champaigne, Lazun, Broadhurst, Sepham, Hastings, Rutherford, Johnson, Garneys, Thorne, Newman, Lany, &c. Of course these are only a tithe of the instances in which these fabulous creatures appear as heraldic bearings, but they will be sufficient to show what a favourite

the emblem was among our mediæval heralds and those who bore arms.

The mermaid, as a badge, was adopted by the Black Prince, and enters into some of the devices by which matters pertaining to him are known. In his will he speaks of some of his devices and badges as “swans, ladies’ heads, and mermaids of the sea.” In some early representations the mermaid is depicted as double-tailed, but usually she has only one tail. The engraving (Fig. 9) from Pucé will serve to show how admirably the double-tailed form is adapted for ornamental use, either, as in that case, for carving on bracket or on corbel, for metal-work in chains and other Art objects, or in illumination for borders and

other decorative purposes. Again, for fictile purposes, the mermaiden, either in its proper single-tailed form, or with the two fishy appendages, is perhaps one of the most elegant, and certainly one of the most capable of variation, of fabulous creations. One gets almost surfeited with the constant repetition of the dolphin in ceramics, and would gladly see the introduction of the mermaid more general than has hitherto been the case. No device is more capable of being made elegant and

lovely than it, and none is more open to variety and novelty of treatment.

The mermaid of the Berkeley badge (Fig. 12) forms a collar of great elegance, and the figure from Alciatus (Fig. 8) is a remarkably good and useful example as a general model. Mermaidens occur as supporters to the arms of various of our towns, and are found engraved on mediæval seals. Thus the arms of Tamworth are described as "ermine, a fleur-de-lis;



Fig. 31.



Fig. 32.



Fig. 33.

supporters, two mermaidens *proper*, each holding in her hand a palm branch; these are emblematical of the two streams." The arms of Boston, in Lincolnshire, have as supporters two mermaids, ducally crowned, each holding a mirror, handled and framed, and a comb; and the supporters of the arms of Montrose are two mermaidens, each of whom is represented as combing her own hair, which hangs down in long flowing locks. Again, the supporters of the arms of the Guild of Trinity House,

at Newcastle-upon-Tyne, are two mermaids with long flowing hair, but without mirror or comb. These are quaintly represented on a sepulchral slab at Bridlington to the memory of William Bower, merchant, who "did in his lifetime erect at his owne charge in Bridlington a Schoole Hovse, and gave to it 20 li. per an. for ever for maintaining and edvating of the poore children of Bridlington and Key in the art of carding, kniting, and spining of wooll." He was, there can be little doubt, one

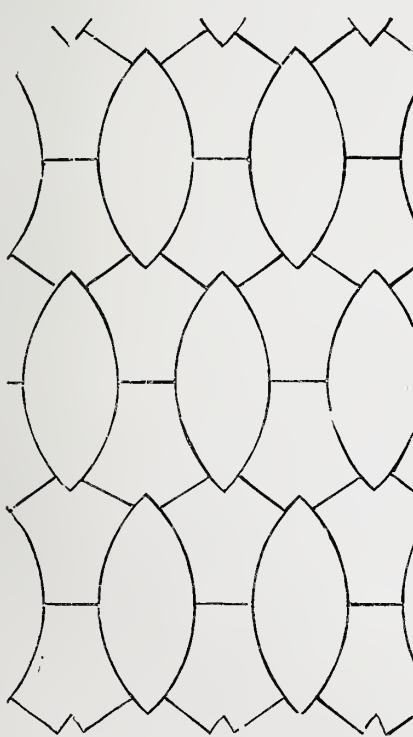


Fig. 28.



Fig. 30.



Fig. 34.



Fig. 29.

of the Brethren of the Guild, and thus, in addition to his own and "Thomisin" his wife's arms, those of Trinity Guild, with its mermaid supporters, were carved on his monument. The date is 1671.

The mermaid was also assumed as a device, among others, by Stefano Colonna, Lord of Palestrina (1548), who used it in very pictorial fashion. The punning or canting device of the Colonna family was two pillars, and that of Stefano a crowned

mermaid swimming on the sea, with body erect, playing on a harp, and passing between two columns, each surmounted with a crown, and reminding the observer of the Pillars of Hercules, the motto being *Contemnit tuta procellas* ("Safe, she despises storms"). In our own day it has, wisely and prettily, been adopted as a badge by the Brighton Aquarium Company, on whose official announcements the mermaid appears erect and half out of the water, bearing on her head a huge shell,

which she supports with her hands, and is surrounded by aquatic plants, while in the distance the sun is seen rising above the horizon.

A singular example of the mermaid as a bell ornament occurs in Fig. 34, which is carefully copied from one of the church bells of Appleby, in Derbyshire. She is represented with comb in her left, and mirror in her right hand. Doubtless the introduction of this device on bells had, like that of the fylfot cross,

a superstitious origin, and was believed to be, like it, efficacious in the lulling of storms and the averting of danger from lightning and tempest. Besides being introduced as a stamp or ornament on bells, the mermaid not unfrequently is found as a device, as at St. Albans and other places, upon mediæval paving tiles. These naturally, in some instances, may be traced to heraldic origin.

(To be continued.)

VASA MURRHINA.

THESE vases, so much prized by the ancients, appear by the following quotations to have been made of glass in imitation of precious stones, no other substance being capable of producing such brilliant effects. Murrhina, we are told by Pliny, came from the East, principally from Parthia, being usually of small dimensions and of great brilliancy, its value increasing with the variety of colours. This is his description of it:—“ Splendor his sine viribus, nitorque verius quam splendor; sed in pretio varietatis colorum, subinde circumagentibus se maculis in purpuram, candoremque et tertium ex utroque ignescentem velut per transitum coloris, purpura rubescere aut lacte canescere.” The Scholiast (Juvenal, Sat. vi. 145) describes these vases as “ pocula tincta facta de murrhâ.”

Some have supposed murrhina to be identical with the onyx, but this idea is erroneous, for they are both mentioned separately in the same line. “ In Murrhinis et Onychinis mixxit” (Lampid. Heliogab. c. 32). Propertius informs us distinctly that it was a substance capable of being melted or fused in a kiln, and that murrhine vases were so made in Parthia:—“ Murraheus in Parthis pocula cocta focus.” Murrhine vases are mentioned, indeed, by many ancient authors, and they were always held in high estimation, being used by princes and opulent persons, and, being classed with crystal vessels, were evidently transparent. Thus Martial (x. 80, 1):—

“ Plorat Eros quoties maculosæ pocula Murrae
Inspicit.”

Again (iii. 82, 24):—

“ Opimianum morionibus nectar
Crystallinisque Myrrhinisque propinat.”

Statius also (Sylv. iii. 4, 57):—

“ His pocula magno
Prima duci murrasque graves, crystallaque portat
Candidiore manu.”

Pliny informs us that murrhine vases, like those of crystal, were the more highly valued on account of their fragile nature. He also gives us an interesting account of their first introduction to Rome:—“ Eadem victoria primum in orbem murrhina induxit, primusque Pompeius sex pocula ex eo triumpho Iovi Capitolino dedicavit, quæ protinus ad usum hominum transiere, abacis etiam escariisque vasis inde expetitis: excrescitque indies ejus rei luxus murrhino octoginta sestertiis empto, capaci plane ad sextarios tres calice.” We are told, indeed, that Augustus, at the taking of Alexandria, selected as his share of the spoil only a murrhine vase out of all the royal treasures in the palace.

In enumerating the varieties of glass made in his time Pliny says (xxxvi. 26, 67), “ Fit et album et sapphirum et myrtleum, hyacinthimumque” &c., all these being transparent colours. He also tells us of the insane prices paid for these drinking cups:—“ T. Petronius Consularis moriturus invidia Neronis principis, ut mensam ejus exhaeredaret, trullam murrhinam trecentis sestertiis emptam fregit.”

Suidas alludes to amber-coloured vessels styled *electrum*, a substance made from gold mingled or fused with glass:—“ Fieri quoque ex auro cum vitrea quadam et lapidea confusione, idque illustri splendore nitere ait.” This description forcibly reminds us of many of the reproductions before spoken of.

Among the skilful imitations of precious stones for which Alexandria was famed (and which were subsequently continued in Rome under the name of murrhina) may also be included *gemmae vitree*, the *amethystini trientes* of Martial, and the *calices allassantes*, of different shades of colour, varying according to the play of light, as we see on the neck of the dove; and Strabo narrates that the Alexandrian glass-makers used with the glass a substance called *vaiλιτηρ* to produce iridescent effects. Murrhine vases were frequently carved in relief as cameos, which were termed *calices diatreti*, to the merits of which Martial exclaims, “ O! quantum diatreta valent;” and in the Aquilian law we find strict precautions given to guard against ignorance or carelessness on the part of the lapidary or gem engraver.

As examples of murrhine vases in glass which have been preserved to our own time may be mentioned the Barberini or Portland vase, now in the British Museum (this, when found in the sixteenth century, and for many years after, was described as made of onyx, but on close examination was discovered to be glass); the Alexandrian vase, and the Auldjo ewer found at Pompeii in 1839; a glass cup (engraved by Winckelman) enclosed in a network of the same material, with the words, “ Bibe vivas multos annos;” and a glass of brilliant ruby colour, carved in relief with a classical subject, in the collection of the late Baron Lionel de Rothschild.

Murrhine vases were not necessarily incrusted or in any way worked with gold, but the effect was greatly enhanced by the occasional introduction of the precious metals, as in the opal, lapis lazuli, and other iridescent stones. We have, by the quotations here given, shown that murrhine vases were fused in the Parthian kilns; consequently onyx, agate, and other natural productions are excluded; also that they were made in imitation of precious stones, and that there is no other substance known, except only glass, capable by its transparency of producing all these brilliant effects, certainly unattainable in porcelain or similar dense material. A very interesting addition has just been made to reproductions of ancient Art by the incrustation of metals into the body of the glass, thus rendering them imperishable, and not subject to the action of the atmosphere or acids. Specimens of these may be seen in the gallery of the Aurora Glass Company, at 294, Regent Street, and they owe their existence to the efforts of Mons. P. R. F. D'Humy, who has certainly made the nearest approach to the lost art as yet known to connoisseurs. These examples bear no affinity to the Venetian aventurino, a substance obtained from oxides of metals, and easy of manufacture; nor has the word murrhine any relation whatever to the accidental site of the modern Venetian glass factories at Murano.

QUENTIN MASSYS THE ELDER.



LTHOUGH Quentin Massys—or, as the name used till recently to be generally spelt in England, Matsys—is one of the great historic names of Art, the sound of which everybody knows, his reputation in England is probably grounded on fewer facts than that of any other painter of so high an order. This is due partly to the few pictures he painted, partly to the little that is known about his life, and partly to the fact that there is no important work of his in England, except the celebrated ‘Misers’ at Windsor. That he painted these ‘Misers,’ that he was a blacksmith, and that there is a romantic story that he resigned the hammer for the paint-brush to gain a bride, probably to this day represents the average knowledge of himself and his works current in this country.

Like most knowledge of the kind, it is insufficient and inaccurate. Although the fame of the ‘Misers’ is not, perhaps, unduly great as a piece of painting, its merit in this particular is not its only claim to consideration, and it is a disparagement to the higher work of Massys that this picture should be the basis of his reputation ; and though we need not quite banish to the realm of myth the delightful story of his wooing, the title of blacksmith does not fairly represent to English ears the artist who could fabricate such elegant pieces of ironwork as those which decorate the well at Antwerp, the font at Louvain, and the tomb of his first wife at Aerschot, all of which are ascribed to him.

Had Quentin Massys painted nothing but his ‘Misers’ and other pictures of a like class, he would have deserved a high place in Art, not only on account of technical skill, but as an originator ; for these character pieces are the earliest pictures in which an artist has deemed the portrayal of human character, apart from portrait or history (secular or religious), sufficient motive for a picture. But great as is his title to special recognition as one of the apostles of secular Art, the brother of Meekenen and Dürer, and the artistic ancestor of the whole school of *genre* painters, it is in his great renderings of scenes from sacred and legendary history, as in the great altar-pieces now in the Museums at Antwerp and Brussels, that the extraordinary originality as well as power of his genius is revealed. In these he shows himself not only a great painter, but a poet, who can imagine great scenes of terror and pathos with a combination of force and beauty equalled by no northern artist of his time. It is said that he never went to Italy, and if this be the case, the production of such a work as the altar-piece which he painted for the fraternity of St. Anne at Louvain seems little less than a miracle. Scarcely less wonderful, as an advance in modern spirit, though less Italian in character, is the famous altar-piece at Antwerp. In both he appears as the first Flemish artist to subordinate the landscape and the detail to human expression. Not content, as the Van Eycks and Memlinc had been before him, to tell his story by arranging small figures in appropriate attitudes in a beautiful landscape, making of the whole a scene remarkable more for its arrangement and colour than for any attempt to express the sentiments of the actors, he drew his figures large, and relegated the landscape to the background, throwing his whole power into the drawing of the human form and the expression of human passion. But while he thus strode in front of his countrymen, he abandoned nothing of the beauty which they had felt. His landscapes have all their beautiful and tender tree-drawing, all their luminous depth of blue air ; and the same distinctly Flemish force and individuality of character which we trace with so much delight in the numerous and noble heads in the famous ‘Adoration of the Lamb,’ we find in his faces also, however strongly moved by emotion ; the same pure brilliant hues and transparency which make the earliest Flemish pictures still glow like gems, glorify his own with undiminished lustre. Whether or not he went to Italy, he went out and met the Italians in spirit. While Albrecht

Dürer was drawing ungainly figures, and contorting his draperies into the most unlovely of folds, Massys, with a sense of beauty of form and harmony of line unknown to his greater contemporary, clothed handsome men and comely women in robes of flowing grace. On the other hand, the influence of Italian Art had not on him the baneful effect which it had on his contemporary Mabuse, or on the later Italianisers, such as Otho Venius ; it beautified without effeminating either his form or his sentiment. He stood between the stiff realistic masters of the past and the graceful idealists of the future, clinging to all that was noble in the one, yearning to all that was beautiful in the other, painting living men and women as he saw them without idealization, but choosing appropriate and beautiful models, and filling their faces with emotion natural to the part they had to act.

The exact date when Quentin Massys was born is not known, but it was about 1466, or twenty-six years after the year which saw the death of John Van Eyck and the birth of Hans Memlinc, and more than a hundred years before the birth of Rubens, the next great genius of the Flemish school. It may help the reader to estimate his chronological position among great artists to state that Giovanni Bellini was then forty years old, Leonardo da Vinci a youth of fourteen, and that Michael Angelo, Titian, and Raphael were born nine, eleven, and sixteen years after him respectively, while Albrecht Dürer was his junior by some five years. There has been much dispute as to whether Quentin was born at Louvain or Antwerp, but recent researches amongst the archives of the Church of Notre-Dame, in the latter town, prove the existence of a family of his name resident at Antwerp for some years anterior to his birth, and the arguments for Louvain may be said to be demolished by the writer of the article on the artist in the excellent catalogue of the Museum at Antwerp. The most probable assertion which can therefore be made about his birth is, that it took place at Antwerp after the year 1460 ; but the first incontestable fact which is known of his history is that he was received as a master by the famous guild of St. Luke at Antwerp in 1491, at which time he was probably from thirty to thirty-five years of age, as he is said to have exercised the craft of a blacksmith before he turned painter. The only story relating to a period before this is that already alluded to of his first love, which, though dismissed by the writer in the Antwerp catalogue as apocryphal, is too pretty to be lost, and, we may add, not sufficiently disproved, for though there is no contemporary authentication of it, the story must have been current not long after his death, as in 1572 it formed the motive of the lines by Lampsonius, which were composed for the portrait of Quentin, published at Antwerp by Hieronymus Cock in that year. The most important opponent of the tale is Charles Van Mander, who ascribes his change from the forge to the studio to a serious illness, which caused him to seek occupation in illuminating pictures of the saints while too weak to wield the hammer, and thus to discover his genius for colour and to acquire a taste for painting. This tale, though not so romantic, is still an interesting one, and the reader is at present at liberty to adopt either explanation : that he began life as a blacksmith or artistic worker of iron all his biographers are agreed.

The love story, if false, is a good instance of the vitality of traditions of a romantic character, for Lampsonius’s lines, in which that learned poet makes good use of Vulcan and Venus, are, as it were, echoed in the epitaph on the monument set up in Antwerp Cathedral to commemorate his centenary. This tablet, now removed to the Museum, contains the often-quoted line—

“Connubialis amor ex mulcibre fecit Apellem.”

The great estimation in which Massys was held personally, and the reputation of his works, make it remarkable that so few

details of his life have come down to us. We are told that he was a great friend to music and poetry, and on intimate terms with the men of letters at Antwerp; that Erasmus and Petrus Aegidius sent their portraits by Massys to Sir Thomas More, who celebrates him in elegant Latin verse. We know, from a record in Albrecht Dürer's Diary of his visit to the Low Countries (1520-21), that he went to the house of "Master Quentin," and we know that he lived in Antwerp till his death, occupying first a house in the Rue des Tanneurs, and then another in the Rue des Arquebusiers; that he was married twice, and had six children by his first wife, Adelaide Van Twylt—Peter, James, John, Quentin, Paul, and Catherine; that he died in the latter half of the year 1530, or the beginning of 1531, leaving his second wife, Catherine Heyens, a widow with seven children—Quentin, Hubert, Abraham, Petronella, Catherine, Claire, and Susanne. The names of four of his pupils—Ariaen, Willem Muelenbroeck, Eduwart Portugalois, and Hennen Boechmakere—may be said

to close the tale of the authentic records of his life. It is, however, right to mention that in M. P. Génard's "De Vlaamsche School," published in 1855, is an extract from a MS. attributed to Molanus, in which it is stated that Quentin was born at Louvain, and that after having exercised the craft of a smith he learnt painting under Roger Van der Weyden (the younger) at Brussels, and then settled at Antwerp. Van Mander, on the other hand, asserts that he had no master. Fortunately the meagre details of his life are not all that is left to us. In his pictures, though these are very few in comparison with the length of his life and the greatness of his fame, we are able to study not only his genius, but in a measure himself also; for though it is not safe, as a rule, to divine the nature of an artist from his works, we cannot be wrong in ascribing a width of sympathy, a confident reliance on his great gifts, and reverence for those of others, an original outlook upon the worlds both of nature and Art, a capacity to feel deeply and distinguish



The Burial of Christ. (Antwerp Museum.)

truly, a warm heart and a sound head, to this smith and painter of Antwerp.

His pictures, other than portraits, may be divided into two very distinct classes—religious pictures and those which have been not inappropriately termed his "money pieces." The most celebrated of the latter are the Windsor 'Misers,' the 'Banker and his Wife,' in the Louvre, and 'The Accountant,' in the Museum at Antwerp. The success of these novel works begot a number of imitators, amongst whom were his son John, a German named Joest, and Marinus Van Ryomerswelen, or Reymerswelen, to whom is now ascribed the 'Money Changers' in the National Gallery (Wynn Ellis gift), formerly attributed to Quentin Massys. Of his religious paintings the only examples in England of the existence of which we are aware are the 'Salvator Mundi,' and the 'Virgin Mary' in the National Gallery, replicas of which are at Antwerp, Heidelberg, and Turin. There is a Magdalen, half-length, three-quarter size,

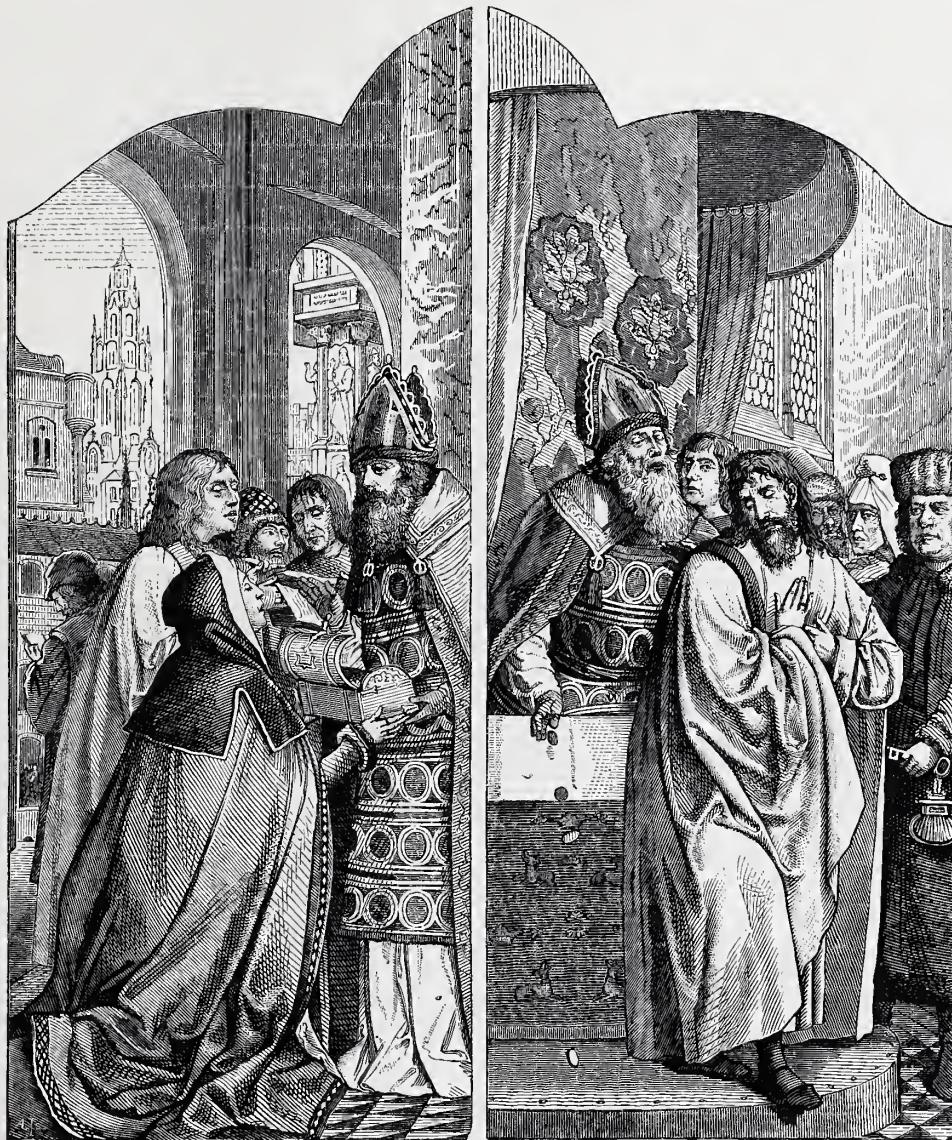
in the collection of the widow of James Rothschild, in Paris, and a St. Jerome in the Lichtenstein Gallery at Vienna; but if we except the picture now in the Hermitage of St. Petersburg, and formerly in the Cathedral of St. Donatian at Bruges, which represents the Virgin and Child on the crescent hovering in heavenly glory, attended by angels playing upon instruments, with God the Father and the Holy Ghost above, and below a group worshipping, composed of King David, the Roman Emperor Augustus, two prophets, and two sibyls, he left nothing to compare in importance with the two great altar-pieces which we now proceed to describe.

That which is generally called his masterpiece, but which in some respects is excelled by the other, is now in the Museum at Antwerp, and was commissioned in 1508 by the Guild of Joiners or Cabinet-makers at Antwerp, and placed in their chapel in the cathedral. For it he was to receive the small sum of 300 florins, or about £25, payable in three instalments; but even this agreement

was not carried out, as in 1511 the payment of the capital was commuted into an annuity to two of his children. Both Philip II. of Spain and our Queen Elizabeth tried to purchase it, the latter offering for it the large sum of 5,000 rose nobles, which the Guild of Joiners would have accepted but for local opposition. It was bought in 1580 by the town of Antwerp for an annuity of 50 florins, and deposited in the Hôtel de Ville. In 1589 it was placed in the cathedral, whence it was removed in 1798, to save it from sale by the French. It has now found a safe home in the Museum at Antwerp.

The outsides of the wings are painted *en grisaille*, with figures of St. John the Evangelist and St. John the Baptist; the insides with the martyrdom of the two saints. On the right Salome has brought the Baptist's head to her mother, who is

seated at table with Herod, and, with the barbarous instinct of mutilation, is cutting the noble forehead with a knife; on the left the Evangelist is writhing in his caldron of oil, the fire under which is being fed with faggots by two savage scoundrels, who seem to thoroughly enjoy their task. As realistic pictures of cruelty and horror, these paintings have never been excelled. In the former the sense of tragedy is felt in the contrast between the calm dignity of the lifeless head, and the vapid frivolity of Salome and her mother. Herod himself, savage and swarthy, seems more capable of generous impulse than these cruel, cold-hearted women. In the latter the demoniac faces with which the tortured figure of St. John is surrounded are contrasted with the lovely face of a youth, who has climbed a tree and is looking down upon the scene, with an expression which it is difficult to fathom.



Exterior of the Volets of the Altar-piece in St. Peter's, Louvain.

The central picture represents the entombment of Christ. The figures are the size of life. Stretched at the bottom of the canvas lies the body of the Saviour, emaciated and stiff with death. No attempt is made to soften the physical horror of a dead body, or to glorify it with inherent divinity. Kneeling by his side, with her face towards the spectator, is the Virgin in a blue mantle, who with clasped hands is wailing and weeping in an ecstasy of grief, but with features that retain their dignity; to the right of her is Mary Salome sustaining the left arm of Christ with one hand, and lifting up the other for a sponge which another woman standing behind (between her and the Virgin) is giving to her. Mary Magdalene is wiping with her hair the blood from one of Christ's feet. Standing at our Lord's

head, Joseph of Arimathea, in richly embroidered robes, holds the sacred head in his hands, while Nicodemus supports it on his knee. Behind Nicodemus is a man in a turban holding the crown of thorns, and to his left is St. John supporting the Virgin. Another holy woman, supposed to be Mary the wife of Alpheus, stands with clasped hands behind Mary Salome, and completes the group. Behind is the Mount of Calvary, with the three crosses, two of which still bear the thieves. At the foot of the empty cross two women are collecting the blood of our Saviour in a cup. On the right, below, is seen the tomb prepared; on the left a distant prospect of hilly country and the city of Jerusalem.

(To be continued.)

JAPANESE CURIOS.

THE annual reports forwarded to the Foreign Office by her Majesty's Consuls in Japan, on the trade and commerce of their respective districts, usually contain interesting information regarding the resources, products, and manufactures of the country, and in this respect Mr. R. B. Robertson, our representative at Yokohama, has been for some years *facile princeps*. That officer, however, has lately been on leave, and consequently, in the volume of reports which has just been made public, her Majesty's Consul for Hiogo and Osaka appears to be the only one who has turned his attention to a subject in which England is specially interested. He supplies a few notes on Japanese curios, the demand for which, he says, has been very great for some time past, and the orders so extensive that it will take more than a year to execute many of them. The following are the chief wares produced in his district, which is at the eastern extremity of the famous and beautiful Inland Sea:—

AWATA WARE.—The makers of this have in hand extensive orders, principally for vases, *tête-à-tête* tea sets, toilet services, and, to a limited extent, for dishes, these last mentioned being expensive, as great difficulty is experienced in burning flat pieces without warping, and failures from this cause alone often amount to as much as fifty per cent. Cream-coloured crackled ware being in great favour abroad, owing to its comparatively moderate cost, the local manufacturers are engaged in producing of it a much better quality as regards the painting.

KIOTO STONEWARE.—Although the better description of this ware is very chaste, it is generally only made in small pieces and for native use.

KANZAN WARE is greatly admired, but it is only sent abroad

to a limited extent, owing to its excessive dearness. A well-painted *tête-à-tête* tea set complete in this ware costs in Japan from £5 to £6.

OSAKA AND KIOTO BRONZES.—This branch of business has been in a most flourishing condition, and for a considerable time the stocks have been exhausted. The bronzes of Kioto command a much higher price than those of Osaka, as they are more artistically treated, and contain a larger percentage of copper, the great amount of spelter in the Osaka bronzes giving them a disagreeable appearance, which the Japanese do not seem able to get rid of, even by gilding and colouring. Neither Kioto nor Osaka, however, produces bronzes comparable for beauty with those of Kaga.

KISHIN LACQUER TRAYS.—Large quantities of these trays are exported to China as well as to European countries, and the ware has in consequence increased in price to the extent of thirty per cent.

TOYS.—Of the numerous articles included under this head the following are now in especial demand:—Arima basket-ware, paper parasols, silk nursery balls, and *tajima* straw-covered boxes and cabinets.

New branches of industry, in connection with the Art manufactures of Japan, are continually coming into existence, and among the number Mr. Flowers especially mentions the transparent *cloisonné* of Kioto, as novel in appearance as it is high in price, and also the small inlaid bronzes of Kioto. During the feudal times the latter were greatly used as ornaments to the national weapon, and the makers displayed great skill in their manufacture.

ROYAL HIBERNIAN ACADEMY.

THE fifty-first exhibition of the Royal Hibernian Academy, recently opened in Dublin, is one less likely to be remembered for the excellence of a few great works than it is on account of the generally high standard of the entire collection. For some years there has been a remarkably steady progress, each exhibition being of a higher class than its predecessor. Thanks to the praiseworthy efforts of the esteemed President and his coadjutors, the Abbey Street annual exhibitions now are a credit to the Irish metropolis.

This year the exhibits number five hundred and ninety-five, inclusive of five contributions from two sculptors; and though the entire space afforded by the walls in the inner room has not been filled, it is perhaps better that there should be vacant spaces than that the general tone of the exhibition should have been lowered by the introduction of indifferent work. That the collection would have gained if the principle of exclusion had been carried even a little further no one will deny. It is satisfactory, however, to see several of the students evidencing such careful training, and we can anticipate for more than one a renowned name in Art.

The falling off in portraits this year is very observable. With the exception of the President's noble portrait of Lieut. Neville Coghill, one of the gallant heroes of Isandula, there is scarcely a pleasing or striking male portrait upon the walls—a fact doubtless intensified by the idealized female loveliness of which there is even more than usual in the present collection.

In landscape, however, some of the Academicians have done more than hold their own. Mr. B. Colles Watkins has only one work, a 'Salmon Stream, Connemara,' but it is of a high order. Mr. Augustus Burke exhibits several beautiful little bits of the charming district of the Upper Thames, each of

which will add to his deserved repute. The 'Dull Day on the Thames' is an exquisite rendering. In the 'Hopeless Prospect' Mr. Burke has recorded an episode of the last harvest. Mr. Vincent Duffy's 'Summer Time, Dargle River,' and 'Dargle River, Tinnahinch,' show that the artist has made another step in his art. His 'Study on the Dargle,' a smaller canvas, is equally ambitious and successful. Mr. Edwin Hayes has sent three contributions, small and good; and the three Greys have no fewer than sixteen pictures upon the walls, several being remarkable even in the midst of good work. Mr. Osborne has a fine 'Lioness and Cubs.'

Mr. Pritt this year sends a 'Prodigal Son,' a weird, pathetic-looking outcast, and a 'Resignation,' a dream of almost ethereal loveliness; and Victor Gilbert, the new foreign member, has three works—one a realistic study of a dish of oysters; the others, 'The Education of Lily,' a lady training a dog, and 'A Young Lady in Monceau Park,' certainly one of his best examples we have. Miss Allen's 'Many a weary Mile' is not by any means as good as former works from her brush; and this is all the more noticeable as there are in the rooms several paintings from lady artists which have nothing whatever to fear from any comparison.

The water colours are above the average, David Law, Alfred de Breanski, Annie Law, Gertrude Martineau, Herbert Lyndon, and many others having evidently sent of their best; while Mr. Bingham McGuinness, of the local artists, has, as usual, some fine bits of colour from the quaint old continental towns.

It would be unfair to pass over the examples of flower painting without a note, for there are some contributions of a high class, especially Miss Foster's 'Fresh gathered,' a study of pelargoniums, and Miss Julyan's 'Roses.'

THE WORKS OF HAMILTON MACALLUM.



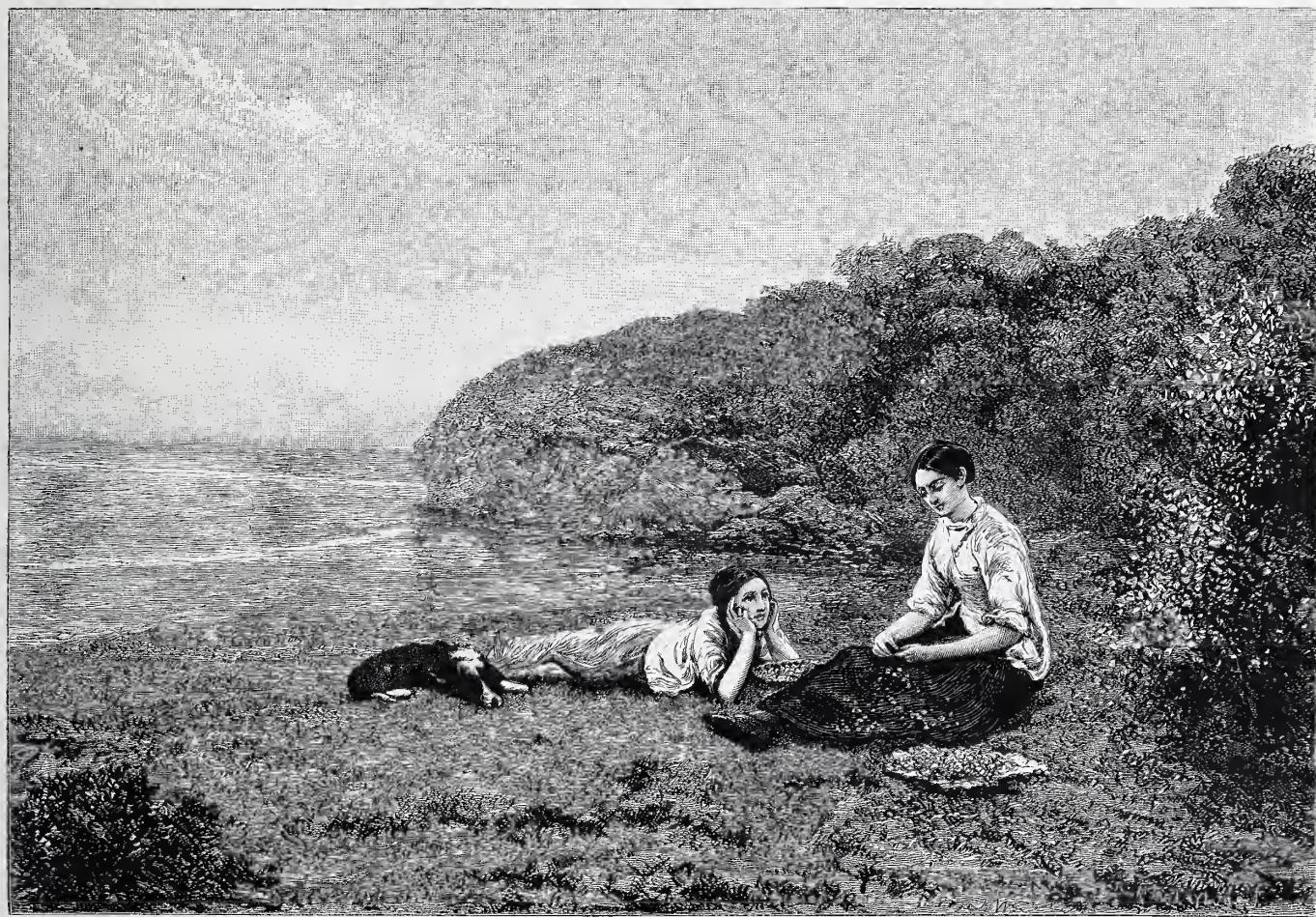
ORN and nurtured amidst the lovely scenery of Argyllshire, it is little wonder to learn from Mr. Macallum that it was love of nature which created in him a love of Art, and the determination to make it his profession. The son of a manufacturer, he had in his early years scanty opportunity of seeing pictures or associating with men whose example he has followed, and who were able to inculcate in his mind a kindred spirit to their own. The varied and picturesque coast, to the extent of about six hundred miles—for the deep indentation of the sea penetrating far inland produces this vast length of shore, giving to this shire more lochs than any other in Scotland—the lovely islands of the Western Hebrides, the bold and rugged headlands, the distant Grampian Mountains, Lochgoilhead, and Strachur, the wondrous caves of Staffa, each may truly awaken admiration and delight in all endowed with any faculty of appreciating

nature in her loveliest, grandest, or most fantastic moods. Well might Scotland's greatest poet say—

“ So wondrous wild, the whole might seem
The scenery of a fairy dream.”

And this was Mr. Macallum's first school of nature. Having, about the year 1865, come to London to improve himself, he entered the schools of the Royal Academy; but, impatient at the lengthened work required from the students at the antique only, he joined a private school for life study during the winter season, and in the summer placed himself again under the tuition of his early mistress—Nature.

The Dudley Gallery received Mr. Macallum's first picture of any note, ‘A Bracken Boat’ being exhibited in 1870, together with the ‘Morning Breeze’: both were well hung, and the young artist was fairly launched on the tide of public criticism. Fortunately for him it was in his favour. His contribution the



Drawn by F. P. Shuckard.]

Nutting.

[Engraved by R. and E. Taylor.

following year, of ‘Spearing Flounders,’ was so noticeable that he received an invitation to join the committee of the little gallery, where the artist admits his reputation was first made. In 1872 Mr. Macallum sent four works severally to the various exhibitions of the year: one to the Royal Academy, one to the Dudley Oil Gallery, and two to the Water-Colour collection of the same institution, the titles being respectively ‘Slack the Mainsheet!’ ‘Better Small than None,’ ‘Cutting Peats,’ and ‘Digging Potatoes.’ Admission having once been gained to the walls of the Royal Academy, Mr. Macallum has each succeeding year sent one or more contributions, and it must be much satisfaction to him to be able now both to command increasingly good places

1880.

and notices for his works. The walls of the gallery in Trafalgar Square received from this artist's hand one representation only in 1873, ‘Enough Way;’ in 1874, ‘Saithe Fishing in the Kyles of Bute,’ with ‘Off the Wind.’ The picture of ‘Setting the Storm Jib,’ sent in 1875, was also exhibited in the *Salon* in Paris.

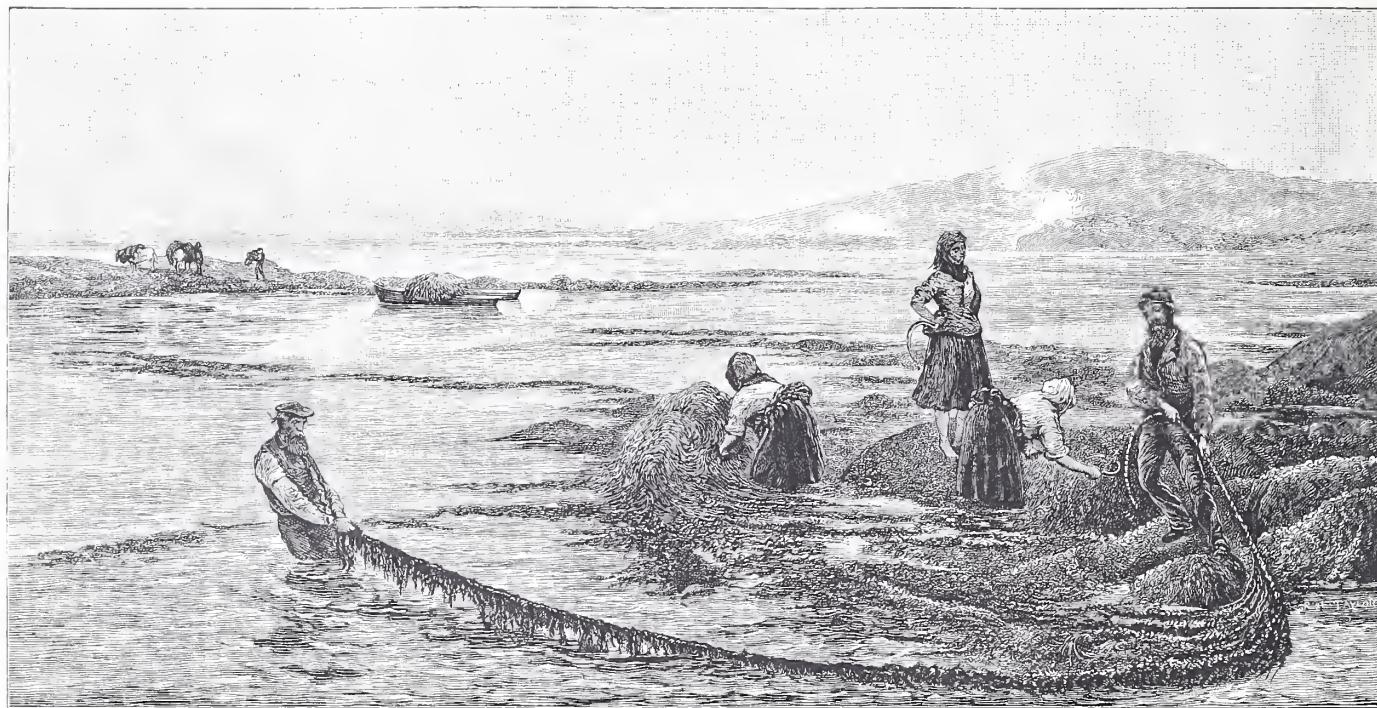
The canvas from which one of our engravings is taken held a good position on the walls of the Academy in 1876; it is entitled ‘SHEARING WRAICK IN THE SOUND OF HARRIS.’ In our criticism we spoke of it as “a very powerful example of the Scotch landscape school.” Calm and quiet as this sea harvest of the *Fucus vesiculosus* is in the shallow islets of the Hebrides,

Q Q

it has afforded Mr. Macallum an excellent subject on which to display his powers of producing aerial effects and bright sunniness. To the inhabitants of the western shores of Scotland the ingathering of this useful seaweed was—formerly more even than now—a most important season, for the manufacture of kelp from the abundant “tangle” gathered together produced, not very long ago, the large sum of £200,000 annually. This kelp, as with many other marine algae, is rich in soda, potash, iodine, bromine, and substances used largely in manufacture. The original painting is in the possession of H. Deddington, Esq. ‘Beetling,’ in the gallery of 1877, is a delightful “bit,” from its crispness and light; it received much praise, as did also ‘Cockle Picking.’ Last year this artist exhibited a work, ‘A Water Frolic,’ especially popular among his *confrères*; it was selected for purchase by the Council of the Academy, who wished to buy it for the Chantrey bequest, but it had been previously sold.

The two engravings of which we have not yet spoken are called ‘NUTTING,’ also at Burlington House last year, and ‘A WEE BEFORE THE SUN GAED DOON,’ which has never been exhibited. In the former, two girls—one seated, and

the other lying on the shore—having gathered a lapful of nuts on an autumn afternoon from the rich wood which slopes down to the water’s edge, are now resting from their self-imposed toil, and amusing themselves by “shelling” the fruit. The last-mentioned cut depicts the labour of some Highland peasant women, who are busily using the final hours of daylight for the purpose of washing, the soft clear water of the adjacent stream serving them well for the cleansing process—a subject essentially simple, but, as with many by this artist, rendered most attractive by its bright, harmonious, and picturesque arrangement. By far the greater number of this admirable landscape painter’s subjects are of a kindred character. Many months of the year are spent on board his yacht, where he has constant opportunities of studying the various effects of coast scenery and the employments of the people, picturesque, at least, in the lovely scenery surrounding them. Foreign countries, though visited by Mr. Macallum, have failed to prove more enticing than the shores of the “Land o’ the Leal,” and no spot could afford richer or more charming suggestions for the painter’s pencil than that which counts among its attractions Loch Awe and Loch Leven, Mull, and Oban,



Drawn by F. P. Shuckard.]

Shearing Wraick in the Sound of Harris.

[Engraved by R. and E. Taylor.

Glen Etive, and Glenorchy. A close observer and true lover of nature, Mr. Macallum has appreciation enough to detect, and skill enough to depict, some of her loveliest forms and fancies, and always under her sunniest aspects. All extremes and extravagances are avoided, and a quiet, tender tone pervades his productions, though they are invariably full of light and luminosity, qualities ever acceptable and refreshing, especially when combined with truth and beauty. Mr. Macallum considers that it is never too late to learn, and therefore rejoices in the loving toil which gives him an increasing knowledge of the varieties and changes of landscape scenery. He is yet a young man, and we doubt not that the success which grows by working and waiting will be his reward each succeeding year. He has evidently great singleness of purpose, and strives to achieve excellence of the highest kind in the object he undertakes. Such a motive must bring commendation, for it shows what essentials to real success he must possess who thus centres his powers on a given point, and with patience, love, and humility works towards it. We have quoted Mr. Macallum’s own testimony concerning his deep love of nature, and we can well believe the truth of this, for so closely does he adhere to his love that the impress of it is apparent in all his labours. The

very pertinacity with which he cleaves to her beauteous handiwork in his native home gives the seal to his avowal; and his adherence to her teaching rather than his own theories tells how willingly and thoroughly the artist is—and we doubt not ever will be—her faithful, true, and loving pupil.

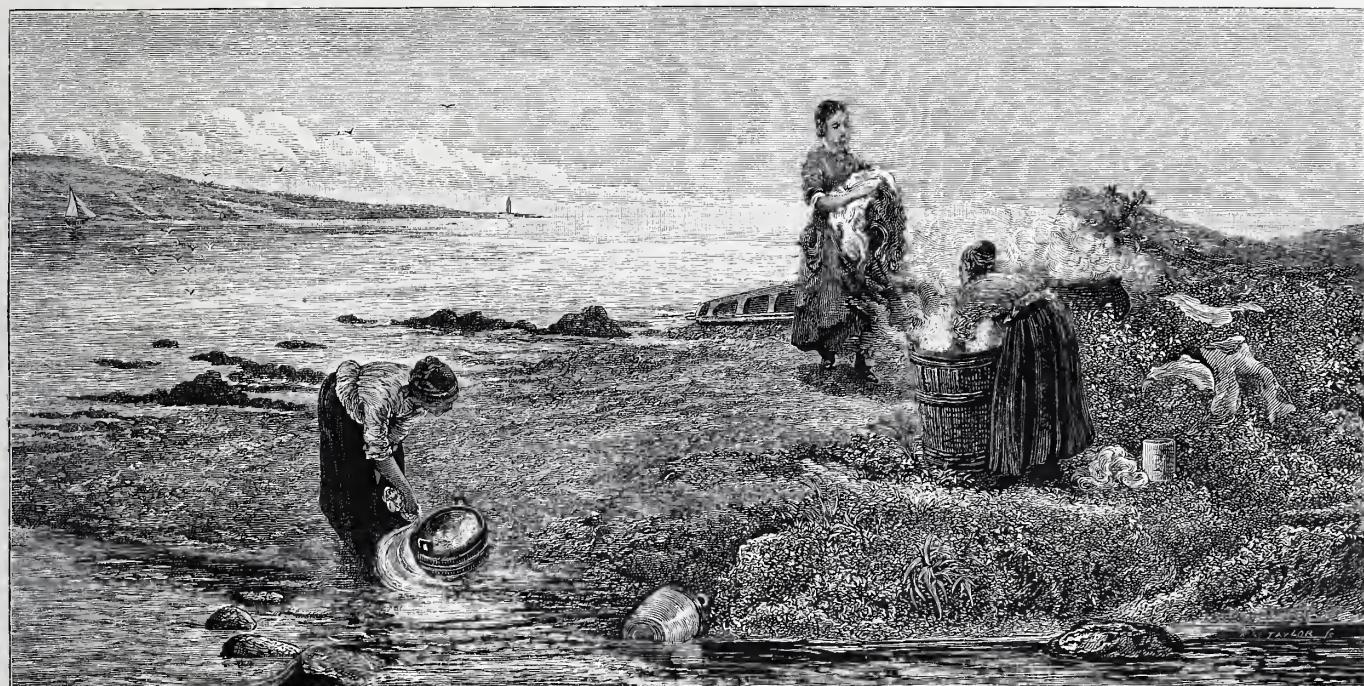
To those endowed with power to perceive beauty, not alone in hills and dales, in seas and streams, but in the many and marvellous changes, the illimitable varieties of atmospheric effect, which again and again transform the same spot from a place of tenderness to one of terror; from a place of peace and rest to one of danger and dread, it may seem somewhat strange that this artist has lingered so long round his own native shores. But although external loveliness cannot create the ability to apprehend and value it, it can satisfy when this exists, and thus it is that Mr. Macallum has remained faithful to the

“Land of brown heath and shaggy wood,
Land of the mountain and the flood,”

allowing “England’s Sweet Garden,” Devonshire, only to afford him other subjects for his pencil. Artists of all times, all tastes, and all powers will ever find bonnie Scotland rich in materials for their work. To the lovers of grey and crumpling and ivy-

mantled ruins, what could afford more picturesqueness than Inishail, the "beautiful island," with remains of the old Cistercian nunnery, and the ancient cairns which tell of the feuds between the clans of the Campbells and the Macgregors; Inis Fraoch, the castle of the Macnaughtons, with Kilchurn, the grand old domain of the Campbells, lying on a low rocky tongue of land, reaching far out into the water, on the other side of the loch; and once more Inis Erath, the scene of one of Ossian's loveliest songs, telling how Erath beguiled the beautiful Duara on to the sea-bound rock away from her lover Armar? When the painter's brush can best catch the glimmering light of the rising, or the shadowing depths of the setting sun, what could better afford him the sight than the low-lying and wide-spreading shores of the Sounds of Mull and Harris? Or, if the artist desires to tell of mountains and rock, and steeped cliffs, none can fulfil his purpose more completely than Dunstaffnage, or Ardnamurchan, or old Ben Cruachan, or Loch-na-Keal, with its luxuriant ivy growth down almost to the sea; while Loch Awe and Loch Lomond, with their sublime natural fastnesses and rich woodland, yield abundant materials to those who can transfer the loveliness of forest and glade to their canvases.

We have said little about the pictures sent by Mr. Macallum to the Dudley Gallery, though we have recorded his appreciation of it as a place of exhibition, and the good positions his works have held there. It has been remarked that "the Dudley artists have peculiar notions about nature and Art, but the gallery has the merit of distinctive character." Certainly Mr. Macallum may claim the latter opinion, as the subjects contributed here, as well as those to the Royal Academy rooms, are thoroughly "distinctive" in their brilliancy and lightness. That this artist was so well esteemed by the committee from the outset of his career was no slight token of his success; for, to quote again a well-known authority, "it is here that unfledged genius first takes wing and finds encouragement to test its untried strength; it asserts equal rights for all artists, whether recognised or unrecognised, simply on the basis of individual merit." The usefulness of such an institution is immeasurable both to the artist and the public; the very absence of the prestige of being an exhibitor at the Royal Academy is often valuable to the former, as being conducive to his obtaining unbiased criticism, and to the latter as being inducive of their searching out men of real though less widely known power—power which the incen-



Drawn by F. P. Shuckard.

"A wee before the sun gaed doon."

[Engraved by R. and E. Taylor.

tive to hold a place among the giants of Art will greatly increase. To the Egyptian Hall, in 1874, Mr. Macallum contributed 'Taking on Board the Skipper'; in 1875, 'Eight Bells,' a boy at the helm of a yacht on a hot sunshiny day, with a fine breezy effect. In the Water-Colour Exhibition of the same year a drawing entitled 'Catching Sprats' secured much commendation, and special value was attached to it. A charmingly bright bit, 'Carting Seaweed,' was in the Water-Colour Gallery of 1876, together with a vigorous picture, 'Burning Kelp.' The following year the titles of Mr. Macallum's works were 'Caught

by the Tide,' in oils, and 'Yo, heave yo!' in water colours. 'Meadow Hay' was an admirable contribution to the Oil-Colour Gallery in 1878, showing considerable progress, and thoroughly good in tone. 'Herring Curers,' this painter's last exhibit, like its predecessors, received excellent notices of approval. All lovers of pure landscape Art will always find much to admire and please in Mr. Macallum's works, and though in the future he may take a wider range of subject, we feel that his treatment will be ever marked by warmth and purity.

JAMES DAFFORNE.

ART NOTES FROM THE PROVINCES.

DUBLIN.—One of the finest works of Mr. John Foley, R.A., has lately been unveiled by the Lord Lieutenant of Ireland. It is the equestrian statue of the late Lord Gough, standing in the Phoenix Park, Dublin. This universally admired work is 13 feet 6 inches in height, elevated on a pedestal formed of gun-metal,

7 feet in height, on which is the following inscription:—"In honour of Field Marshal Viscount Gough, K.P., G.C.B., K.G., an illustrious Irishman, whose achievements in the Peninsular War, in China and India, have added to the lustre of the military glory of the country which he faithfully served for

seventy-five years, this statue, cast from cannon taken by troops under his command, and granted by Parliament for the purpose, was erected by his friends and admirers." On the other side of the pedestal is inscribed the name of Gough.—Mr. Thomas A. Jones, President of the Royal Hibernian Academy, has recently received the honour of knighthood at the hand of the Lord Lieutenant of Ireland. Mr. Jones is a sculptor by profession.

BRAMPTON.—An industrial exhibition has been opened in this ancient but small and picturesquely situated town, nestling among the Cumberland hills. A preliminary address was delivered by Mr. R. S. Ferguson, F.S.A.

BIRMINGHAM.—The public Picture Gallery of this place will be enriched by the acquisition, by purchase, of Mr. Briton Rivière's picture, 'The Poacher's Widow,' and Mr. A. W. Hunt's 'Norwegian Midnight,' both of them among the most attractive works in the Royal Academy's exhibition last year.

HALIFAX.—The work done in this School of Art has met with good results during the past year, one silver and two bronze medals, one Queen's prize of books, and six third-grade prizes having been obtained at the National Art Competition. Out of the one hundred and forty schools in the kingdom, Halifax has the honour of standing tenth in rank. The chairman of the last annual meeting, Mr. H. C. McCrea, J.P., has most liberally offered £500 towards the erection of a new building.

KIDDERMINSTER.—A handsome and well-adapted building has lately been erected in this town for the School of Art. This proves the value and success of the work, the cost having been defrayed by local munificence.

LEICESTER.—A public meeting has been held here for the purpose of establishing a permanent Art Gallery, when resolutions were passed in favour of the proposition. Mr. Ruskin, having been applied to for his opinion as to the wisest course to be pursued to secure the reception of the best pictures for the gallery, has, it has been publicly stated, reported in the following characteristic terms to a gentleman interested in the subject:—"Your letter is deeply interesting to me, but what use is there in my telling you what to do? The mob would not let you do it. It is fatally true that no one nowadays can appreciate pictures by the old masters, and that every one can understand Fritl.'s 'Derby Day'; that is to say, everybody is interested in jockeys, harlots, mountebanks, and men about town, but nobody in saints, heroes, kings, or wise men, either from the east or west. What can you do? If your committee is strong enough to carry such a resolution as the appointment of any singly responsible person, any well-informed gentleman of taste in your

neighbourhood, to buy for the Leicester public just what he would buy for himself (that is to say, himself and family, children being the really most important of the untaught public), and to answer simply to all accusations, 'Is that a good and worthy piece of art (past or present, no matter which)?—make the most and best you can of it'—that method, so long as tenable, will be useful. I know of no other."

MANCHESTER.—The mayor has proposed that Manley Hall shall be acquired for the purpose of an Art Gallery, and the park prescreved for a recreation ground.—A comparison has been made as to the patronage given to Art respectively in this city and in Liverpool, the financial results being estimated by the receipts last year from admissions, sale of catalogues, purchases of pictures, &c., at the Royal Institution, Manchester, and at the Walker Art Gallery, Liverpool; in the former they are estimated at about £3,097, and in Liverpool to a little above £12,600.

NOTTINGHAM.—We have received the annual report of the Midland Counties Museum, which, under the able and energetic management of the director, Mr. G. Harry Wallis, has eclipsed the expectations of the most sanguine. A cursory glance shows that over 221,000 persons visited the Museum from November 1st, 1878, to October 31st, 1879, giving a daily average of more than 700 visitors, the total receipts amounting to nearly £3,000. This must be considered highly satisfactory even to those who regard a museum as a commercial speculation. Among the many important collections gathered together at the Museum the most prominent is the chamber collection lent by the trustees of the Duke of Newcastle, consisting of the finest specimens of Chelsea, Derby, Worcester, Chinese, Sèvres, and Dresden porcelain, French and Italian bronzes, German and French reliquaries, English and French furniture, together with numerous pictures and several well-known pieces of sculpture. We hear from a contemporary that the advocates of the Sunday opening of the Castle Museum have been defeated. This result will be received with acclamation by all who, having the real interests of the Museum at heart, strive to uphold the dignity of a first-class institution, the Sunday opening of which will tend to degrade it.

SELBY.—The efficiency of this School of Art has been well sustained by the instruction given by Mr. J. Winduss, of York. The prizes distributed at the annual meeting included many from the South Kensington Science and Art Department. One of the Queen's prizes was obtained by Mr. F. Sherwood, who was also a successful exhibitor at the National Competition Classes. The school had contributed a large number of work to the Fine Art Exhibition held last year at York.

ARMED SCIENCE.

Engraved by E. STODART from the Statue by JOHN BELL.

THIS statue is the result of a commission given to Mr. Bell by the Right Hon. Lord Wavneyn, A.D.C. to the Queen, and is from an idea suggested to the sculptor by his lordship, namely, to personify in marble the special attributes of the scientific corps of the army. 'Armed Science' is represented by a female figure of heroic size standing in demi-armour and in a thoughtful attitude in the embrasure of a wall; she wears a helmet on her head, and carries a short sword by her side. These are the only signs of war manifest except the staff whereon the hand rests, which may belong to the sponge or the rammer used in cannon loading. The figure stands in the mess-room of the Royal Artillery at Woolwich, and is a present from Lord Wavneyn.

A marble replica of the statue is to be seen at Lord Wavneyn's mansion, Flitton Hall, Suffolk; and one of terra-cotta, slightly modified in its adjuncts and in title, forms a portion of the

Norwich 'Soldiers' Monument,' which was inaugurated in 1878, in the presence of a vast congregation of spectators.

Mr. Bell has frequently used his chisel in honour of those whose lives have been laid down for the glory of their country, and well is it for the living and for the memory of the dead that their forms of strength and beauty should dwell among us silently, to tell "how gloriously the mighty have fallen in the midst of battle," and how gratefully their deeds of courage are remembered, and chronicled in a way that will make them living realities to generation after generation; and although most of his works possess the beauty of tenderness more than that of prowess, this group, with the Guards' Memorial, commemorating the splendid victories achieved by them during the war in the Crimea, and also the Wellington Monument in the Guildhall, prove this experienced sculptor can use his art to represent the brave as well as the beautiful.



ARMED SCIENCE.

ENGRAVED BY E. STODART. FROM THE STATUE IN MARBLE BY JOHN BELL.

EXHIBITION OF THE CITY OF LONDON SOCIETY OF ARTISTS.

THIS society is the result of a meeting of artists held at St. John's Wood, some three or four years ago, in the house of Mr. Nathaniel E. Green, the landscape painter; and the first exhibition in its corporate capacity was opened with all becoming civic state by the Lord Mayor in the hall of the Worshipful Company of Skinners on the 1st of March. The society hopes ultimately to have an exhibition-room of its own; in the meantime others of the great City companies who take an interest in Art will doubtless follow the worthy example so frankly set before them by the Company of Skinners, and place their halls in annual succession at the disposal of the City of London Society of Artists.

We are not of those who fancy that all artistic associations ought to be located west of Charing Cross; on the contrary, we have always been warm advocates for the wide dissemination of all kinds of Art culture, and for multiplying as much as possible the centres of its activity. The City has its library, its colleges, its schools, its clubs, and, above all, its banks and trade guilds—*institutions most intimately associated with the development of Art from the days of the Medici and the Wool-staplers of Florence and Bruges onwards*—and why it should not have its own Society of Artists and its own Art Gallery is a question which can only be answered by the exclamation of surprise that any one should ever dream of putting such a query: “Why, indeed!”

This initiatory exhibition, then, which has been opened under such favourable circumstances, consists of a hundred and ninety-seven oil pictures, a hundred and seventy-one water-colour drawings, and thirty fine pieces of sculpture. Not a few of these have been executed expressly for the exhibition, but most of them we have to welcome as old friends. That the society does not lack the active support of men of artistic renown, we need only mention the circumstance that Sir Frederick Leighton, P.R.A., and such of his brethren as P. H. Calderon, Alma-Tadema, J. MacWhirter, John Pettie, Sir John Gilbert, J. E. Boehm, James Sant, not to mention others, are among the exhibitors. Scarcely less gifted, though as yet without Academic honours, are Count Gleichen, Hamo Thornycroft, J. Lawlor, T. N. MacLean, and E. Birch, among sculptors; and Frank W. W. Topham, John Collier, John Burr, Ernest Waterlow, Clara Montalba, J. Aumonier, Edwin Ellis, and Harry Goodwin, among painters; without taking into account two members of the association who are so eminent in other fields, viz. Sir Robert Collier and Sir Henry Thompson.

We pen these remarks more with the view of giving a welcome to the new society than with any intention of leading up to

detailed criticism, for which we have no space. At the same time we may name a few of the more prominent contributions. There are in sculpture, for example, various terra-cotta busts of members of the royal family, a head of a Bacchante, and another of a Satyr, by J. E. Boehm, A.R.A.; a portrait bust of the late Commodore Goodenough by Count Gleichen; C. B. Birch's bust of the Lord Mayor; Hamo Thornycroft's magnificent marble statue of ‘Lot’s Wife;’ T. N. MacLean’s marble statue of ‘Ione;’ and several charming compositions by J. Lawlor.

Among the water colours are a pleasant view of ‘The Arun at Burpham’ (230), and of ‘Burpham Meadows’ (360), with a fine rolling sky in the manner of Cox, both by Thomas Pyne, and of ‘The Upper Fall at Foyers’ (238), by N. E. Green. An old man ‘Astonishing the Natives’ (328), by some sleight-of-hand tricks with a hat and a couple of apples, is a character picture of considerable force and execution. We are not at all surprised that the Duke of Edinburgh requested M. O. W. Brierly to exhibit his drawing of ‘H.M.S. Sultan’ (321), for it is nautically correct, and at the same time spirited and pictorially effective. Sir John Gilbert, John Finnie, Sutton Palmer, Mrs. Wm. Duffield, John Mogford, Charles Cattermole, W. E. Lockhart, Harry Hine, and several other well-known water colourists are here to maintain England’s reputation in a branch of Art she made specially her own.

Turning to the pictures in oil, without referring to the Academicians, the visitor will find contemporaneous Art in this department equally well represented. J. A. Fitzgerald’s picture of ‘The Ransom’ (92) deservedly has the place of honour. Conspicuous also by their merit, as well as by their position, are T. F. Gullick’s portrait of ‘Stella’ (8), a once celebrated Roman model; John Collier’s ‘Portrait of the late Sergeant Cox’ (27) among his orchids; H. Caffieri’s ‘Archery Party’ (15) of ladies; William Hughes’s fruit ‘For the King’s Banquet’ (57), and Frank W. W. Topham’s ‘Bit of Decoration’ (123). Sir Robert Collier is represented by ‘Winter in Epca’ (129), and by ‘The Matterhorn’ (70); while J. R. Reid, John White, Ellen Connolly, C. Gregory, J. W. Buxton Knight, Joseph Clark, James Smart, and G. E. Hicks have pictures on the walls which are worthy of their reputation. We can scarcely close our notice without drawing special attention to the fine result arising from the copartnery of John Pettie, R.A., and John MacWhirter, A.R.A., in their picture of ‘Imogen entering the Cave’ (43). We need scarcely say that our best wishes go with the City of London Society of Artists.

THE DRAMATIC FINE ART GALLERY, BOND STREET.

WHAT was formerly called the German Gallery is now devoted to works of Art in painting and sculpture having immediate connection with the stage; that is, the work has either been produced by the player himself, or it has direct reference to his profession. For example, there are portraits, landscapes, sketches, caricatures, and sculptured busts by actors who, either from previous training or from innate bias, thus occupy their leisure time; and there are scenes from plays, and portraits of the players, by those whose sole profession is that of painting.

Granting the expediency of holding such an exhibition—and we see no reason, now that the player’s art is recognised in high religious quarters as a potent agent for good, in respect both of the manners and morals of the people, why the general public should not have an opportunity of familiarising them-

selves with the result of what the actor, in so many instances, does when “off the stage”—we have nothing but good to say of the Dramatic Fine Art Exhibition. Much of the work shown is, of course, crude and unimportant; but this might be said of most exhibitions, even when the pictures are presumed to be the work of trained painters. On the other hand, there are works here by players which would attract attention and call forth admiration anywhere; and what perhaps will give the intelligent visitor equal, if not higher satisfaction, is the thought that so many followers of a laborious and exhausting profession find time to cultivate other arts than those presided over by Thalia and Melpomene.

On entering the gallery the attention is at once arrested by a group of busts on the centre table, the place of honour being very properly given to the ‘Bust of Shakspere,’ by C. Irvine

Bacon. The modelling is somewhat careless, if not coarse; but that the artist is capable of better things, when he has a tangible model before him, is made apparent by his 'Bust of Edmund Leathes.' The 'Bust of Joseph Jefferson,' the famous American actor, is by W. Brodie, of Edinburgh. In looking at the fine intellectual head of the player, one is quite prepared to learn that the mental energies of such a man were not confined to one art; and if the visitor will refer to the catalogue he will find that 'Sea Coast at Sundown' (26), and 'A Scotch Loch' (69)—two landscapes showing a fine appreciation of nature—are from the pencil of this gifted actor. Then we have a vigorously treated miniature bust of the 'Late Colonel Ward,' executed from memory by Miss Genevieve Ward, the greatest of our living tragic actresses. She has been blessed with a wonderful diversity of gifts: a linguist, a musician, an actress, in the very highest sense of the term, and, if we may judge by the bust before us, and by the pictures she has sent to the exhibition, it is manifest she would have been supreme in these walks also, had she turned her attention to them. Her 'Sheep, after Verboeckhoven' (34), would make even an expert hesitate to say that they were not from the pencil of the Flemish master himself. Whence this lady inherited her gift of the pencil is made abundantly manifest by the exquisite miniature of her when a child (112) which her mother painted. Sir William Ross himself might have stippled this portrait.

Another actress who is also at home with the pencil is Ella Dietz—see more especially her 'Moonlight on the Hudson' (73), and her 'Portrait Study' (74). Both these ladies, it ought to be mentioned, are American by birth. Then we have 'Inis—a Day-dream' (53), and 'Study of a Head' (106), by Mde. Ronniger, a pupil of Mrs. Stirling; and a 'Child's Head' (66), by Ada Swanborough, of the Strand Theatre.

Turning to actors, we find a very spirited water-colour sketch of Mr. Hare as Lord Kildare in *A Quiet Rubber* (8), by W. H. Kendal, of the St. James's Theatre; several excellent landscapes, among which we would more specially note his 'Ben Venue from Loch Achray' (24), by Thomas Mead; and several clever medallion portraits by James A. Mead. Henry E. Neville's familiarity with the brush is pleasingly illustrated by contributions both in portraiture and landscape; and in the latter field George Giddens shows his Art faculty by several pictures remarkable for choice of subject and effective treatment of the middle distance. His oak and beeches in 'Early Spring-time' (54) are capital, but the flowers in the foreground lack finish. Among other players who are also painters we would

name E. H. Sothern, J. P. Burnett, Kyrle Bellew, Fred. Vokes, George Perren, George Conquest, Edmund Glover, and J. Forbes-Robertson. The last-named actor has an advantage over his fellows, inasmuch as he received a regular training at the Royal Academy, and his portraits of Ellen Terry, Herman Vezin, and of 'A Man in Armour'—a life-sized study—show the practised pencil of a professional artist.

From living scene painters we have excellent examples from such well-known men as T. Grieve, Charles Marshall, W. L. Leitch, J. O'Connor, and W. J. Calcott. The oil painting of the last named, representing 'The Departure from the Enchanted Isle' (29), from the *Tempest*, very worthily occupies the place of honour at one end of the gallery, while his large water colour of 'A Ship at Sea' (110) fills the other. Both works are as spirited in execution as they are imaginative in conception. Departed scene painters are represented by the honoured names of Clarkson Stanfield, R.A., and David Roberts, R.A.

Among the portraits of actors by painters who are not players we would name the following:—'Mr. Mackey as Bailie Nicol Jarvie' (37), by Sir D. Macnee; 'Edmund Kean as Richard III.' (29), and 'Mathews the Elder' (16), by George Clint; 'O. Smith' (18), by E. M. Ward, R.A.; 'Kate Pattison' (42), by Langton Barnard; 'George Honey' (47), by Richard Waller; 'W. C. Macready' (72), by Walter H. Fisher, who, by the way, is a highly popular *primo tenore* in *opéra bouffe*; 'Tom King' (99), the original Sir Peter Teazle, by Le Moine; several excellent portraits by F. Barnard, E. H. Bell, especially the latter's 'Sketch of Mr. Irving and Miss Ellen Terry in Hamlet' (136); and 'Miss Kate Terry as Dora' (21), an admirable likeness, by Arthur Lewis. James Macbeth has sent his effective 'Portrait of Miss Kattie Lee' (13), and J. Edgell one of 'Miss Bateman as Leah' (28). But what perhaps gives more dignity and importance to the gallery than any other single canvas is James Archer's full-length portrait of 'Henry Irving as Charles I.' (66), which faces the visitor, and fills his eye as he enters. A striking life-sized head in black and white of the same eminent tragedian, by M. Van der Weyde, will be found up-stairs, where also are to be seen contributions by such well-known men as Wallis, McKay, J. Absolom, the late Sam Bough, the late John Parry, and J. A. Fitzgerald. The presentation suit of armour worn by John Kemble as Coriolanus is also in this room.

There is much in the exhibition to interest the antiquarian and dramatic historian, as well as the artist, whether that artist belongs to the brush, the chisel, or the sock and buskin, or combines in his own person the functions of all three.

SOCIETY OF LADY ARTISTS, GREAT MARLBOROUGH STREET.

CONSIDERING how gloomy, and often Cimmerian, the winter months have been, and how many pictures have been kept back for lack of daylight wherein to finish them, it is surprising the lady artists have been able to bring together so much that is fresh and bright and altogether pleasing. Including a few articles of decorated porcelain and other surfaces ornamenteally treated—a branch of Art we should like to see more extensively cultivated by the society—the exhibition numbers seven hundred and fourteen works. Speaking roundly, one-half of these are in oil and the other in water colours, and, of the two, the latter, perhaps, are the more satisfactory. Among the younger members we still find a lack of precision and drawing power; but when we compare the work accomplished now with what was attempted a dozen years ago, we have great reason to be satisfied with the progress that has been achieved.

We have no space for anything like detailed criticism, and can only mention the names of a few of those who are conspicuous for what they have done, or for the promise discernible in their present efforts. Among figure painters the following take leading places:—Ellen Partridge, with her 'Francisca'

(239), a woman in the costume of Bregenzer Walde, the home of the hapless Angelica Kauffmann; Hilda Montalba, for her 'Study' (288) of a handsome lady in a dark green striped dress, seated; Theresa Thornycroft, for her learned composition of 'Dives and Lazarus' (303); Mary Backhouse, for her 'Venetian Girl' (274); Florence Bonneau, for her 'Daughter of Italy' (263); Theresa Schwartze, for her life-sized 'Portrait of a Bavarian Peasant' (223); and Blanche Macarthur, for her 'Head of an Indian' (186). Mrs. Emma Cooper is to be also classed with these for her case of 'Miniatures in Ivory' (662), containing the heads of several sweet children, with the lively Miss Sara Van Burin as a radiating centre. 'The Martyrdom of St. Luke' (649), by Helen Thornycroft, in modelling and colour is one of the successes of the exhibition.

In decorative work we have two small 'Flower Boxes' (665), from the hand of Miss Emily Lane, whose gifts are worthy of the artistic and scholarly race from which she has sprung. Pleasing, also, are the 'Azalea Panel' (667) of Edith Marable; the 'Christmas Card Designs' (687) of Mrs. Paul Nazlet; and the china paintings of Rebecca Coleman (639), A. M. Reid (653),

E. H. A. Sharp, and Linnie Watt. The last named has several pictures as well, all up to her usual mark of excellence. The same nice appreciation of nature makes itself visible in the four tender little landscapes (517 to 520) of Mrs. Christiana Thompson, the mother of our distinguished battle painter, Mrs. Butler. Victoria Hine, *née* Cockett, shows an appreciation worthy of so impressive a subject as her study of 'Durham Cathedral' (532). Nor is the architectural sense denied to Emma M. Jennings; one only regrets that her 'Byzantine Court' (485) has no other historic association than that derived from the Crystal Palace. 'Arundel Castle' (365), by Sarai M. Campion, is another very effective picture. In this part of the gallery will also be found Miss Peresford's 'Italian Peasant' (491), Mrs. Backhouse's 'Clara' (493), and Harriette A. Seymour's 'Salmon Pool in the East Lyn' (498). Louise Rayner's 'Market Place, Selby' (430), with its picturesque cross and imposing church, is full of life and action, and 'Pitlochrie on the Tummel' (429), by the Baroness Helga von Cramm, is full of well-observed local truth. Frances M. Keys soothes us with her quiet 'Evening on Hambleton Common,' and Grace H. Hastie is equally alive to the beauties of nature as seen 'On Dartmoor' (439), and especially in her 'Pilchard Boats waiting for a Shoal' (451). Margaret L. Sumner throws a pleasant and appropriate

sky over 'The Vale of Aylesbury' (474), and 'Our Greengrocer's Stall at Capetown' (704), by Miss Frere, is spirited, and by no means badly composed, but it lacks care in some of the details. Ella Hepworth Dixon is subject to a similar fault; her 'Rhododendrons' (331) are good in colour and composition, but scarcely finished with that precision of touch which ought to characterize a subject of this kind. Bessie Guillard's 'Cultivated Beauties' (293), a pot of tulips and lilies of the valley, is excellent. Fruit and flower painting, however, finds its culmination in Miss E. H. Stannard's 'Peaches' (266); nor have we anything but praise for Kate Macaulay's 'Hazy Morning in the Harbour' (188), with its fine warm tone, nor for Mrs. Val Bromley's delicate greys, as seen in the summer waves which curl towards 'The Cornish Shore' (611).

Blanche Macarthur's young lady in rich yellow dress before a group of 'Exotics' (97) occupies the place of honour on the left wall, and is worthily supported by Ada Bell's 'Twilight' (92), Emily Robinson's 'Autumn Treasures' (98), Jane Deakin's 'Wanderer' (103), Emily Allridge's 'Queenie' (120), and Mary Foster's 'Dying Year' (114). What Miss Stannard is in fruit and flowers, Miss L. Burgess Swift is in the delineation of dog life; her 'Colley' (364), with his black coat and white breast, is the true portrait of a magnificent animal, "the champion" of his kind.

THE DUDLEY GALLERY SPRING EXHIBITION.

IN this exhibition, which numbers six hundred and seventy-two pictures, there is nothing on the walls of commanding excellence. The visitor, before he has gone many paces, will find work from such lady hands as those of Mrs. Rowland Lawford, Eliza F. Manning, Fanny Sutherland, Elizabeth Bywater, Mrs. Surtees, Mary Bleaden, Mrs. Cecil Lawson, Helen S. Tatham, and Edith Hopkins. Miss Edith Martineau's 'Annie and Puck' (45), a girl with pussy on her shoulder, is by no means her best work; but it shows how careful she now is in her *technique*, and that with this continued care has come artistic freedom of hand. Her larger work represents a graceful lady in red-figured dress, with a violin in her hand, asking 'What shall it be?' (170). Nor does Helen Thornycroft's boy 'Among the Mulberries' (82) express her full power. For her sense of appropriate tone and facility in composition we must go to her 'Death of St. Rosalia' (129). Another drawing embodying a no less beautiful and tender myth is the 'Orpheus and Eurydice' (393) of Mrs. Sparkes. The poetry of the legend has been fairly assimilated, and the drawing may be pronounced the best this lady has yet produced.

Caroline Paterson shows a sense of humour in her drawing of 'A Serious Case' (657), in which a little girl, quaintly attired in some of the garments pertaining to her elders, sits with dolly on her knee, while her brother, preternaturally grave, stands with medicinal phial in hand, and plays the part of doctor. We would draw attention also to Rosa Koberwein's two contributions (117 and 656), and especially to the series of small decorative panels illustrating 'Spring-time' (333). There is a pastoral simplicity about all five figures, and no lack of intelligent drawing. Very simple and direct, also, are the two child portraits by E. V. B. (634 and 635), representing respectively Algernon Boyle and Isabella Boyle, and 'Wandering Thoughts' (537), a rustic child's head, by Elizabeth R. Eastlake, in Hunt's early style. There is some excellent modelling in a 'Study of a Negro's Head' (515), by Charlotte Spiers, and in Elizabeth Folkard's handsome dark girl in white gauze neckerchief (239); an appreciation of architectural detail in Miss C. Thornton's 'Arch of Titus' (583), and of distant Alpine effect in Miss Leigh Smith's 'Dolomite Mountains from the Lido' (597). Kate Goodwin's 'Only Landing-place at Balmacarra' (106), Ellen G. Hill's 'Ruth' (338), Mary Sharp's 'Last of the

Brotherhood of San Damiano' (336), and Constance Phillott's touching illustration to 'Kathleen O'Moore' (124), are deserving of notice. The fair-faced girl embowered in 'Hawthorn' (280), by Kate Carr Hastings, is a charming study. In flower painting we commend the 'Carnations' (640) of Katherine M. Stocks, the 'Roses' (53) of Mrs. Cecil Lawson, the 'Wall-flowers' (650) of Elizabeth Bywater, 'The Rose of Sharon and the Lily of the Valley' (439) of Emma Cooper, the 'Rhododendrons' (328) of Mary E. Butler, and specially the 'Wallflowers' (194) of Kate Sadler, which for masterly handling and force of colour might have been painted by Fantin.

Turning to the male contributors, the first drawing that catches our eye is the 'Poacher' (59), by Frank E. Cox, the poacher in this case being a dashing young man who makes love to a pretty peasant girl over a paling, while a country bumpkin, descrying the intruder afar off, hastens to the rescue. The incident is cleverly and humorously represented. The most forcible bit of work, however, on this side of the gallery is John White's 'Sweets' (98), a little fair-haired child in a green pelisse, fur-edged, trying her best, as she sits, to open a box of sweets. Flanking this is a very clever landscape, called 'A Drowsy Land' (89), whose leading features are a wooden bridge and an old punt at the side of a stream, from the pencil of Alfred Parsons; and Ernest A. Waterlow's 'Message' (103)—lad on pony giving a letter to a little girl in a country road by the side of a creeper-grown wall. Then we come to Charles Robertson's 'Harvest in Dorset' (116), and Clough Bromley's 'Last Load' (143), each characteristic of its author. 'Golden Sunshine, Venice' (168), with some crafts in the foreground, is one of the richest bits of tone in the room. It is by Pownall Williams.

The place of honour in the far end of the gallery is occupied by Joseph Knight's large and important work, showing some peasants coming towards the spectator along 'A By-path o'er the Moor' (215). Near this wall hang Arthur Severn's 'Gleam of Sunshine after Rain' (205), the most powerfully expressed bit of nature in the exhibition, and Frank Dillon's 'Sunset on the Nile' (234), geographically true, doubtless, as regards atmospheric colour and effect. The drawings, however, immediately surrounding Joseph Knight's masterpiece are figure subjects by Vincenzo Cabianca, viz. 'Sisters of Charity' (206), 'An Asylum for Old Women, Venice' (217), and 'Snow in Venice' (227).

THE REPRODUCTION OF STATUARY.

MR. C. T. NEWTON, in his late lecture at the College for Men and Women in Queen Square, called attention to the fact that many noble examples of the finest Greek sculpture were stored away in the British Museum, in places all but inaccessible to the public.

The idea of reproducing famous works by reduction belongs to a Frenchman, M. Barbedienne. He was a dealer in paper-hangings, but had notions beyond those of his immediate calling. In sauntering through the sculpture-rooms of the Louvre, he often wondered whether it were not possible that those treasures should be made as familiar to the people of Paris as their Lares and Penates were to the dwellers in ancient Rome. The worthy Barbedienne not only carried his idea concerning the *chefs-d'œuvre* of the antique world into active practice, but extended it to works of living men. This occurred about 1835, and the result is the great bronze trade of Paris. This reducing process created quite a school of sculptors, who went eagerly back to the antique for purposes of study, and, combining the inspiration thus derived with modern ideas, passed both through the alembic of their own individuality and genius.

M. Barbedienne, in short, showed the only way, so far as sculpture is concerned, by which Art and manufacture could be truly wedded, and the tie made lastingly binding, viz. by bringing the creations of genius within reach of the people, and by allowing the artist at the same time to have a pecuniary interest in the multiplication and publishing of his works. The expounding of this same idea, whether the design pertain to painting, pottery, or textile fabrics, has been the special mission of the *Art Journal* ever since its establishment.

The instrument which is used in the present instance is

the *Pantograph*, or rather that improvement of it associated with the name of M. Frédéric Sauvage, who, the French say, invented not only the *Profilmètre*, but also the screw-propeller. The *Collas* machine is, we believe, what the Messrs. Elkington use at Birmingham in the production of their bronzes, but it requires the original statue to be in parts. The improved *Sauvage* instrument, on the other hand, copies, enlarges, or reduces the model as it stands, and with an accuracy that is absolutely mathematical. The original work is mounted on a stand, which moves in every way like that on which the mass of plaster is placed for copying, and both "rotate through equal angles in equal time, and are always in the same position." The instrument, which ends in two points—the one following the various sinuosities of the original, and the other describing a like course on the copying plaster—is so "jointed and suspended that the operator can make it work in any required place." No under-cutting is so deep, no curve so delicate, but the instrument can reach it. The veriest trace of a mould-line, the minutest speck upon the cheek, as well as the particular set and air of the head, and lay of a fold or sweep of a line, is produced with an accuracy which is simply absolute, and therefore unknown to photography.

The museum examples on which the Messrs. Marnyac and Hubmann (the promoters of the new company) are now engaged are the Ostian Venus, which they have enlarged to heroic size, and thereby brought out the marvellous resemblance it bears to the Venus of Milos; and the 'Dancing Satyr,' a statue which rivals the far-famed 'Dancing Satyr' in the Pitt Palace. This will be reduced in size, as also the beautiful 'Hercules in the Garden of Hesperides.'

THE LESSER ART INDUSTRIES.

THE POTTERIES OF SCOTLAND.

BY PROFESSOR ARCHER.

SCOTLAND has, so far, not taken a noticeable position in ceramic art, although there are numerous works called *potteries* and *earthenware* works scattered about the country: of the former there are twenty, and of the latter twenty-five, altogether employing about four thousand two hundred people, men, women, and children; but, with very few exceptions, the kind of work done is confined to the commoner articles, such as drain pipes, stoneware bottles, and jars.

The large works of Messrs. Bell, of Glasgow, produce vast quantities of stone chinaware for domestic uses and export, and occasionally pieces of decorative quality. The Clyde Potteries, by Greenock, are interesting because they produce common household pottery for export to foreign markets; and it is remarkable how many distinct styles of decoration have to be adopted to suit the tastes of the various buyers. Two potteries, those of Alloa and Dunmore, however, have lately become known for the artistic merits of their productions. The former is conducted by Messrs. Baillie Brothers, and was, I believe, started by their father about 1840, when common white ware, made from imported clay, was manufactured; but of late a fine clay, producing a rich brown-coloured ware, has been found in the neighbourhood, and the so-called Rockingham ware is now very largely made both for the home and export trade. It may be said of these works that they are surpassed by none in Great Britain in the perfection of their appliances, and in their arrangement and organization. As but little external decoration is produced in this ware except by moulds,

great attention is paid to form, and with most satisfactory success. The brown Rockingham pottery of the Alloa Works goes all over the world, and carries with it instruction in the first quality of Art—beauty of form.

Near to Alloa, but separated by the river Forth, and in the county of Stirling, in the parish of Airth, is a fine estate of the Earl of Dunmore, on one of the farms of which Mr. Gardner, the tenant, has found an excellent coloured clay, and has established a pottery, in which the now well-known and much-admired Dunmore pottery is made. At first it was chiefly distinguished by its colour, a soft and pleasing neutral green, and other tints, especially rich deep brown and blue, and some with soft broad splashes of mixed tints. But what has doubtless had the greatest effect in securing its well-deserved popularity is the classical style, or simple quaintness of shape, and its unobtrusive character. These are its highest qualities, and it owes them chiefly to the good taste of the Dowager Countess of Dunmore, who has devoted herself to the encouragement and improvement of this local industry. The works are unique in one respect—they are situated in the middle of a farm in a neighbourhood quite rural, and to the passer-by give no very recognisable indication of their nature; but from their commencement they have thriven, and from this unpromising locality pretty "sets" for afternoon tea and other services, flower vases, &c., find their way into royal palaces as well as into cottages—indeed, everywhere where good taste and simplicity are preferred to costliness.

MR. RUSKIN ON THE FORMATION OF AN ART MUSEUM.

IT may be remembered that early in the year Mr. Ruskin's opinion was asked respecting the formation and composition of a Picture Gallery. The question came from Leicester, where a considerable movement in favour of such an object had grown from a very small beginning. At the distribution of the prizes to the School of Art by Mr. J. D. Linton and Mr. James Orrick, members of the Institute of Painters in Water Colours, the latter (after stating the vital importance of studying from nothing but the finest models, and expressing his regret that the present price of such works rendered their attainment by schools almost impossible), offered two drawings by William Hunt and David Cox as a nucleus for a students' gallery. He urged others to follow his example, and with so much success that a few days saw a large sum of money, and many works of Art, promised in aid of it. The attention of the Leicester Corporation was therewith drawn to the movement, and they at once endeavoured to

annex the scheme to their Museum. Failing in this, they, in friendly rivalry, also raised a large fund, and the question thereupon arose how to dispose of it, each section naturally thinking their own ideas the best. At this juncture Mr. Ruskin's aid was invoked by one of the subscribers, and he replied in a letter which, owing to its having been circulated without its context, has been open to some misconstruction. As he was only asked, so he only advised, what should *not* be done. However, the letter bore its fruits, for both parties have had the attention of the country drawn to their proposals, and are now more diffident how to set about carrying them into effect than they were before. Under these circumstances we endeavoured, and we are glad to say with success, to induce Mr. Ruskin to set out the mode in which he considered an Art Museum should be formed. His views will assume the shape of a series of letters to a friend, and the first of them will appear in our next number.

THE ROUND OF THE STUDIOS.

No. II.

OUR first visit this month must be to two artists, Mr. E. Goodall, R.A., and Mr. Hubert Herkomer, A.R.A., who have taken up their residences in Hertfordshire. Mr. Herkomer must be seen at home if his wondrous versatility of talent is to be appreciated. He first escorts us into his paddock, where, as his own architect, he is building a wooden house fitted up with every convenience for painting from nature, and sufficiently large to enable him to work with ease at a ten-foot canvas. The whole erection, being mounted on a turn-table, can be taken to pieces and transported at will—its first visit will be to the top of a mountain in Wales, its next to Ober Ammergau. Rapidly glancing at his camera obscura, his photographic chamber, and his carpenter's shop, we come to the studio, where we find that he has long ago completed two large landscapes—one in Wales, the other in Bavaria. Between the two (and we regret that the exigencies of the Academy prevent them being so hung) is his principal figure subject, a wonderful water colour, life size, of 'Grandfather's Pet.' But the products of our host's genius are not yet complete, for the farther end of the studio is transformed into that of an engraver, and a large engraving of the drawing just referred to is in course of production. We imagine that it must be in etching, in which medium we know that Mr. Herkomer has already obtained popularity; but no, he quietly tells us that finding etching unsuited for the proper translation of the effect, he has had to learn other processes, and that he is now engaged in an attempt to master mezzotint. We take our leave, looking forward with almost as much interest as he does to see what the result of his latest venture will be.

In startling contrast to Mr. Herkomer's modest little cottage is Mr. Goodall's home at Harrow Graeme, hardly a couple of miles away. Not one person in a thousand is aware that within a dozen miles north of St. Paul's there is to be found such scenery as that amidst which Mr. Goodall has planted his house. And if Mr. Goodall has a view which no artist in the home counties can attain to, so he has a house. It is perhaps sufficient to say that Mr. Norman Shaw was its architect. Mr. Goodall's visits to the East still furnish ample scope for his brush, and his this year's pictures, two in number, both tell of the rising Nile. In the one a whole village is on the move, with a cavalcade of camels and with all their earthly possessions, along one of the artificial causeways which answer the purpose of a roadway and a barrier. In the other a woman bears her baby and leads a goat through the overflow. Not only in his magnificent studio, but everywhere

throughout the house, are to be seen the black and white studies which precede every picture of Mr. Goodall's, and which alone are sufficient to account for the success he has achieved. Would that we could see such welcome signs at every artist's!

No wonder that to the artists who of necessity live in London, St. John's Wood, with its successions of gardens each affording ample room and ample light for studios, is such a favourite *locale*. Mr. Calderon's may be taken as a typical house of that quarter. Walled in, it is hardly seen from the road, from which it stands back sufficiently to allow of a well-kept lawn and a carriage-drive. There are but few stairs in the house, and the studio is approached through a tapestry room and passage and conservatory. The gallery, which now seems a necessary adjunct to a studio, is here not a useless appendage, but is the means of entrance. A portrait; a picture which, under the title of 'Captives of the Bow and Spear,' affords scope for much dexterous rendering of Eastern costume; and two subjects, 'Olives' and 'Grapes,' destined for a gentleman's dining-room, will be Mr. Calderon's contribution to the Academy. 'Olives' and 'Grapes' are represented by two girls of Southern type. In the one all the tones of green are run through, and in the other the varied wines, from creamy champagne to the damask port, find their colours of red, yellow, and purple happily blended. The pictures have been purposely painted with a fulness of colour, being intended for a room in which the light is not of the best.

Mr. Leslie lives hard by Mr. Calderon. His pictures this year comprise four portraits, and perhaps a large and charming picture of the game of 'Hen and Chickens.'

Mr. Briton Riviere has lately changed his quarters, but he still remains in St. John's Wood. Of his pictures 'The Night Watch' to a certain extent recalls one of two years back—the lions at Karnac noiselessly climbing the steps of the deserted temple. In this year's picture the scene is laid amidst the columns of a similar temple. Lions and their consorts, in single file, and with stealthy tread, perambulate their empty corridors. With even greater success than in his former work does the artist imbue the spectator with the fascination of the scene and its solitude. 'Endymion' affords Mr. Riviere scope for the portrayal of the affection of three Persian greyhounds, which mournfully gaze at their master—

"As on a bank of scentless flowers reclining,
The youthful chieftain, with a perfect face
Of fresh young beauty, clustered curls divine,

And chiselled features like a sculptured god,
Seems to gaze beyond a world of sight.
On a hid world of beauty."

'The Last Spoonful' is an old story, but never so delightfully told, so far as the animals are concerned, as now.

Mr. Ernest Crofts is too busy at Düsseldorf to accompany his picture of 'Marlborough at Ramillies' to England, and so he deputes to Mr. Coleman, his friend, the pleasant task of conveying the many fair words spoken in its favour. The moment which the artist has chosen is the close of the fight and the collection of the many standards taken thereat. These afford full scope for a brilliant central mass of yellow, round which range the crimson coats of conquerors and conquered, who, though dressed in such gorgeous apparel, the artist has not hesitated in many instances to represent as arrant scoundrels as one would meet in a day's march.

Mr. Laslett Pott has chosen this year the fine subject of 'The Trial of Katherine of Arragon.' Relying principally on the rendering of the Queen, he has denuded his picture of many of the accessories of the scene, though the cardinals and the bishops balance the composition by their brilliant robes. He has followed the text of Shakspere so far as the *mise en scène* is concerned, though he has not peopled the hall in Blackfriars with such a profusion of vergers, scribes, and attendants as his author would fain have wished.

Mr. Phil Morris has found a capital subject in the boys of the Duke of York's School. Their band, dressed as miniature soldiers, descends the steps of the school-house, whilst their widowed mothers are grouped on either side, fitly bearing out the title, 'The Sons of the Brave.' As a sportsman this artist has also given us his idea of how a hunting scene should be rendered. 'The Ford' is an artistic and truthful rendering of a hackneyed subject.

Much interest will this year attach to the productions of two landscape artists whose works were bought at the last Academy exhibition by the trustees of the Chantrey bequest. Mr. C. E. Johnson, in a 'Highland Stream,' and in a view which combines the neighbourhoods of Bradgate Park, Leicestershire, and the Thames from Richmond Hill, will certainly maintain and increase his reputation. We doubt whether this will be the case with Mr. Ernest Parton. His mid-distances recall 'The Waning of the Year,' but his foregrounds, in every one of the pictures which he sends, are lamentably crude and wanting in knowledge.

Mr. Orchardson's single contribution will be received with much interest, and will probably be the chief historical work at Burlington House. 'Napoleon on board the *Bellerophon*' takes his last view of France. The picture is conceived in Mr. Orchardson's tone of whites and greys, which is carried out not only in the deck, sails, and sky, but in the grey coat which covers the principal figure.

Marcus Stone's house in Melbury Road is perhaps as typical of the latest fancy of the Art world in the way of studios as can well be found. It is to be commended, too, as one in which the idea is thoroughly carried out, and with almost complete success. The architect of the house has not hesitated to sacrifice the hall and staircase to his main object, namely, a splendid studio, the whole of the first floor being devoted to this. Very tiny, almost like miniatures, do Mr. Stone's pictures of this year appear in the vast room. The large one is 'L'Amour ou Patrie,' a Monarchist maiden in 1793 deciding to give up her Republican love rather than her principles; the smaller, a scene from the "Vicar of Wakefield," of 'Olivia and Dick Primrose.' *Ravissante* was the term applied in our hearing by a French lady to the pair, and the term fitly expresses the delightful colouring of both.

The Grosvenor Gallery will be the destination of a beautiful arrangement in pink and white termed 'Jasmine,' by Mr. Albert Moore. The Academy work was not sufficiently advanced when we called to permit its being seen.

Mr. Wells, R.A., has now placed on canvas the subject on which his mind has dwelt so long, 'The Queen receiving the News of her Accession to the Throne.'

Mr. Vicat Cole, spite of his grumbling, first at last summer, and then at the winter, will make a very goodly show at the Mayexhibition. He has been no farther afield than the Thames, but perhaps on that account his faithful rendering of Sonning, Henley, and Shiplake, of which so many have pleasant, nay, almost affectionate remembrances, will be the more appreciated.

Two historical pictures by young outsiders must not be omitted from this necessarily abridged notice, Mr. Andrew Gow's 'Edward VI. being presented to the People at Greenwich,' and Mr. Seymour Lucas's 'Arrival of the Spanish Armada.' When the new Associates are elected the names of Gow and Lucas should not be far down the list.

THE SAN DONATO SALE.

THE sale of Prince Demidoff's fine collection of pictures and objects of Art began on Monday, March 15th. Reports were spread that the sale was "packed," and that some of the pictures were not genuine, to damage the sale. The large sums which were paid attest to their genuineness, and all who heard the grumblings of the great Florentine dealers at not being permitted to send things to San Donato cannot but feel assured that it is a thoroughly *bonâ-fide* sale. The greatest attractions were, of course, the pictures, the Van Eyck tapestry, and the Luca della Robbias. The pictures were sold in the first three days, those which had been injured by restoration or by the Superini process being excluded. Those remaining were all very much varnished: some actually shone. This did not so much matter for the Rembrandts, where the contrast of light and shade is strong, nor for the Greuzes, where the handling is free and bold; but the more delicate Dutch detail pictures suffered much. The Ruysdaels were very dark, but in excellent condition; so were the Rembrandts: one had been a little in spots, but that had been done before the Prince bought it.

There were four Robbias in the collection: 'St. Jerome,' 'Virgin,' 'Madonna of the Apple,' and 'The Virgin adorning the Child Jesus.' They were all sold as genuine Lucas, but

in the face of so much artistic knowledge as was present at that day's sale, we venture to doubt whether more than two were from the hand of the elder Luca.

Among the curiosities were 'The Throne of Giuliano de Medici,' Duke of Nemours (Count Resse), 18,500*l.*; two beautiful marriage coffers ordered by Louis XIV. for the Dauphin on his marriage with Marie Christine of Bavaria (King of the Belgians), 150,000*l.*; and an earthen pan, design of an orange resting on foliage, surrounded by ortolan, oysters, and truffles, believed to be a genuine Syrieys, who was director of the stone works in the Imperial Gallery at Florence.

On the whole, we do not know any private palace which is so utterly destitute of comfort, looking so little inhabited, or placed in a more undesirable situation than San Donato. Outside the Prato Gate of Florence, just beyond that straggling, uncultivated, dusty bit of outskirt which all large cities possess, the villa stands in a hollow, an enormous building, full of beautiful incongruous things, collected together without any true artistic taste. The present prince knows nothing whatever about Art, and cares still less for it, and therefore takes advantage of having bought the beautiful old Medici Villa of Pratolino to sell off the collection at San Donato.

MINOR TOPICS.

THE ROYAL ACADEMY.—The Hanging Committee of the Royal Academy Exhibition comprised—for painting, Messrs. Alma-Tadema, Frith, Dobson, and Marks; for engravings, Mr. Lumb Stocks; for sculpture, Mr. Calder Marshall; for architecture, Mr. Street.

SOCIETY OF PAINTERS IN WATER COLOURS.—The following artists have been elected Associate Members of this society:—Messrs. Walter Field, W. E. Walker, E. A. Waterlow, and T. J. Watson.

INSTITUTE OF BRITISH ARCHITECTS.—The medal of this society for the year 1879-80 has been awarded to Mr. W. Niven for a set of drawings illustrating Aston Hall, near Birmingham, which are about to be reproduced and published.

INSTITUTE OF PAINTERS IN WATER COLOURS.—At a meeting of the members, held in the early part of the season, the Crown Princess of Prussia was elected an Honorary Member. Out of so large a number as forty artists, candidates for the Associate Membership, only one went to the ballot, and he was not chosen.

CLEOPATRA'S NEEDLE.—The sphinxes intended to decorate the base of the obelisk on the Thames Embankment have been intrusted for execution to Messrs. C. H. and J. Mabey, who have completed the clay model, which is of colossal size—about 18 feet long. There are two sphinxes to be cast from the model, one of which will be placed on each side of the obelisk or column; but opinions differ whether the heads of these nondescript animals should point towards the shaft, or be averted from it.

MR. MCLEAN'S GALLERY.—Including two pieces of statuary by that realistic sculptor, M. Dalou, the Sixteenth Annual Exhibition of Cabinet Pictures by British and Foreign Artists numbers a hundred and fifty works. As in the French Gallery, the Munich school is largely represented. Among its more eminent exponents will be found E. and L. Zimmermann, the former being the painter of 'Christ in the Temple,' one of the most remarkable pictures in last year's Munich International Exhibition. Then we have

M. Gysis, A. and F. Bodenmuller, G. Kuhl, K. Hegner, and several others, represented mostly by *genre* subjects of a very pleasing kind, and exhibiting now and then a nice sense of humour. But the artist who figures most conspicuously in this gallery is the Dutch painter, Josef Israels. His 'Fisherman's Home,' in which is seen a mother nursing her baby, is the centre attraction on the left side of the gallery, and his children watching 'The Sailing Match' occupies a similar place of honour at the far end. French Art is illustrated by several painters familiar to the frequenters of London galleries, Eugène Feyen, Rosa Bonheur, Benjamin Constant. The British artists include such names as Sir John Gilbert, Peter Graham, G. H. Boughton, E. Long, J. B. Burgess, and J. MacWhirter.

MESSRS. TOOTH'S GALLERY, like the preceding, contains the works of British as well as of foreign artists. Among the more masterly productions of our own school we would name 'Times of Fear' and 'The Careful Nurse,' both from the pencil of Frank Holl; 'Vespasian hearing from one of his Generals of the taking of Jerusalem by his son Titus,' from the easel of Alma-Tadema; 'Summer' and 'Winter,' personified by two comely female figures, by G. H. Boughton; 'Showery Weather on the Lake of Menteith,' by J. MacWhirter; and 'A Summer Day in the Highlands,' by Peter Graham. Besides these we have the golden glow of Clara Montalba's 'Canal, Venice,' and the silvery greys of B. W. Leader's 'Babbling Brooks.' In landscape also we find some choice examples by A. Windimaiher, representing Bavarian scenes. The Diez school of Munich is well represented by its pupils, H. Buttner, L. Weishaupt, G. H. Breling, Schachinger, E. Zimmermann, Kotschenreiter, G. G. Jacobides, and Henry Campotosto.

TEMPLE BAR.—The memorial which it is proposed by the civic authorities to erect to mark the site of old Temple Bar will shortly be exhibited in the Guildhall, London.

THE QUEEN has granted a pension of £150 to Mr. S. C. Hall in recognition of his long and great services to Art and Literature.

ART PUBLICATIONS.

THERE is no variance of opinion as to the manner in which Sir Theodore Martin, K.C.B., has discharged his task, one of the most delicate and difficult that was ever intrusted to a biographer—with consummate judgment, sound discretion, and thorough appreciation of the character he had to portray.* He must, however, be thankful that his work is done, for it involved deep thought, intense labour, and perpetual anxiety. The result is that five volumes more valuable, interesting, and instructive do not exist in the language. They are by no means exclusively, or even mainly, of value to the upper classes—the peers of the Prince, and those who are usually understood by the term "aristocracy;" there is no person, however humble in station, who, being a member of the great human family, may not hence derive a lesson, for by no one have all the duties incident to life—the loftier and the humbler—been more faithfully discharged than they were by the husband of the Queen. Proof may have been needed—it has been amply supplied; that which was known to comparatively few is now universal knowledge. In the middle and lower, no less than in the higher, classes, the

Prince is accepted as a model of excellence in all the relations of life: as husband, father, son, brother, friend, subject, citizen, his example will go a long way to inculcate the wisdom of virtue.

It is well to have this testimony from one who—having studied the character thoroughly, wisely, and well—thus pronounces judgment as the outcome of years of reading masses of correspondence, and minute inquiry into every conceivable source of information:—

"During many years of close and conscientious study of the Prince Consort's character, he (the author) has at every step found fresh occasion to admire its purity, its unselfishness, its consistency, and its noble self-control."

That he "worked himself to death" is now certain; but it was work in the discharge of duty. There was no event of minor or of major importance that did not receive some enlightenment from his sagacious and capacious mind; neither night nor day brought to him rest; it was perpetual toil in the public service; it was with a hundred matters as it was with the complicated "Trent affair," in regard to which Lord Palmerston said "he contributed essentially to the satisfactory settlement of the dispute." No man ever died on the battle-field, none ever perished in a tempest through which he strove to steer his

* "The Life of his Royal Highness the Prince Consort." By Sir Theodore Martin, K.C.B. With Portraits. Vol. V. Published by Smith, Elder & Co.

ship, whose death may be more clearly and distinctly traced to a firm and resolute, yet right and holy, resolve, that, no matter what the consequence and cost, there must be no shrinking from the summons of duty.

The good lives after him; his was not labour in vain. Of that, in very many ways, there is abundant proof—Sir Theodore Martin has made it plainer than, but for his statements and comments, it would have been; he has done no more—he has sought to do no more—than that. Of a surety, however, while augmenting the respect, he has increased the affection, with which the Prince Consort is regarded, not only by the British people, the people of all its colonies and dependencies, but of the whole civilised earth. His was, as Sir Theodore Martin says, “unspotted renown.” It is a noble and glorious, because a worthy and well-earned monument, these five volumes placed over his grave. In truth, it is impossible to overrate the value of his services to his country and to all humankind. It cannot be disrespectful to trace much of the character of the Queen to the influence of the Prince over her mind during the years that elapsed between 1840, when they were wedded, and the year 1861, when the Prince was removed from her side. She was very young when she became the wife of a prudent, conscientious, upright, and emphatically good man, by whom her thoughts, her conduct, her acts, private and public, were thenceforward, as a sure necessity, to be in a great measure decided. That they were so decided we know, and have reason to thank God for the consequences that followed—the fervent attachment of a whole people to the Sovereign, rendering loyalty the easiest of all their duties. How especially thankful must be those of her subjects who are aged, whose memories recall the histories of her three predecessors!

His death—if that must be called death which the poet describes as

“But the suburb to a life Elysian,
Whose portal we call death”—

was a fitting close to such a life: brief, but pregnant with mighty issues to a present and a future. There is no passage in Sir Theodore Martin’s volume more truly touching than this:—

“Death in his view was but the portal to a further life, in which he might hope for a continuance, under happier conditions, of all that was best in himself and in those he loved, unclogged by the weaknesses, and unsaddened by the failures, the misunderstandings, the sinfulness, and the sorrows of earthly existence.”

Yes; reason, as well as Holy Writ, sanctions, nay, encourages, the belief that work commenced on earth will be continued in heaven. Such was the faith of one of the best men who ever lived to do earthly duty faithfully, uprightly, and conscientiously for God and man. No man was better fitted to live, yet none have been better prepared to die; his death was one of those inscrutable ordinations of Providence into which who will dare to inquire, or concerning which who will presume to speculate? To our short sight it was a calamity, not alone to those who so greatly depended on his wisdom and affection, but to his country and to all humankind. That his influence largely prevails now where it is most valuable and valued we no more doubt than we doubt as to the after-state to which he was translated.

Our notice of the fifth volume of Sir Theodore Martin’s book is necessarily brief; but we cannot close it without quoting the concluding passage of the “Life;” it is deeply touching and strongly eloquent in its pure simplicity:—

“In the solemn hush of that mournful chamber there was such grief as has rarely hallowed any deathbed. A great light, which had blessed the world, and which the mourners had but yesterday hoped might long bless it, was waning fast away. A husband, a father, a friend, a master, endeared by every quality by which man in such relations can win the love of his fellow-man, was passing into the Silent Land, and his loving glance, his wise counsels, his firm, manly thought, should be known among them no more. The Castle clock chimed the third quarter after ten. Calm and peaceful grew the beloved form;

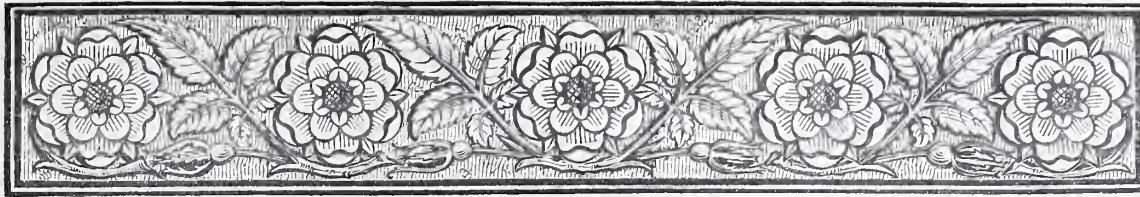
the features settled into the beauty of a perfectly serene repose; two or three long but gentle breaths were drawn, and that great soul had fled, to seek a nobler scope for its aspirations in the world within the veil, for which it had often yearned, where there is rest for the weary, and where ‘the spirits of the just are made perfect.’”

There *must* be a condensed edition at small cost—at least, at comparatively small cost—of this admirable and valuable work, so that it may have a very large circulation. It is large at the present high price, but it is not within reach of the people, as it ought to be and must be, not only as payment of a debt to the Prince, but as a full and pregnant lesson in all the highest and holiest duties which the people accord to the Sovereign, and such as they owe to one another as well as to God and humanity.

‘A MAN of Sorrows and acquainted with Grief!** The sad sentence has been read and pondered over wherever Christianity has made itself heard during the nineteen centuries that have passed since the work and the sufferings of the Saviour were recorded by his apostles and disciples. The theme has been many times treated by Art, but seldom more forcibly and touchingly than by the Scottish artist, Sir Noel Paton. The features of our Lord express the grandeur of grief as truly as its sadness; the expression is both divine and human. We see “the Man of Sorrows,” but we see also the suffering Lord. A subject more difficult no painter could have taken in hand. That it has been painted so often, and by almost all the great masters, made the task more arduous; for the painter of to-day has to challenge comparison with the great artists of all ages. The Saviour is seated alone on the Mount, the face upturned to heaven; the Sea of Galilee in the background. The solitary figure depends for its force as a lesson on the expression of the features. It is impossible for the most casual examiner to look on it without the holy reverence that impresses the mind and touches the heart—without being both the holier and the better for the teaching it conveys. At a time when Art is so much devoted to themes comparatively worthless, and certainly insignificant, this print is a valuable acquisition.

MESSRS. GOUPIL, of Paris, and Bedford Street, Covent Garden, have recently issued several prints of interest and merit; some of them pure line engravings, others in a style to which they have given the name of “photogravure.” They are in all cases from distinguished artists of France, and fully sustain the reputation the firm has so long maintained among the print publishers of Europe. Number one of the “series” before us is an engraving in line from the skilful burin of Bertino, from a painting by Bourguereau, of ‘The Virgin, the Infant Christ, and John the Baptist.’ The Infant is on the mother’s lap, kissing the lips of him who heralded the Saviour. The work of the accomplished engraver we cannot praise too highly. Of equal merit, if of less universal interest, the ‘Old, old Story’ portrays a fair maiden by the well-side listening to her lover, whose sweet words in that solitude even the birds may not hear. It is painted by Kely, and engraved in the “mixed style” by Herman Eichens. Of examples of photogravure we receive two; one an ‘Evening in Autumn,’ from a painting by A. Lier, a happy mingling of wood and water, the smoke curling from tranquil cottages, all indicating that nature is preparing for the night that brings rest; the other a very different scene. A band of soldiers are issuing from a wayside inn: how many of them will return to whisper into the ears of the hapless maiden to whom their leader bids adieu? This is from a work by De Neuville, who, in modern times, seems to have made such themes his own. Certainly no artist has ever portrayed them with greater fidelity; each of his figures is a study, it has so obviously been studied from the life, in that academy where the presiding genius is Nature. He does not indeed make war a boon, but he exhibits it as at least picturesque.

* Engraved by W. T. Davey and James Faed, from the Painting by Sir J. Noel Paton, R.S.A., LL.D. Publishers: Hugh Paton and Son, Edinburgh.



A MUSEUM OR PICTURE GALLERY: ITS FUNCTIONS AND ITS FORMATION.

BY JOHN RUSKIN.

WE are enabled, through Mr. Ruskin's kindness, to publish this month a series of letters to a friend upon the functions and formation of a model Museum or Picture Gallery. As stated in our last issue, the question arose thus. "At the distribution of the prizes to the School of Art at Leicester by Mr. J. D. Linton and Mr. James Orrock, members of the Institute of Painters in Water Colours, the latter, after stating the vital importance of study from nothing but the finest models, and expressing his regret that the present price of works of Art of the first class rendered their attainment by schools almost prohibitory, offered drawings by William Hunt and David Cox as a nucleus for a collection. He urged others to follow this example, and with so much success that a few days saw a large sum and many works of Art promised in aid of a students' gallery. The attention of the Leicester Corporation was thereupon drawn to the movement, and they at once endeavoured to annex the scheme to their Museum. Failing in this, they in friendly rivalry subscribed a large sum of money, and the question at once arose how best to dispose of it, each naturally thinking his own ideas the best. At this juncture Mr. Ruskin's aid was invoked by one section of the subscribers, and he replied in a letter which, owing to its having been circulated without its context, has been open to some misconstruction. As he was only asked, so he only advised, what should *not* be done. However, the letter bore its fruits, for both parties have had the attention of the country drawn to their proposals, and so are now more diffident how to set about carrying them into effect than they were before. Under these circumstances Mr. Ruskin has been induced to set out the mode in which he considers an Art Museum should be formed."

March 20th, 1880.

MY DEAR —,

If I put off writing the paper you asked me for, till I can do it conveniently, it may hang fire till this time next year. If you will accept a note on the subject now and then, keeping them till there are enough to be worth printing, all practical ends may be enough answered, and much more quickly.

The first function of a Museum—for a little while I shall speak of Art and Natural History as alike cared for in an ideal one—is to give example of perfect order and perfect elegance, in the true sense of that test word, to the disorderly and rude populace. Everything in its *own* place, everything looking its best because it is there, nothing crowded, nothing unnecessary, nothing puzzling. Therefore, after a room has been once arranged, there must be no change in it. For new possessions there must be new rooms, and after twenty years' absence—coming back to the room in which one learned one's bird or beast alphabet, we should be able to show our children the old bird on the old perch in the accustomed corner. But—first of all, let the room be beautifully complete, *i.e.* complete enough for its proper business.

In the British Museum, at the top of the stairs, we encounter in a terrific alliance a giraffe, a hippopotamus, and a basking

JUNE, 1880.

shark. The public—young and old—pass with a start and a stare, and remain as wise as they were before about all the three creatures. The day before yesterday I was standing by the big fish—a father came up to it with his little boy. "That's a shark," says he; "it turns on its side when it wants to eat you," and so went on—literally as wise as he was before; for he had read in a book that sharks turn on their side to bite, and he never looked at the ticket, which told him this particular shark only ate small fish. Now he never looked at the ticket, because he didn't expect to find anything on it except that this was the *Sharkogobalus Smith-Jonesianus*. But if, round the walls of the room, there had been all the *well-known* kinds of shark, going down, in graduated sizes, from that basking one to our wagging dog-fish, and if every one of these had had a plain English ticket, with ten words of common sense on it, saying where and how the beast lived, and a number (unchangeable) referring to a properly arranged manual of the shark tribe (sold by the Museum publisher, who ought to have his little shop close by the porter's lodge), both father and son must have been much below the level of average English man and boy in mother wit if they did not go out of the room by the door in front of them very distinctly, and—to themselves—amazingly, wiser than they had come in by the door behind them.

If I venture to give instances of fault from the British Museum, it is because, on the whole, it is the best-ordered and pleasantest institution in all England, and the grandest concentration of the means of human knowledge in the world. And I am heartily sorry for the break up of it, and augur no good from any changes of arrangement likely to take place in concurrence with Kensington, where, the same day that I had been meditating by the old shark, I lost myself in a Cretan labyrinth of military ironmongery, advertisements of spring blinds, model fish-farming, and plaster bathing nymphs with a year's smut on all the noses of them; and had to put myself in charge of a policeman to get out again.

Ever affectionately yours,

J. RUSKIN.

29th March, 1880.

MY DEAR —,

The only chance of my getting these letters themselves into fairly consistent and Museum-like order is by writing a word or two always the first thing in the morning till I get them done; so, I shall at least remember what I was talking of the day before; but for the rest—I must speak of one thing or another as it may come into my head, for there are too many to classify without pedantry and loss of time.

My requirement of "elegance" in that last letter contemplates chiefly architecture and fittings. These should not only be perfect in stateliness, durability, and comfort, but beautiful to the utmost point consistent with due subordination to the objects displayed. To enter a room in the Louvre is an education in itself; but two steps on the filthy floor and under the iron forks, half scaffold, half gallows, of the big Norwood glass bazaar, debase mind and eye at once below possi-

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bility of looking at anything with profit all the day afterwards. I have just heard that a French picture dealer is to have charge of the picture gallery there, and that the whole interior is to become virtually a large café, when—it is hoped—the glass monster may at last “pay.” Concerning which beautiful consummation of Mr. Dickens’s “Fairyland” (see my pamphlet on the opening of the so-called “palace”), be it here at once noted, that all idea of any “payment,” in that sense, must be utterly and scornfully abjured on the foundation stone of every National or Civic Museum. There must be neither companies to fill their own pockets out of it, nor trustees who can cramp the management, or interfere with the officring, or shorten the supplies of it. Put one man of reputation and sense at its head; give him what staff he asks for, and a fixed annual sum for expenditure—specific accounts to be printed annually for all the world’s seeing—and let him alone. The original expenditure for building and fitting must be magnificnt, and the current expenditure for cleaning and refitting magnanimous; but a certain proportion of this current cost should be covered by small entrance fees, exacted, not for any miserly helping out of the floor-sweepers’ salaries, but for the sake of the visitors themselves, that the rooms may not be encumbered by the idle, or disgraced by the disreputable. You must not make your Muscum a refuge against either rain or ennui, nor let into perfectly well-furnished, and even, in the true sense, palatial, rooms, the utterly squalid and ill-bred portion of the people. There should, indeed, be refuges for the poor from rain and cold, and decent rooms accessible to indecent persons, if they like to go there; but neither of these charities should be part of the function of a Civic Museum.

Make the entrance fee a silver penny (a silver groat, typically representing the father, mother, eldest son, and eldest daughter, passing always the total number of any one family), and evcry person admitted, however young, being requested to sign thair name, or make their mark.

That the entrance money should be always of silver is one of the beginnings of education in the place—one of the conditions of its “elegance” on the very threshold.

And the institution of silver for bronze in the lower coinage is a part of the system of National education which I have been teaching these last ten years—a very much deeper and wider one than any that can be given in Museums—and without which all Museums will ultimately be vain.

Ever affectionately yours,

J. R.

P.S.—There should be a well-served coffee-room attached to the building; but this part of the establishment without any luxury in furniture or decoration, and without any cooking apparatus for carnivora.

Easter Monday, 1880.

DEAR —,

The day is auspicious for the beginning of reflection on the right manner of manifestation of all divine things to those who desire to see them. For every house of the Muses, where, indeed, they live, is an Interpreter’s by the wayside, or rather, a place of oracle and interpretation in one. And the right function of every Museum, to simple persons, is the manifestation to them of what is lovely in the life of Nature, and heroic in the life of Men.

There are already, you see, some quaint restrictions in that last sentence, whereat sundry of our friends will start, and others stop. I must stop also, myself, therefore, for a minute or two, to insist on them.

A Museum, primarily, is to be for *simple* persons. Children, that is to say, and peasants. For your student, your antiquary, or your scientific gentleman, there must be separate accommodation, or they must be sent elsewhere. The Town Museum is to be for the Town’s People, the Village Museum for the Villagers. Keep that first principle clear to start with. If you want to found an academy of painting in Littleborough, or of literature in Squattlesea Mere, you must get your advice frpm somebody else, not me.

Secondly. The Museum is to manifest to these simple persons

the beauty and lific of all things and creatures in their perfectness. Not their modes of corruption, disease, or death. Not even, always, their genesis, in the more or less blundering beginnings of it; not even their modes of nourishment, if destructive; you must not stuff a blackbird pulling up a worm, nor exhibit in a glass case a crocodile crunching a baby.

Neither must you ever show bones or guts, or any other charnel-house stuff. Teach your children to know the lark’s note from the nightingale’s; the length of their larynxes is their own business, and God’s.

I cannot enough insist on this point, nor too solemnly. If you wish your children to be surgeons, send them to Surgeons’ College; if jugglers or necromancers, to Messrs. Maskelyne and Cooke; and if butchers, to the shambles: but if you want them to lead the calm life of country gentlemen and gentlewomen, manservants and maidservants, let them seek none of Death’s secrets till they die.

Ever faithfully and affectionately yours,

J. R.

Easter Tuesday, 1880.

DEAR —,

I must enter to-day somewhat further on the practical, no less than emotional, reason for the refusal of anatomical illustrations to the general public.

It is difficult enough to get one clear idea into anybody, of any single thing. But next to impossible to get *two* clear ideas into them, of the same thing. We have had lions’ heads for door-knockers these hundred and fifty years, without ever learning so much as what a lion’s head is like. But with good modern stuffing and sketching, I can manage now to make a child really understand something about the beast’s look, and his mane, and his sullen eyes and brindled lips. But if I’m bothered at the same time with a big bony box, that has neither mane, lips, nor eyes, and have to explain to the poor wretch of a parish schoolboy how somehow this fits on to that, I will be bound that, at a year’s end, draw one as big as the other, and he won’t know a lion’s head from a tiger’s—or a lion’s skull from a rabbit’s. Nor is it the parish boy only who suffers. The scientific people themselves miss half their points from the habit of hacking at things, instead of looking at them. When I gave my lecture on the Swallow at Oxford, I challenged every anatomist there to tell me the use of his tail (I believe half of them didn’t know he had one). Not a soul of them could tell me, which I knew beforehand; but I did not know, till I had looked well through their books, how they were quarrelling about his wings! Actually at this moment (Easter Tuesday, 1880), I don’t believe you can find in any scientific book in Europe a true account of the way a bird flies—or how a snake serpentine. My Swallow lecture was the first bit of clear statement on the one point, and when I get my Snake lecture published, you will have the first extant bit of clear statement on the other; and that is simply because the anatomists can’t, for their life, look at a thing till they have skinned it.

And matters get worse and worse every hour. Yesterday, after writing the first leaf of this note, I went into the British Museum, and found a nasty skeleton of a lizard, with its under jaw dropped off, on the top of a table of butterflies—temporarily of course—but then everything has been temporary or temporising at the British Museum for the last half-century; making it always a mere waste and weariness to the general public, because, forsooth, it had always to be kept up to the last meeting of the Zoological Society, and last edition of the *Times*. As if there had not been beasts enough before the Ark to tell our children the manners of, on a Sunday afternoon!

I had gone into the Museum that day to see the exact form of a duck’s wing, the examination of a lively young drake’s here at Coniston having closed in his giving me such a cut on the wrist with it, that I could scarcely write all the morning afterwards. Now in the whole bird gallery there are only two ducks’ wings expanded, and those in different positions. Fancy the difference to the mob, and me, if the shells and monkey skeletons were taken away from the mid-gallery, and instead,

three gradated series of birds put down the length of it (or half the length—or a quarter would do it—with judgment), showing the transition, in length of beak, from bunting to woodcock—in length of leg, from swift to stilted plover—and in length of wing, from auk to frigate-bird; the wings all opened, in one specimen of each bird to their full sweep, and in another, shown at the limit of the down back stroke. For what on earth—or in air—is the use to me of seeing their boiled sternums and scalped sinciputs, when I'm never shown either how they bear their breasts—or where they carry their heads?

Enough of natural history, you will say! I will come to Art in my next letter—finishing the ugly subject of this one with a single sentence from section ix. of the “Tale of a Tub,” commanding the context of it to my friends of the Royal Academy.

“Last week, I saw a woman flayed, and you will hardly believe how much it altered her person for the worse.”

Ever, my dear —,
Affectionately yours,

J. R.

—
7th April, 1880.

MY DEAR —,

I suppose that proper respect for the great first principles of the British Constitution, that every man should do as he pleases, think what he likes, and see everything that can be seen for money, will make most of your readers recoil from *my* first principle of Museum arrangement,—that nothing should be let inside the doors that isn't good of its sort,—as from an attempt to restore the Papacy, revive the Inquisition, and away with everybody to the lowest dungeon of the castle moat. They must at their pleasure charge me with these sinister views; they will find that there is no dexter view to be had of the business, which does not consist primarily in knowing Bad from Good, and Right from Wrong. Nor, if they will condescend to begin simply enough, and at the bottom of the said business, and let the cobbler-judge of the crepida, and the potter of the pot, will they find it so supremely difficult to establish authorities that shall be trustworthy, and judgments that shall be sure.

Suppose, for instance, at Leicester, whence came first to us the inquiry on such points, one began by setting apart a Hunter's Room, in which a series of portraits of their Master's favourites for the last fifty years or so, should be arranged, with certificate from each Squire of his satisfaction, to such and such a point, with the portrait of Lightfoot, or Lucifer, or Will o' the Wisp; and due notification, for perhaps a recreant and degenerate future, of the virtues and perfections at this time sought and secured in the English horse. Would not such a chamber of chivalry have, in its kind, a quite indisputable authority and historical value, not to be shaken by any future impudence or infidelity?

Or again in Staffordshire, would it not be easily answered to an honest question of what is good and not, in clay or ware, “This will work, and that will stand?” and might not a series of the mugs which have been matured with discrimination, and

of the pots which have been popular in use, be so ordered as to display their qualities in a convincing and harmonious manner against all gainsayers?

Nor is there any mystery of taste, or marvel of skill, concerning which you may not get quite easy initiation and safe pilotage for the common people, provided you once make them clearly understand that there is indeed something to be learned, and something to be admired, in the arts, which will need their attention for a time; and cannot be explained with a word, nor seen with a wink. And provided also, and with still greater decision, you set over them masters, in each branch of the arts, who know their own minds in that matter, and are not afraid to speak them, nor to say, “We know,” when they know, and “We don't know,” when they don't.

To which end, the said several branches must be held well apart, and dealt with one at a time. Every considerable town ought to have its exemplary collections of woodwork, ironwork, and jewellery, attached to the schools of their several trades, leaving to be illustrated in its public Museum, as in an hexagonal bee's cell, the six queenly and muse-taught arts of needlework, writing, pottery, sculpture, architecture, and painting.

For each of these, there should be a separate Tribune or Chamber of absolute tribunal, which need not be large—that, so called, of Florence, not the size of a railway waiting-room, has actually for the last century determined the taste of the European public in two arts!—in which the absolute best in each art, so far as attainable by the communal pocket, shall be authoritatively exhibited, with simple statement that it *is* good, and reason why it is good, and notification in what particulars it is unsurpassable, together with some not too complex illustrations of the steps by which it has attained to that perfection, where these can be traced far back in history.

These six Tribunes, or Temples, of Fame, being first set, with their fixed criteria, there should follow a series of historical galleries, showing the rise and fall (if fallen) of the arts in their beautiful associations, as practised in the great cities and by the great nations of the world. The history of Egypt, of Persia, of Greece, of Italy, of France, and of England, should be given in their arts,—dynasty by dynasty and age by age; and for a seventh, a Sunday Room, for the history of Christianity in its Art, including the farthest range and feeblest efforts of it; reserving for this room, also, what power could be reached in delineation of the great monasteries and cathedrals which were once the glory of all Christian lands.

In such a scheme, every form of noble Art would take harmonious and instructive place, and often very little and disregarded things be found to possess unthought-of interest and hidden relative beauty; but its efficiency—and in this chiefly let it be commended to the patience of your practical readers—would depend, not on its extent, but on its strict and precise limitation. The methods of which, if you care to have my notions of them, I might perhaps enter into, next month, with some illustrative detail.

Ever most truly yours,
J. R.

ART NOTES FROM THE PROVINCES.

EDINBURGH.—A Court was recently held of the Edinburgh University to consider the terms of the deed of endowment of the Watson-Gordon Chair of Fine Art. There were also before the Court regulations for the chair, passed by the Senatus in conformity with the deed, and submitted by them to the Court for approval; these regulations were approved of, and the fee of the class of Fine Art was fixed at one guinea for students of the Royal Scottish Academy, and three guineas for other persons. The object of the institution of the professorship is stated to be “the promotion and advancement of the Fine Arts, and prosecution of the studies of painting, sculpture, and archi-

tecture, and other branches of Art connected therewith, in Scotland.” In accordance with this definition, “the ‘Watson-Gordon’ professor will be expected to provide a course of instruction suitable for those who are elsewhere studying Arts professionally;” but “the class-room is by no means to be employed as a technical school,” and “is not to be used as an academy for the practice of drawing.” It is evidently intended that the professorship shall be held by an artist, who, it is presumed, will “illustrate his teachings by demonstration of design.” He will be required to deliver not “fewer than forty lectures during each winter session;” and “at some time

during his complete course, whether that course shall be extended over one or more sessions, the professor shall lecture upon each of the great historical developments of Art, such as the sculpture and architecture of the Greeks, the architecture of the Middle Ages, and the painting of the Renaissance." The emoluments attached to the post are derivable from the interest of £11,000, and from an uncertain amount of class fees.

LIVERPOOL.—The next annual Exhibition of Works of Art under the direction of the Committee of the Walker Art Gallery will be opened on September 6th, and will close on December 4th. Information required by metropolitan artists, as to the transmission, &c., of pictures or other works of Art, may be obtained of Mr. Bourlet, 17, Nelson Street, Middlesex Street, the London agent. The report of the committee upon the last exhibition in the autumn has the following statement of sales:—'The Old Man's Treasure,' Carl Gussow, £1,000; 'Italian Conscripts, Home after Service,' F. W. W. Topham, £840; 'On the Evening of the Battle of Waterloo,' Ernest Crofts, A.R.A. £800; 'Before Leuthen—December 3rd, 1757,' R. C. Woodville, £300; 'Sunday Morning in Titian's Country,' Eugene Benson, £200; 'The Trawler,' C. Napier Hemy, £200; 'St. Mawes,' C. Napier Hemy, £200; 'Yes, or No?' F. Fayerlin, £200; 'A Woodland Home,' Ernest Parton, £175; 'The Last of the Day,' Mrs. S. Anderson, £150; 'The Roman Ladies' Fencing Lesson,' E. H. Blashfield, £123; 'A Mask Shop in Venice,' C. Van Haanen, £120; 'Dog in the Manger,' Edwin Douglas, £105; 'Holiday Afternoon,' J. Ingle Lee, £105; 'A Stranger in the Field,' R. Meyerheim, £100; 'The Aftermath,' W. J. Hennessy, £100; 'Ave Maria,' H. R. Robertson, £100; 'The Farmyard,' Otto Weber, £100; 'A Canal in Venice,' Vincenzo Cabianca, £100; 'The Hour of Recreation,' Vincenzo Cabianca, £100; 'Great Salt Lake, Utah Mormon City,' Gilbert Munger, £90; 'Summer-time in the Highlands,' W. Small, £85; 'The Cottage Well,' E. A. Waterlow, £84; 'Le Tambourin,' A. Hill, £80; 'Cleopatra receiving an unfavourable Oracle from the Priestess of Isis,' Madame I. de Steiger, £70; 'The Organ Grinder,' James Tissot, £70; 'The Garland,' H. T. Schafer, £65; 'Geirionydd, North Wales,' Peter Ghent, £65; 'My Portrait,' G. H. Barrable, £63; 'On the Torrent Walk, Dolgelly,' C. France, £63; 'The Gate of a Fondah (or Caravansary),' E. L. Weekes, £60; 'The Departure,' Jules Ravel, £60; 'Idle Boys on the Steps of St. Peter's, Rome,' A. De Dominicis, £60; 'The Ladies' Cave, the Mumbles, S. Wales,' J. S. Morland, £60; 'The Postman,' Tom Lloyd, £52 10s.; 'I'm wearing awa', Jean, to the Land of the Leal,' Miss E. Connolly, £52 10s.; 'Where the Bee sucks,' Jerry Barrett, £50; 'A Delicate Question,' G. C. Hindly, £50; 'Flight,' Miss Ellen Clacy, £50;

'Grandpapa's Portrait,' H. T. Schafer, £50; 'Vanity Fair,' Miss E. Walker, £50; and 222 pictures were sold for amounts under £50. The following pictures out of the exhibition have been transferred to the Permanent Gallery:—'Elijah in the Wilderness,' by Sir F. Leighton, P.R.A., presented by A. G. Kurtz, Esq.; 'The Old Man's Treasure,' by Professor Gussow, presented by J. A. Picton, Esq., J.P., F.S.A., &c.; 'The Struggle for Existence' (Wolves), by Bouvierie Goddard, bequeathed by the late Robert Carlyle, Esq.; and by purchase by the Corporation, 'The Evening of the Battle of Waterloo,' by Ernest Crofts, A.R.A.; 'A Woodland Home,' by Ernest Parton; 'Summer-time in the Highlands,' by W. Small.

SHREWSBURY.—The last report of the Art School is a very favourable one, the number of pupils and the fees paid having increased. The attendance of one hundred and sixty-six students is recorded. At the examination held at South Kensington in the spring of last year, no fewer than five hundred and twenty-three works were sent by seventy-four students. An admirable address was delivered by the Rev. Jacob Lloyd after the annual distribution of prizes.

YORK.—The committee of the Yorkshire Fine Art and Industrial Exhibition, held last year in this city, has issued its report of the result. It appears that the exhibition was visited by about a million and a half of visitors, £17,336 was received, and the additional sum of £1,791 came from other sources. To these joint sums may be added the surplus (and interest) of £2,315 from the exhibition of 1866, making the total receipts amount to £34,540. The expenditure reached £33,184, leaving a gross balance of £1,356 4s. 3d. in hand; from this, however, an expenditure of nearly £500 to make the great hall more complete had to be deducted. The report referred to the general features of the late exhibition, and stated that the exhibitors, numbering 892, were greatly in excess of those of the 1866 exhibition: 150 medals and 142 certificates had been awarded. The works of Art shown numbered 1,771. The committee suggest a scheme for the future management of the undertaking. They recommend that in future the institution should be called "The Yorkshire Fine Art and Industrial Exhibition," and that the object of the institution should be the encouragement of Art and industry. The balance sheet showed that among the items making up the total receipts—£34,540 16s.—were contributions to loan fund, £12,743; season tickets, £2,500 5s. 11d.; and day tickets, £12,263 19s. 4d. On the other side of the account the total expenses of the permanent building—including £17,670 1s. 4d., the cost of the permanent building and exhibition hall—had been £24,650 os. 4d.; and the expenses of holding the exhibition, £8,528 11s. 9d.; thus leaving a balance to credit of £1,356 4s. 3d.

THE GOOSE MARKET, CRACOW.

A. SCHÖNN, Painter.

THE painter of this very clever and characteristic picture is not entirely unknown in our country, having contributed to the International Exhibition of 1862 'A Café in the Herzegovina,' although the number of his works which have found their way among us is not large. We are always desirous of bringing before our subscribers examples of the various foreign as well as British schools of Art; and although that at Vienna is less distinctive than some others, the names of Herren A. Pettenkofen, E. Steinle, and Hans Makart will ever give it a place in the annals of Art. The work, too, of the celebrated etcher Unger must possess a value which will render this picture, 'The Goose Market, Cracow,' one of much interest. If the old Polish town has lost some of its former prosperity—and it was once commercially and socially a flourishing and very beautiful spot—it has not certainly lost its picturesqueness, though even from

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UNGER, Engraver.

the glimpse of the street given by Herr Schönn we can see that "Ichabod" is written on her by-ways. After the decadence of the town it became almost proverbial as a place of poverty and squalor, and the busy scene here portrayed but little contradicts this statement, the most well-to-do-looking personage out of the many figures before us being the elderly son of Abraham, who is doubtless the "Crœsus" of the market. His nonchalant air bespeaks his independent position; he appears to have made an offer to the bird merchant, who, in his turn, seems to be endeavouring to induce his cunning customer to give him not only the price of the "pound of flesh," but of feathers also. The eager attitude of the seller, and the quiet demeanour of the buyer, display much artistic thoughtfulness, and the grouping of the several figures is natural. Herr Unger's etching-needle has worked, as it always does, ably and admirably.



A. SCHÖNN, PINXT

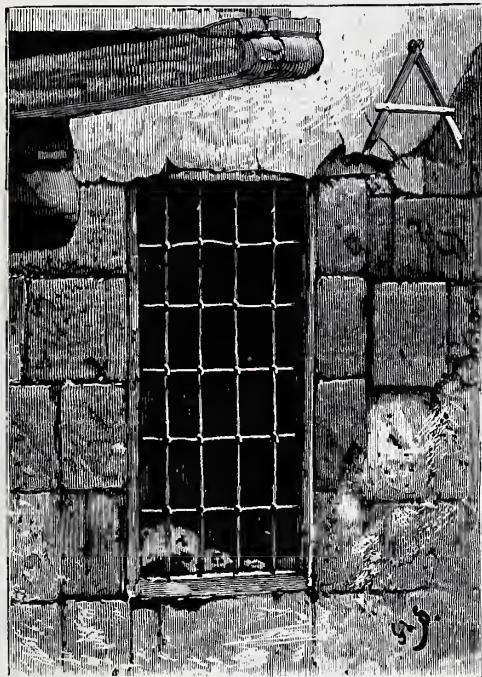
UNGER, SCULPT

THE GOOSE MARKET, CRACOW.

CEMETERIES AND MOSQUE TOMBS, CAIRO.

BY EDWARD THOMAS ROGERS, ESQ., LATE H.M. CONSUL AT CAIRO, AND HIS SISTER, MARY ELIZA ROGERS.

THE DRAWINGS BY GEORGE L. SEYMOUR.



and to place flowers or branches of trees on the family grave.

Of every Oriental town or city the cemetery is one of the most prominent features; many ancient towns are almost entirely girdled by tombs.

The Muhammedan cemeteries of Cairo are all situated to the south and to the east of the city, on elevated desert land which is never inundated by the Nile.

The Jewish cemetery is at a considerable distance from the city, on the south side.

The Coptic and European cemeteries adjoin each other, and are not far from the arm of the Nile which forms the Isle of Rhoda, and near to Mesr-el-'Atika, south-west of Cairo; the English cemetery being within sight of the old trees and wayside fountain shown in page 129, vol. 1879.

The most extensive of the Muhammedan cemeteries are those on the south side of the city, and here are the large mosque tombs of the Imām Shāfe'i, and of Muhammed Ali and many members of his family (see p. 102, vol. 1879). At some distance from these, and approaching near to the citadel, are the so-called tombs of the Mamlūks. Many of these buildings are remarkable for beauty of design and careful workmanship, but their history is unknown, and they are rapidly falling to decay. The domes, which are generally very lofty, and rest on high circular drums pierced with many windows, are nearly all either enriched with zigzag ornament, or simply ribbed as in the dome shown in the illustration, p. 209, vol. 1879, which represents the finest minaret in this group, but the mosque to which it belonged no longer exists. The whole of this region is dotted with grave-stones, and is still used as a burial-ground. Some of the ancient mausolea have been invaded and converted into family graves. There is another Muhammedan cemetery on the north side of the citadel, and a much larger one to the north-east of the city, just outside the Bab en Nasr, or Gate of Victory.

In this crowded cemetery there is one grave which is of peculiar interest to Europeans, namely, that of the celebrated traveller, John Lewis Burckhardt, a native of Switzerland, one of the most enterprising and able of modern explorers of the East, and the discoverer of the rock-hewn city of Petra. He professed the Muhammedan religion, and was known as Sheikh Ibrahim the

MONG the Muhammedans the link between the living and the dead is persistently kept up, and the memory of the dead fostered by frequent visits to the graves of departed friends.

It is very usual for all the females and children of a Muhammedan family to go regularly once a week, generally on Thursday or Friday, to the burial-ground, to commune with the dead,

Pilgrim, having made the pilgrimage to Mecca in the year 1814. He unhappily died at Cairo in the year 1817, at the early age of thirty-three, while he was waiting for a caravan to convey him to Timbuctoo.

His grave remained unmarked until the year 1873, when, owing to the exertions of Mr. E. T. Rogers, a handsome tomb of white marble was erected over it. This tomb is of purely Muhammedan character, and consists of a rather high oblong structure, faced with marble, like a table tomb, called a tarbikah, which rests on a projecting base. On the tarbikah there are two tall, narrow, upright slabs (called shahid), one at the head, and one at the foot. The one at the head is the larger, and is surmounted by a carved turban; on its outer face there is an Arabic inscription (the letters of which are raised, not engraved) recording the adopted name of the deceased, "Sheikh Hajj Ibrahim el Mahdy, son of Abdallah Burckhardt of Lausanne," and the dates of his birth (1199) and death (1232), and of the erection of the tomb (1288), according to the Muhammedan era.

Beneath this, on the tarbikah, are the words, "In the name of God the most merciful;" and the "Throne verse" from the second chapter of the Koran on the other sides. The authorities would not permit a single word of English to appear upon this tomb. It is now protected by a small square building with a cupola, similar to those erected over the tomb of any eminent sheikh or person of note.

In some instances the cupola is supported by four marble columns, and the inscription on the headstone is composed of raised letters in gold on a blue ground.

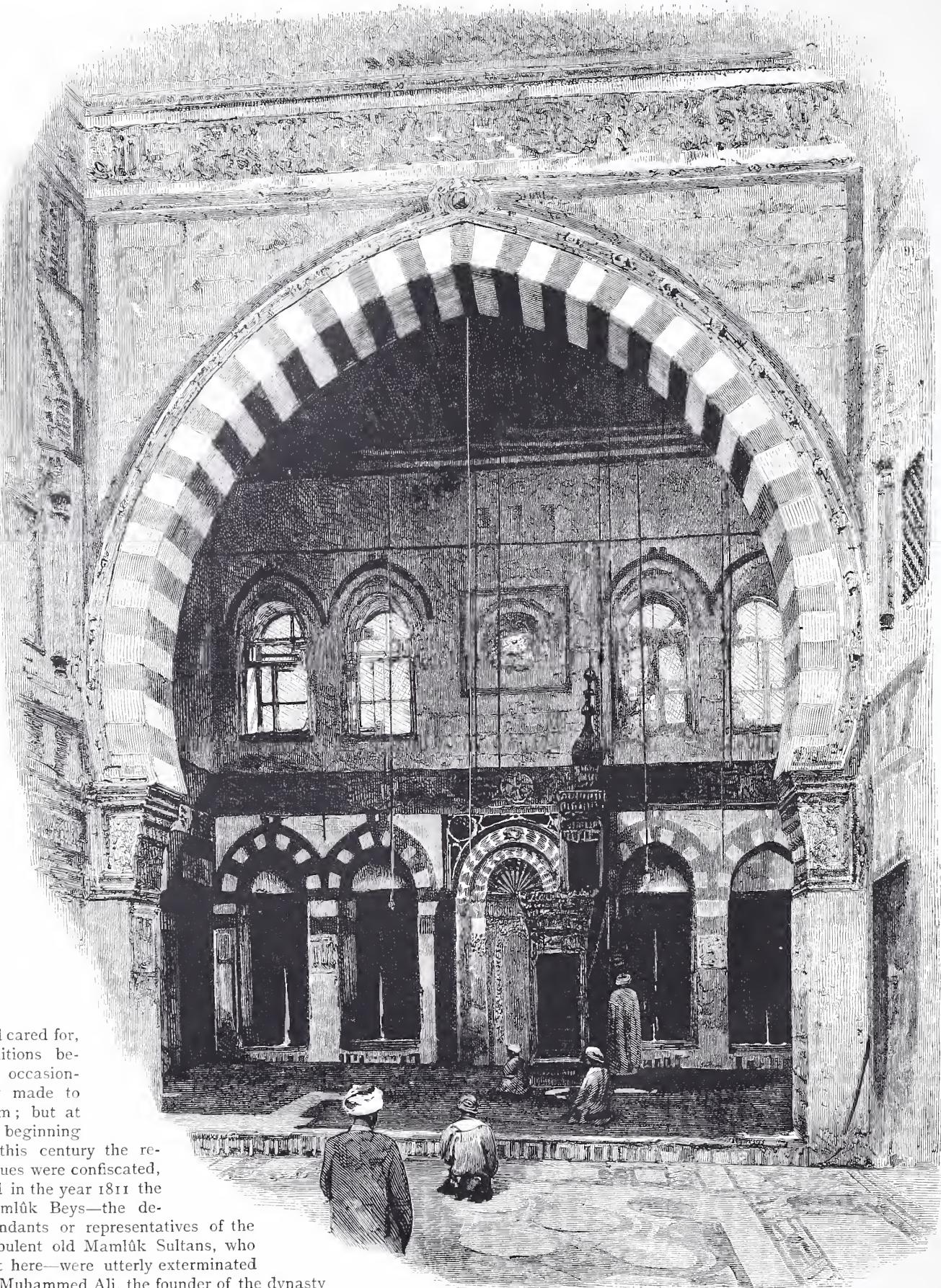
A Muhammedan family grave consists generally of an oblong vault with an arched roof, made of brick and plastered over, large enough to hold four or more persons, and sufficiently high to enable the deceased to sit up in it easily, on the first night after his interment, to answer the crucial questions of the angels Munkar and Nakir, the examiners of the dead: the wicked they severely torture, but to the good they are gracious. The soul remains in the body until after this examination.

It sometimes happens that the males and females of a family are buried in the same vault; but, when this is the case, a partition is always built up between them. Over the vault a tombstone is erected similar in form to the one above described. Such monuments, however, vary very much in height and detail, some few being of marble, and enriched with ornamental inscriptions, while the greater number are of stone or brick, and quite plain.

Muhammed directed that tombs should be low, and constructed of crude bricks, and never be inscribed with the name of God, or with words from the Koran; but these commands are strangely disregarded.

From the cemetery of Bab en Nasr a road leads due east to an isolated mosque tomb, commonly called Sheikh Galah; its minaret is engraved on p. 260, vol. 1879. Opposite, and to the south of this, there is a hill, crowned with windmills, a sunny sketch of which is shown on p. 87 of the same volume. From the eastern slope of the hill an excellent view is obtained of the marvellously beautiful tombs commonly, but erroneously, called the "Tombs of the Khalifs." They are the mosque tombs of the Circassian or Berglite Mamlūk Sultans, whose dynasty endured from A.D. 1382 to 1517, and they furnish a complete representation of the graceful architecture of that period. They are constructed of alternate courses of white and black limestone, or entirely of white stone with alternate courses painted red. Many of the buildings are of vast extent, comprising not only a mosque with large open court and one or two dome-covered tombs, but suites of reception-rooms for mourners, male and female, extensive stables, and numerous dwellings for the necessarily

large staff of mosque officials and their families. These mausolea were originally richly endowed, and for many generations were



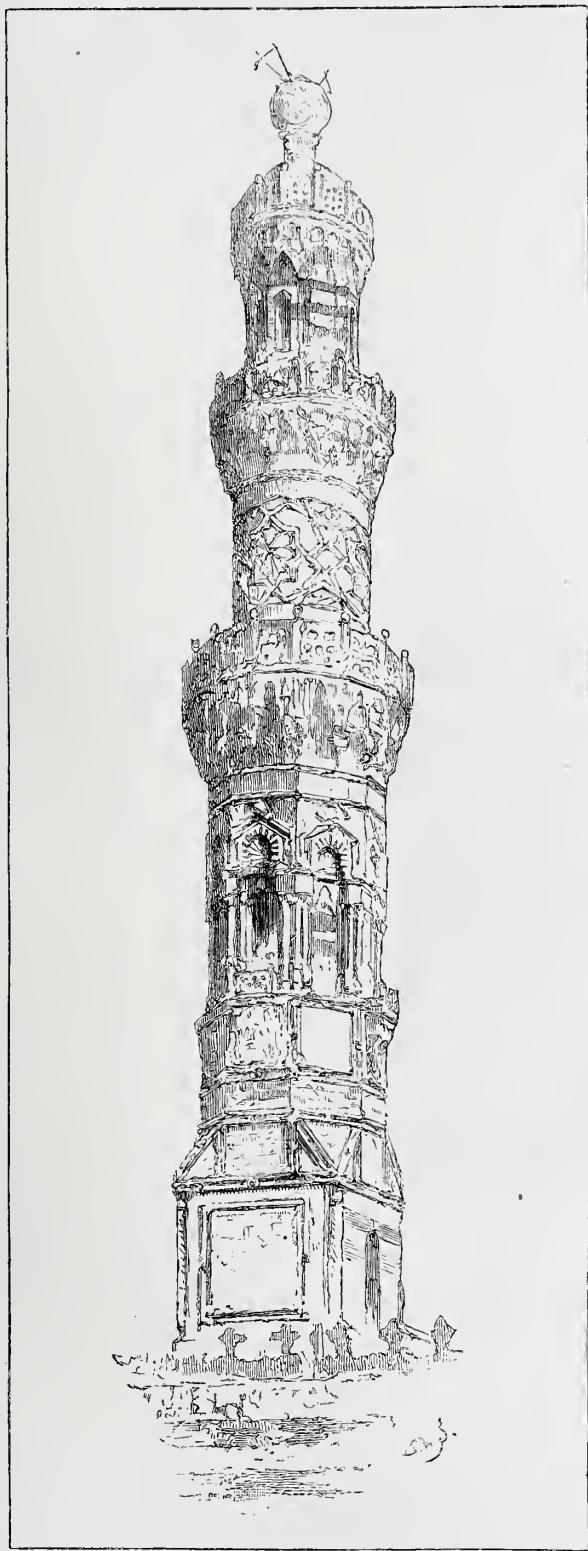
Interior of Mosque of Kait Bay.

well cared for, additions being occasionally made to them; but at the beginning of this century the revenues were confiscated, and in the year 1811 the Mamlûk Beys—the descendants or representatives of the turbulent old Mamlûk Sultans, who rest here—were utterly exterminated by Muhammed Ali, the founder of the dynasty now ruling in Egypt.

Descendants of the families of the custodians of the tombs and of the mosque attendants still cling to the spot, living among the ruins or in the dwellings round about them. Some habitable houses opposite

to the tomb of Kait Bay are shown in the little sketch on page 101, vol. 1879. See the women on the roof.

At the north-eastern extremity of the necropolis there are several clusters of huts inhabited by Fellahin, which contrast strangely with the stately mausoleum of the Sultan Barkuk, which rises up majestically in the midst of them, with its lofty

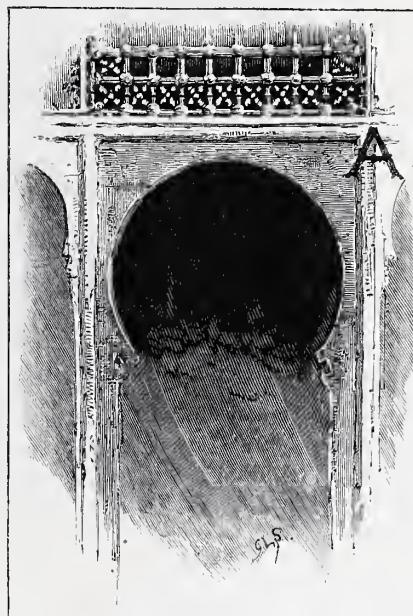


Minaret of Tomb of Kait Bay, Cairo.

walls, its two superb domes and two tall minarets. El Barkuk, who was the founder of his dynasty, died in the year A.D. 1399. He was buried under the larger dome, in the east angle of the mosque: the female members of the family were buried under the dome in the south angle, and the sanctuary occupies the space between them. These domes are covered with zigzag

ornament, and rest on drums pierced with round-arched windows, in some of which there are remains of tracery. The minarets are on the north-western side of the building, and are 160 feet in height. They are precisely alike, except that they are in slightly different stages of dilapidation. The lower portion is square, with a trefoil-headed arch in a rectangular recess, enriched with pendentives on each side, opening on to a balcony supported by pendentive brackets. The next story, which rises above a broad square balcony, is cylindrical, and on its surface is carved a bold but simple pattern formed of interlacing lines. The upper story, which rises out of a circular balcony, is octagonal. This portion is, in both minarets, unfortunately very much injured, and has been rudely repaired. It was formed of light marble columns supporting trefoil-headed arches, bearing a roof from which projected an octagonal balcony, and above this rose the usual finial. The marble columns are now almost hidden by masonry built up in the spaces between them, and of the balustrades of the balconies only fragments are left. But these minarets, in their pristine state, must have been perfect examples of what Mr. Fergusson calls "the most beautiful form of tower architecture in the world."

At the northern external corner of the building there is a sebil, with a loggia above it which was the school. Its six pointed arches resting on marble columns are of very pure and beautiful form. Adjoining it there is a lofty and highly enriched doorway, which was the principal entrance to the mosque: the present entrance is near to the west corner, and is also richly adorned with pendentives. On the upper part of the north-west wall there is a frieze formed of an Arabic inscription carved in stone. Many of the windows, of which some are pointed and others rectangular, are now blocked up with masonry. The beautiful colonnades, vaulted with brickwork, and the western apartments formerly occupied by the mosque officials, are in a lamentable state of decay. This building stands at some little distance from the other mosque tombs, which form a long straggling group stretching southwards.



Horseshoe Arch in Woodwork in front of a Recess.

ROAD from the north leads to the beautiful tomb of the Sultan El Ashraf Abu el Nasr Kait Bay, who died in the year 1496. It is neither so large nor so regular in form as that of the Sultan Barkuk, but the design is extremely graceful. The surface of the well-proportioned dome of limestone is carved into a network of geometrical lines, under which spreads a foliated tracery, with an ornament resembling a fleur-de-lis frequently repeated. The drum of the dome is pierced with round-arched windows, and over them there is a beau-

tifully carved Arabic inscription. The minaret, which is 164 feet in height, is remarkable for the delicacy of the tracery of its stone balconies; it is engraved on this page. The principal entrance has a lofty and highly enriched porch (see page 131, vol. 1879). Adjoining it there is a sebil, or fountain, surmounted by a loggia, with two arches of horseshoe form at the front, and three at the side, resting on marble columns with sculptured capitals. This is the medreseh, or school; the front of it is shown on the next page.

The interior of the mosque is richly adorned with mosaics.

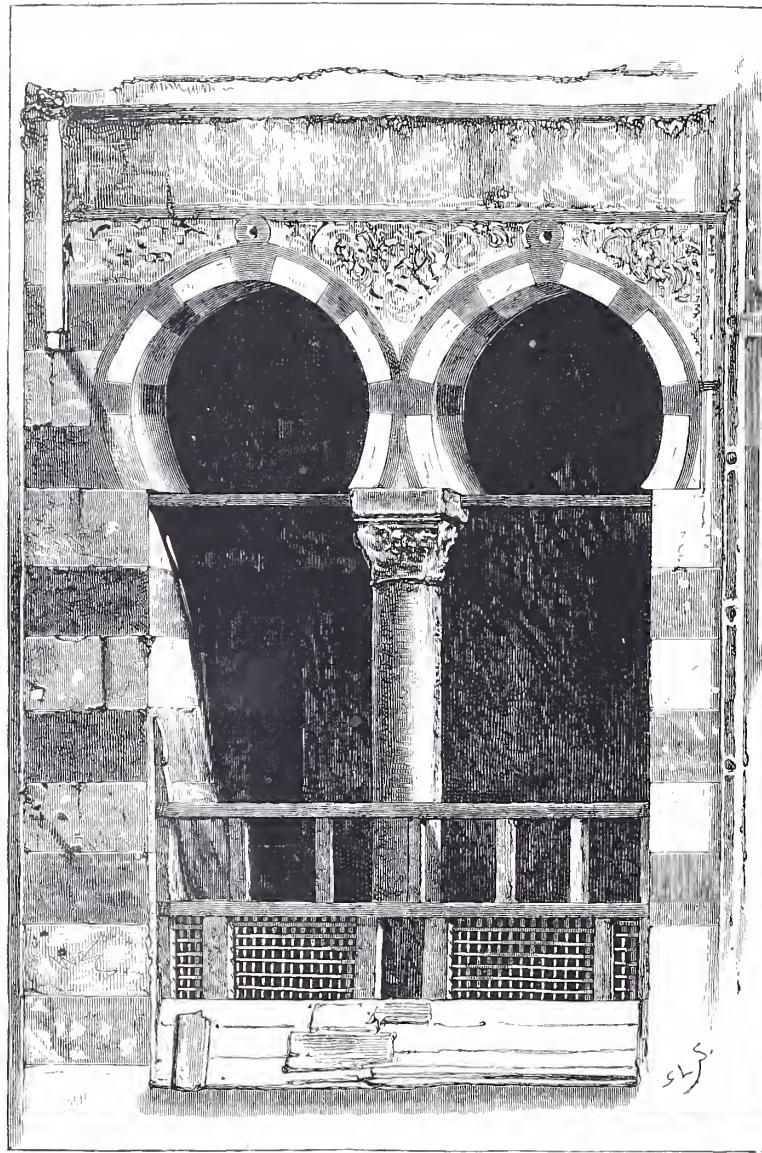
The arch of the sanctuary is of horseshoe form, as may be seen from the excellent representation of it on the previous page. Within the mausoleum two stones are preserved, which are said to have been brought by Kaït Bay from Mecca, with impressions upon them of the feet of the prophet Muhammed. One of these stones is covered with a wooden canopy, and the other with a bronze dome. The now open court of this mosque was once covered by a latticed lantern.

The indifference and neglect with which the authorities treat these unique specimens of Muhammedan architecture are inexplicable when we see the large sums of money spent on mosques of very questionable taste and design.

The pavement in most of the early mosques is crumbling to

pieces, mosaic patterns are displaced, the vaults and domes exhibit open cracks, which will gradually lead to their collapse in a very few years; indeed, any one who has visited them from time to time during the last twenty years cannot fail to observe further deterioration in each successive visit.

Of new mosques the most important is that of the citadel, built by Muhammed Ali of Oriental alabaster. Another large mosque is in course of construction by the mother of the late Khedive, near to that of Sultan Hassan. The doors for this mosque are the most beautiful works of Art executed in Egypt for many years. The Princess-mother invited some celebrated cabinet-makers in whose families the secrets of their trade had been handed down from father to son for centuries, and established workshops for them



Window of the Medresah attached to the Mausoleum of Kaït Bay, Cairo.

in her palace. Her Highness made them teach their art to a few apprentices: they have worked for more than twelve years on the doors of this mosque. The panels are made of small pieces of wood fitted together with geometrical precision, like a Chinese puzzle, without glue, pins, or nails, and they are held together by the strong framework. The front part is inlaid with ivory, mother-of-pearl, or variegated woods. Some time ago the work of the mosque was stopped on account of a weakness in the columns intended to support the dome. The only doors that are hung *in situ* are those of the apartment in which are enshrined the remains of the amiable Princess Zeinab Hanum, daughter of the late Khedive, who died a few years ago.

In many of the mosques and mausolea of Cairo—and especially in those built during the eighth and ninth centuries of the Hejra, under the Mamlûk dynasties—were formerly suspended beautiful glass lamps of Egyptian or Syrian manufacture. They were richly adorned with Arabic inscriptions in coloured letters, recording the name and titles of the sultan or other personage by whom, or in whose memory, the mosque had been built, and on many of them was also enamelled the following appropriate verse from the Koran (chap. xxiv. verse 35):—“God is the light of the heavens and of the earth. The similitude of His light is as a niche containing a lamp, the lamp in a glass, and the glass as though it were a shining star.”

THE NATIONAL GALLERY.

THE usual annual Parliamentary Report issued by the Director of this public institution has made its appearance; but it contains little information of general interest, beyond an account of the pictures which have been added to the collection since the last report was published. These have been eighteen in number, namely, 'Portrait of a Cardinal,' by an unknown painter of the Italian school of the sixteenth century; 'Battle-piece,' by an artist of the Ferrarese school; 'Portrait of a Young Man,' anonymous painter of the old Flemish or Dutch school; 'View on the River Wye,' by Richard Wilson, R.A.; 'View on Barnes Common,' and 'Corn-field, with Figures,' a sketch, both by John Constable, R.A.; 'Death of the Earl of Chatham,' two sketches in monochrome, from the well-known picture by J. S. Copley, R.A., in the National Gallery; 'A Quarry, with Peasants,' G. Morland; 'Rocky River Scene,' Richard Wilson, R.A.; 'The Parson's Daughter' (a portrait), by G. Romney; 'A Male Portrait,' assumed to be that of the poet Gay, by an unknown artist of the last century; 'A Convivial Party,' by that quaint old painter of the Low Countries, Dirk Hals; a triptych, by Pietro Perugino, representing the 'Virgin and Child, with St. Francis and St. Jerome.' The Virgin stands on a flat pedestal, surrounded by a low stone parapet; on her right is St. Jerome; on her left St. Francis, with the stigmata on his hands and feet; above two seraphim suspend a crown over the head of the Virgin. This work is painted in *tempera*, on panel about six feet in height by five feet wide, and was purchased in Rome, from the collection of the Baron de la Penna, for the sum of £3,200. Another wooden triptych, of a somewhat later date, by Ambro-

gio Borgognone, is also an acquisition of the last year; it was bought of Signor G. Baslini, of Milan, for £1,200, and shows in the central panel or compartment the Virgin and Child enthroned; two angels, standing on the arms of the throne, are playing lutes; on the right panel is a representation of the 'Agony in the Garden'; on the left is seen 'Christ bearing His Cross.' The three panels are of unequal dimensions, the central one measuring rather more than three feet high by less than two feet wide, and the side panels three feet three and a half inches high by one foot six inches wide.

By the decease of the late Mr. F. W. Clarke, the personal estate of his father, who died in 1856, is bequeathed on trust to the trustees of the National Gallery; and the Treasury has given its sanction to the expenditure of a sum, not exceeding £100 in value, on books to be added to the "Eastlake Library."

Notwithstanding the alterations, and benefits thereby arising out of the recent enlargement of the gallery, the rearrangement does not seem to have attracted the public in greater numbers to the rooms than in former years, but rather the contrary; the number of visitors in 1879 being reckoned at 871,000, or a daily average attendance of about 163 fewer than the year immediately preceding. This is but an indifferent augury of the increasing interest taken by the public in our national picture collections. The attendance of students has been fairly good, as is shown by the number of oil paintings copied throughout the sessional year, 862 copies having been made, independently of partial studies.

EXHIBITION OF THE SOCIETY OF BRITISH ARTISTS.

INCLUDING a dozen pieces of sculpture, various in merit, the fifty-seventh Annual Exhibition of the Society of British Artists numbers eight hundred and twenty-one works.

That the great extent of this exhibition stands in the way of its being adequately noticed there can be no possible doubt, but that there is never anything on its walls worthy of the Art lover's study and admiration we deny. On the contrary, there are certain keys of colour, types of *genre*, and phases of sentiment and idealism, which can be seen with as much advantage here as on the walls of the Academy itself. Besides, it must not be forgotten that the gallery in Suffolk Street fulfils the function of being to the young student the vestibule to Burlington House.

A. J. Woolner heads the idealists with his imagined 'Isle of Prospero' (191). It lacks definition here and there in the figures, but so far as the imaginative character of the works goes it is worthy of note. Mr. Wyke Bayliss in architecture fills his temples with an atmosphere as glowing and suggestive as that which Mr. Woolner throws over his enchanted isles. The 'Interior of the Basilica of St. Mary and St. Mark, Venice,' fully illustrates this.

Turning to the products of pencils more realistic and robust, we would call attention to John Burr's life-size portrait of 'Wyke Bayliss' (57), the painter just noticed. 'The Assizes' (122), by John Morgan, which has the place of honour at the far end of the gallery, is, as is usual with this artist, full of honest work and able characterization, though it somewhat lacks in concentration. W. Holyoake's picture, representing a crowded theatre on 'The First Night' (4), shows ability in delineating and differentiating character; but in the present instance he has exaggerated the crammed state of the house, and packed the people too close. At this end of the room is A. F. Grace's 'First Load' (9), showing

the clouds clearing off for a fine day. Near it is a clever rendering, by H. G. Glindoni (15), of the line—

"He jests at scars that never felt a wound."

There is a play of humour in the blithe visage of the old gentleman, who smiles on the girl holding his glass of brandy-and-water till he has tied on his red comforter, and assures her that 'Good folks are scarce' (20). Hard by is Stuart Lloyd's 'Watching the Fishing Fleet' (3), by a young member, who is advancing in his profession. Among other landscape painters who aid in keeping up a fair tone in the society is E. Ellis, who is as observant of nature as he is manly in his work, always plying a free, vigorous brush. J. W. Buxton Knight, though often careless, is seldom untrue in his general effect: see his 'Sunset after Storm' (103). P. Macnab, in his 'Peat Moss in the Lewis' (79), is true to the locality, not only in feature, but in geographical tone and colour.

Of the elder members George Cole never produced a happier evening effect than that which he has thrown over his 'Landscape and Cattle' (116), nor G. S. Walters caught more truly the tint and feeling of early morning than in his 'Market Boats on the Maas' (128). James Peel's 'Hambleton, Surrey' (104) is as bright a picture as he has painted for some time, and W. L. Wyllie is more judicious and successful in his use of greys than in his moonlight effect in the lake gassing 'The Alps' (182). There is much quaint humour in W. D. Sadler's 'Complete Angler' (187), and in A. Ludovici's 'Le Bal des Pauvres' (98), which takes place in the street to the strains of a barrel organ. A. Ludovici, jun., has gone beyond any of his former efforts in his 'Cracking the Last Nut' (140), and blends his father's playful fancy with a *technique* all his own. Sentiment of a more emotional kind finds touching expression in W. H. Bartlett's 'Little Dombey in his Bath Chair'

(178), putting the well-known query to his sister as she kneels beside him, "The sea, Floy, what is it always saying?" The pendant to this is 'A Misty Day—Burnham Beeches' (172), excellently rendered by H. Caffieri.

For fine warm colour and technical completeness one of the best pictures in the room is John White's 'The Leaves that are falling fast.' Another vigorous pencil is that of A. H. Burr, whose old man reading 'The Word of God' (236), and old man setting 'The Mouse Trap' (246), are worthy of the school to which

he belongs. We have noted for commendation also 'The Gillie's Fireside' (394) of J. S. Noble; 'Volunteers for the Forlorn Hope' (442) of C. Cattermole; 'Peg-top' (375), by W. Hemsley; and 'Summer Twilight' (470), by Lionel P. Smythe.

There are some fine drawings in the Water-Colour section of the exhibition, which lack of space prevents our criticizing: among these are the products of J. H. Bradley, Yeend King, Kate Macaulay, A. B. Donaldson, W. J. Muckley, P. Toft, D. Sigmund, J. Curnock, Helen Thornycroft, and Kate Sadler.

'THE DEFENCE OF RORKE'S DRIFT,' BY A. DE NEUVILLE.

WHEN we noticed M. de Neuville's famous picture of the taking of 'Le Bourget,' special attention was drawn to the admirable manner in which the artist differentiated the two nationalities, the German and the French. The same power of rendering national characteristics makes itself triumphantly felt in the present work. The heroes who stand so dauntlessly at bay, and against such fearful odds, are not to be mistaken for the dwellers of any other land but that of Old England. We look into their calm, resolute faces, and noting the steady, stern manner in which each man does his duty, we recognise them through the dust and din of battle.

This work, splendid alike in composition, colour, and vraisemblance to national characteristics, was a special commission of the Fine Art Society, and it is now on view at their galleries, 148, New Bond Street. The eminent artist met the gallant Twenty-fourth when they landed at Portsmouth, made from the heroes themselves all the necessary studies, and learned from their own lips whatever was necessary for his work.

The size of the canvas is about seven feet by nine. In the immediate foreground are some navy biscuit-boxes, burst mealie-bags, and dead or wounded soldiers. The drawing of these is simply admirable, especially the foreshortening of one poor fellow who has fallen backwards, with his head in the empty box at our feet. Surgeon Reynolds, with his white terrier beside him, is attending to Assistant-Commissary Dalton, who lies

wounded in the arm. On the extreme left we see Private Dunbar firing through a loophole in the cantonment, and the centre of the composition is made up of the blazing huts which served as a hospital, and from which soldiers carry out their sick comrades. Towards the right centre the Rev. George Smith hands cartridges to a soldier at the barricade, meanwhile exhorting him not to swear, but to fire low. Beyond them Corporal Scheiss is seen using his bayonet with deadly effect as he stands on the extemporised ramparts, which the no less heroic Zulus attempt in vain to pass. One dusky figure is within the sacred circle, but he lies dead; another has gained the crest of the mealie-bags, but he, too, is lifeless; and we feel, however much the sable sea beyond may swell and surge, these scarlet-coated demigods can say, with living and compelling power, "Hitherto may'st thou come, but no farther." Such are a few of the more salient points of the picture, but no words can convey an adequate idea of the battle-life, the action, and the energy which pervade the whole canvas. Meanwhile, amidst all this terrible strife and carnage, the heavy smoke-clouds of the burning camp trail themselves lazily towards the distant hills.

We are glad to learn that her Majesty was so pleased at the manner in which the French painter had treated the 'Defence,' that she has given him a commission for a Zulu picture, to constitute a pendant to Mrs. Butler's 'Rorke's Drift.'

THE FRENCH GALLERY EXHIBITION.

IF we may judge from the various exhibitions of foreign pictures now open, the works of German artists appear to find equal favour in the eyes of the London public with those of France. When the French Gallery in Pall Mall was first opened seven-and-twenty years ago, its attractions then and for long afterwards depended mainly on cabinet masterpieces by Belgian and French pencils. Lately, however, the school of Munich has come to the front, and the products of that most industrious, if not most distinguished, of Art centres, are almost as familiar on the walls of London exhibition galleries as they are on those of Düsseldorf and Berlin.

Of the two hundred and eight pictures, for example, which adorn the walls of the Pall Mall exhibition, nearly one-half are by Munich artists, or men who have studied in Munich. At the same time, other nationalities by no means go unrepresented. If we wish to renew our acquaintance with Belgium and the Low Countries, we can turn to such well-known representatives as De Haas, Maris, Israels, Clays, and others. If we choose to concern ourselves with Scandinavian Art, we find in the gallery pictures by Munthe of Norway, and by Wahlberg of Sweden, not to mention the popular court painter, Von Angeli of Hungary, Professor L. C. Müller of Vienna, Pasini and Santoro of Italy, and Domingo of Spain.

Nor has the director of the French Gallery neglected the country whence it derives its name. The first picture which calls for attention is by L. Olivier Merson, a native of Paris, and pupil of Pils and Chassevent. His 'Flight into Egypt' attracted considerable attention at the *Salon* last year.

The place of honour in this part of the gallery is occupied by A. Bodenmuller, of Munich, with a large picture representing a lady leading forward her little daughter, that she may present a basin of soup to a poor mother and child seated on the doorsteps of their mansion. This is a very good example of Munich *genre*. The picture illustrates the passage "It is more blessed to give than to receive." Above it hangs a well-known picture by the late M. Corot, showing a bather under a high wooded bank of 'Lake Nemi.'

Close by this hangs a small cabinet picture by the famous De Neuville, who will henceforth be known to Englishmen as the painter of 'The Defence of Rorke's Drift.' Here we have a corporal and two sentries in the snow 'Giving the Pass-word.' It is such a little episode as the artist must have frequently witnessed during the siege of Paris, and, like everything else connected with the Franco-Prussian war, it must have photographed itself on his brain before he could have projected it on the canvas with such force and reality. It is rarely, indeed,

that practical experience of the incidents in war is joined to a hand so cunning, an imagination so keen.

Another eminent contributor to this exhibition is Professor L. C. Müller, Director of the Vienna Academy. His 'Egyptian Water-carriers' coming up from the Nile with pitchers on their heads is full of grace and fine local colouring; and the same may be said of his 'Charity in the East,' in which we see an old man and boy receiving food at the hands of a young girl, while her companions partake of an *al fresco* repast in front of some low buildings which fill up the background. But what shows the technical qualities of this artist's pencil to the best advantage is his 'Money-changer of Cairo,' leaning over a glass case full of coins. All the details in this picture are realistic, and the colouring, as we have implied, characteristic of the country. Near this hang Montemezzo's 'Intruders,' a flock of geese approaching some children at play under a great oak, and A. Braith's 'Watering the Flock,' a picture of cattle, sheep, and ducks. Both are excellent.

The centre picture at the far end of the gallery is by H. von Angeli, who hails from Vienna, but is a Hungarian by birth. He is greatly in favour at the various courts of Europe, and has painted many of our eminent men and most of our own

royal family. The picture before us represents the wild confusion arising from an act of revenge. A young gallant lies by a table wounded to death, and at the feet of his murderer the slayer's wife throws herself imploringly, but 'The Avenger of his Honour' looks defiant and unpeased. The picture is as full of spirit as of technical skill and knowledge.

The place of honour on the right hand as one enters is occupied by 'Sur les Terrasses, Tanger'—a fine example of that eminent artist, B. Constant, of Paris. It is supported on one side by 'An Arrest in Picardy,' a dramatic picture by H. Salmson, who was born and bred in Stockholm, but who, like many others, never made much way in his art till he came to Paris; and on the other side by an equally important work by Jules Bréton's distinguished pupil, P. Billet, representing a lot of lusty fisher-lasses lying about on a heathy sand-height, 'Avant la Pêche.'

Besides those named there are many other pictures worthy of study; for example, De Gegerfelt's 'Frozen River in Holland'; Heffner's 'Sunny Pastures'; Allan Schmidt's 'Siesta'; Pascutti's 'Visit to the Armourer'; Seiler's 'Official Orders'; Spring's 'Devotional Music'; Alma-Tadema's 'Well-protected Slumber'; and Domingo's 'Game of Piquet.'

OBITUARY.

HENRY NELSON O'NEIL, A.R.A.

A NOTHER popular and well-known name in the world of Art will henceforth be missed from the contributors to our picture galleries; it is that of Mr. O'Neil, A.R.A., whose death occurred at his residence, Victoria Road, Kensington, on the 13th of March. He was born of English parentage, at St. Petersburg, in 1817, and was brought to this country at the age of six years, and having early manifested some taste for the use of the pencil, he entered the schools of the Royal Academy, to the annual exhibition of which he sent, in 1838, his first picture, entitled 'A Student.' Subsequent works exhibited by Mr. O'Neil have been 'Margaret before the Image of the Virgin' (1840); 'The First Thought on Love,' and 'Theckla at the Grave of Max. Piccolomini,' both exhibited in 1841; in 1842, 'Paul and Francesca of Rimini,' 'Peasants returning from the Vineyard' singing the evening hymn, and a still more notable picture than any he had hitherto contributed, a painting that has since, through the engraving, become very widely known, 'Jephthah's Daughter,' the last days of mourning; in 1844, 'Ruth and Boaz,' which was purchased by the Prince Consort. Another scriptural subject, bearing no title, but suggested by the psalm commencing, "By the waters of Babylon we sat down and wept," is of the date 1846. His chief subsequent contributions to the Academy are, 'The Scribes reading the Chronicles to King Ahasuerus' (1851); 'Katharine's Dream' (1853); 'The Return of the Wanderer' (1855); 'Eastward Ho! August, 1857' (1859), the most popular picture Mr. O'Neil ever painted, and which gave to the artist his highest reputation, though his 'Death of Raffaelle' (1865) has been considered his work of the highest character. In 1859 he sent a companion picture, 'Home Again, 1858,' to the 'Eastward Ho!'

In 1860 Mr. O'Neil was elected an Associate of the Royal Academy, his only picture of that year being 'A Volunteer,' a sailor swimming from a stranded vessel with a rope to the shore, in the hope of effecting a communication between the ship and the land. In the following year his solitary contribution to the annual show at the Academy was 'A Parting Cheer.' A very generally attractive picture—arising mainly from the subject—was 'The Landing at Gravesend of the Princess Alexandra of Denmark' (the Princess of Wales), exhibited in 1864; the last work we think it necessary to point out being 'The Lay of King Canute' (1865), a clever and pleasing picture.

The last years of Mr. O'Neil's life were, it is said, embittered by disappointment; his pictures did not make the prominent impression they at one time promised to do, and his popularity declined. He was never married, and consequently has left none behind—that is, neither wife nor children—to mourn the loss of him who has been removed from the scene of his labours, though his numerous friends will lament the decease of a kind and simple-hearted companion.

CHARLES HART.

We not unfrequently meet with men who, occupying no higher position in the world of Art than conducting a great manufacturing establishment in which Art of its kind is made a prominent feature, have earned for themselves a niche in the pages of a journal that, like this, is dedicated to the Arts, both fine and mercantile. Such a man was the late Mr. Charles Hart, of Birmingham, whose death occurred somewhat suddenly on the 15th of March.

Mr. Hart, the head of the well-known firm of Hart, Son, Peard & Co., of London and Birmingham, was from early years engaged in the ironmongery business, from out of which arose the manufacturing establishments that for many years have made his name a familiar one, not alone in his own trade, but in almost every other affiliated to it. The demand for ecclesiastical objects, or church "furniture," as such objects are more appropriately called at the present time, which sprang up almost simultaneously with the Great Exhibition of 1851, wherein the display of the then firm of "Messrs. Hart and Sons" proved most attractive among the exhibits of metal works, and drew public attention to a source where all such objects, even of the most elaborate and delicate character, could be supplied, as well as others of a larger, and, in a sense, more important description, in harmony with the Gothic revival of about the same date; and as year by year the public demand increased, so also did his means of production, conjointly with a generous appreciation of the value of a higher Art education.

The subject of this brief biographical sketch was not only earnest and industrious in his calling; he was a great reader, as any one might easily discern from his cultured conversations on subjects with which he was familiar, and that most interested him. Next to biblical studies, archaeology was his favourite pursuit, and although taking but little part publicly in the pro-

ceedings of the several societies of which he was a member—they included, among others, the British Association, the Royal Institution, and the Society of Arts—he seldom omitted attending their meetings, and contributing in his own way to their success. He was also a frequent attendant at the sessions of the Social Science Association.

About twelve years since Mr. Hart removed from London to Harborne, near Birmingham, where David Cox passed the later years of his life. During “Mr. Hart’s residence there,” the *Birmingham Daily Gazette* remarks in an obituary notice, he was “noted for his acts of charity, and the loss of his financial assistance and good counsel will be severely felt.”

CHARLES LEES, R.S.A.

The Royal Scottish Academy has lost one of its oldest artists in the person of Mr. Lees, who died rather suddenly at last, though he had very nearly attained the advanced age of eighty years: a stroke of paralysis—assumed to have been caused by the failure of the City of Glasgow Bank, in which he was concerned as trustee for his sister—terminated his life on the 27th of February, after an illness of a few days only.

He was born at Cupar, Fifeshire, in 1800, and went early to Edinburgh to study and practise painting, where he found employment as a teacher of drawing. His first essays in colours were, we believe, in portraiture, which it is said he acquired through the instruction of Henry Raeburn, R.S.A., as good a name as is to be found in Scottish Art. After his marriage he went to Rome, where he remained some years, to study the works of ancient Art in the famous city. On his return to Edinburgh he resumed portrait painting, and was elected one of the earliest members of the Scottish Academy. Mr. Lees was a very regular exhibitor at the gallery, and showed himself of most diversified talent: history, *genre*, portraits, and landscape seemed to come alike to him. Among his historical paintings may be enumerated his ‘Murder of Rizzio,’ ‘Death of Cardinal Beaton,’ ‘John Knox during his Confinement,’ all of which were of his comparatively early time, when they attracted considerable notice. Of a different kind are ‘Summer Moonlight—Bait Gatherers,’ ‘Shinty on the Ice’—the latter a very charming composition, with the distant landscape bathed in a brilliant atmosphere of misty sunlight; the former was exhibited in 1860, and the latter in 1861. He frequently made these Scotch athletic games the subjects of his pencil, as in his ‘Skaters—a

Scene on Duddingstone Loch’ (1854), of which our reviewer spoke at the time most favourably; boys playing ‘Hockey’ on the ice (1864); ‘Golfers,’ a scene on St. Andrew’s Links, containing portraits of several well-known public characters; ‘A Lesson on Sliding’ (1865), a young lady practising the art under the instruction of a young gentleman: a somewhat similar *ice* scene, ‘Skating by Moonlight,’ was exhibited by him, with several others, in the next year. One of Mr. Lees’s most famous pictures of foreign origin is a view of that well-known edifice, ‘St. Mark’s, Venice.’ A favourite sketching-ground with him in his own native country was the coast of Fifeshire, of which at one time he exhibited numerous views.

Mr. Lees succeeded Mr. W. B. Johnstone several years ago as Treasurer of the Scottish Academy, in which position he rendered the institution good and efficient service, and will be greatly missed from it, as well as from the large circle of friends and acquaintances with whom his varied gifts, natural and acquired, always made him a genial companion.

KARL MAX KRUGER.

The death of this distinguished German landscape painter is stated to have occurred in the month of February at Dresden. He was born at Lübbenau in 1834, studied at the Academy of Munich under MM. Olt and R. Zimmermann, and also at the Art School of Weimar. Among Herr Kruger’s principal works is ‘A Forest on the River Spree,’ in the National Gallery, Berlin. Another of his more distinguished pictures is his ‘Hunting Lodge in the neighbourhood of Lübbenau.’

ADOLPHE ROYER.

The French papers have announced the death of this painter, who in his day was in considerable repute, and found abundant employment. As a student he won the Grand Prize of Rome, and in later life the decoration of a Chevalier of the Legion of Honour was conferred upon him. M. Royer was a follower of Overbeck, whose style he imitated in the various pictures he painted in numerous churches, for such works were the *spécialité* of his art: the most noteworthy specimens are assumed to be those in the chapel of the baptistery of the Church of Nôtre-Dame de Lorette, and the decorations of the great cupola of St. Roch.

ELIJAH, AHAB, AND JEZEBEL IN NABOTH’S VINEYARD.

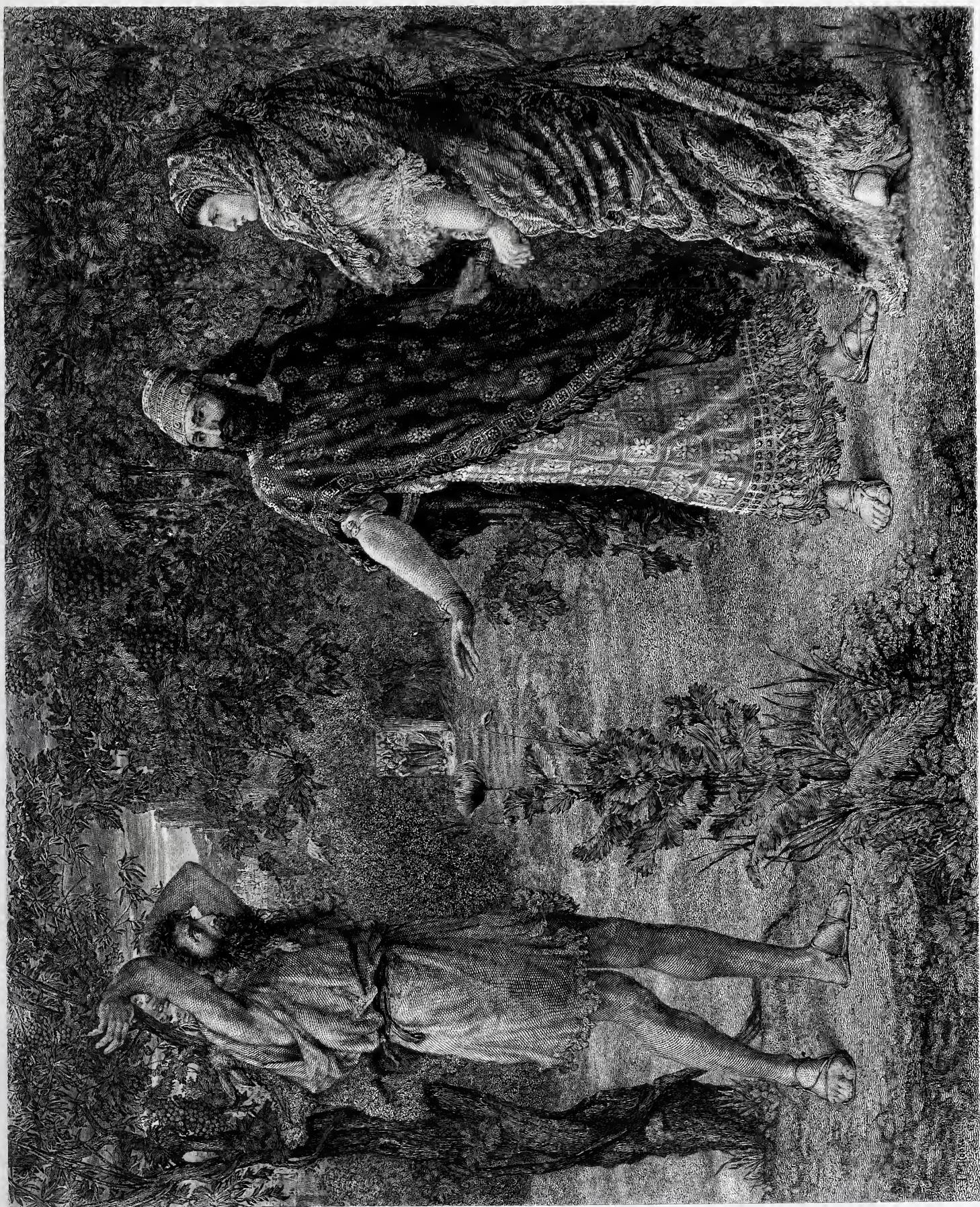
T. M. ROOKE, Painter.

THE year 1875 was remarkable in the annals of the Royal Academy as having a larger number of meritorious works submitted for competition by the students than had ever previously been known. The subject given for the historical picture was ‘Elijah, Ahab, and Jezebel in the Garden of Naboth,’ and so admirable were the compositions that extra rewards were given, besides the usual gold and silver medals, to several of those who so justly deserved them. One of these was granted to Mr. T. M. Rooke for the picture we have here engraved: the prize was certainly due, and was enhanced by the many commendatory criticisms bestowed upon it when hung on the walls of Burlington House. As the work of so young an artist, it evinces considerable power of conception and richness of treatment. This is one of the many striking episodes related in the Scripture narrative, which is full of pictorial suggestiveness. Mr. Rooke has made good use of his grand subject. The covetous and selfish King of Israel, and his yet more guilty and cruel queen, have just taken possession of the beautiful vineyard, with its bounteous clusters of fruit, of the murdered Naboth; they are suddenly arrested by the well-known and dreaded voice of the great Prophet of Carmel, who brings from

T. SHERRATT, Engraver.

his Divine Master the retributive message, which tells that with what measure they had meted “it shall be measured to them again.” The attitude of Elijah is full of denunciatory energy against the “troubler of Israel,” and his fixed, angry, and fearless look fills the startled sovereign with alarm—the King making a pretence of attack by grasping his sword hilt, and the Queen, with clenched hands and hurried step, preparing to fly from the place where dogs were to lick her blood. The gorgeous costumes remind us of the vanity of the woman who “painted her face and tired her head” in the hope of ingratiating herself with her husband’s successor to the throne, and of the effeminacy of the man who disguised himself when he went into the battle side by side with his neighbour king, in the hope that the treachery he feared might be averted from himself to the kindly but mistaken monarch who fought with him against his enemies—vanity and stratagem which availed nothing to reverse the words the prophet had uttered. Mr. Rooke has referred in other pictures to the history of Ahab, sending last year a series of six pictures to the Academy entitled ‘Ahab’s Coveting,’ and to the previous exhibition ‘The Death of Ahab.’

T. SHERRATT SCULP.



JILLIAH, AHHAIB, & JEFFREB, IN NAB O'FIR'S VINEYARD.

FROM A PICTURE IN THE POSSESSION OF THE PUBLISHERS

W. M. ROOKE PINX^T

ORIGINAL DESIGNS FOR ART MANUFACTURE.

GLASS VASES.

THE progress of Art has had a most beneficial effect upon the manufacture of ornamental glass; the love of chaste and tasteful decoration has been acquired, and the forms themselves, the primary objects, leave little to be desired. With respect to form, the advance is most apparent; but the decoration of glass still requires a little attention. There is a tendency to treat glass with ornament

to preserve. Of late enamelled glass has been much sought after, and our neighbours have been paying great attention to this style of decoration. M. Brocard, of Paris, has been particularly successful, and his enamelled glass is of great beauty and excellence.



applicable to porcelain or pottery, and some designers persistently cling to huge and heavy wreaths or festoons, gods and goddesses, portraits, animals, and many other incongruities. Some of the most beautiful forms exhibited at Paris were utterly spoiled by inconsistency of the decoration. Another fault is the lavishness of ornament, at times destroying the transparency and brilliancy of the glass, which in all cases the decorator should endeavour

It is, as before stated, in pure crystal glass that England excels. We engrave two designs by Mr. Woodall, Stourbridge School of Art, which commend themselves for their very great merit.

TABLE TOP.

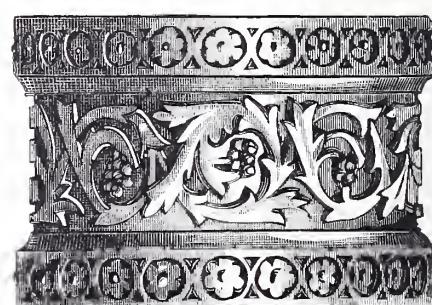
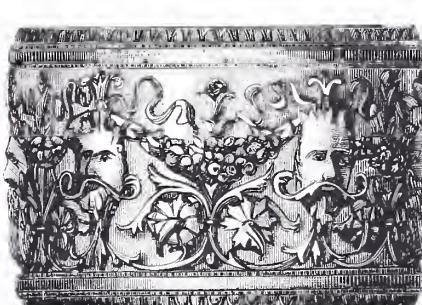
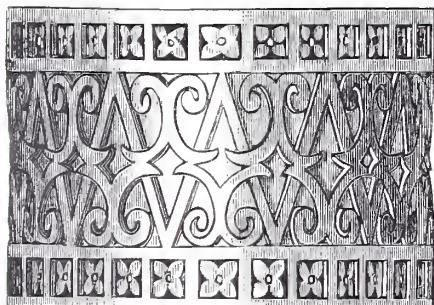
Good designs for Table Tops are still few and far between, but a marked falling off is perceptible amongst those specimens of

decorative furniture which the introduction of marquetry was wont to make doubly attractive. For many purposes of decoration marquetry is well adapted, particularly for work-tables, or that unstable piece of furniture, a small tea-table. Designs



for table tops may be rendered effective by submitting floral forms to a conventionalised but graceful treatment. The design

by Mr. Hussey, School of Art, Kidderminster, indicates with success the adaptation of such forms to this important purpose.



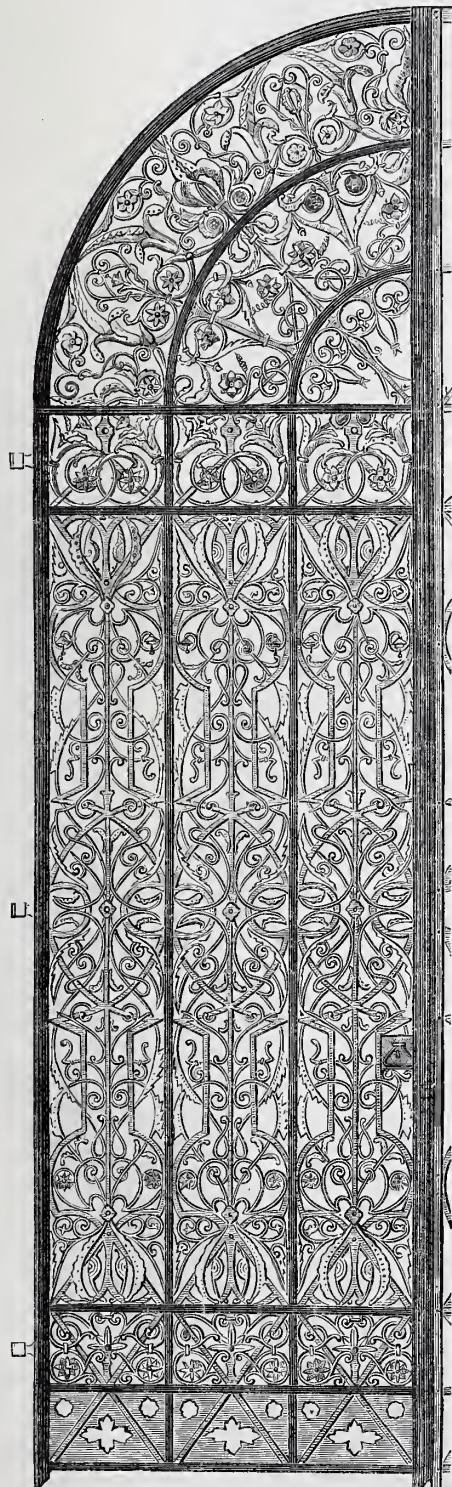
NAPKIN RINGS.

Mr. Edward Pearce, School of Art, Lambeth, has submitted to us several neat designs for Silver Napkin Rings; they are varied

in character, but in almost all cases tasteful in treatment. Mr. Pearce's capabilities as a designer are well known, and it is gratifying to find that due attention is being bestowed upon the "small things," which are too apt, by the many, to be despised.

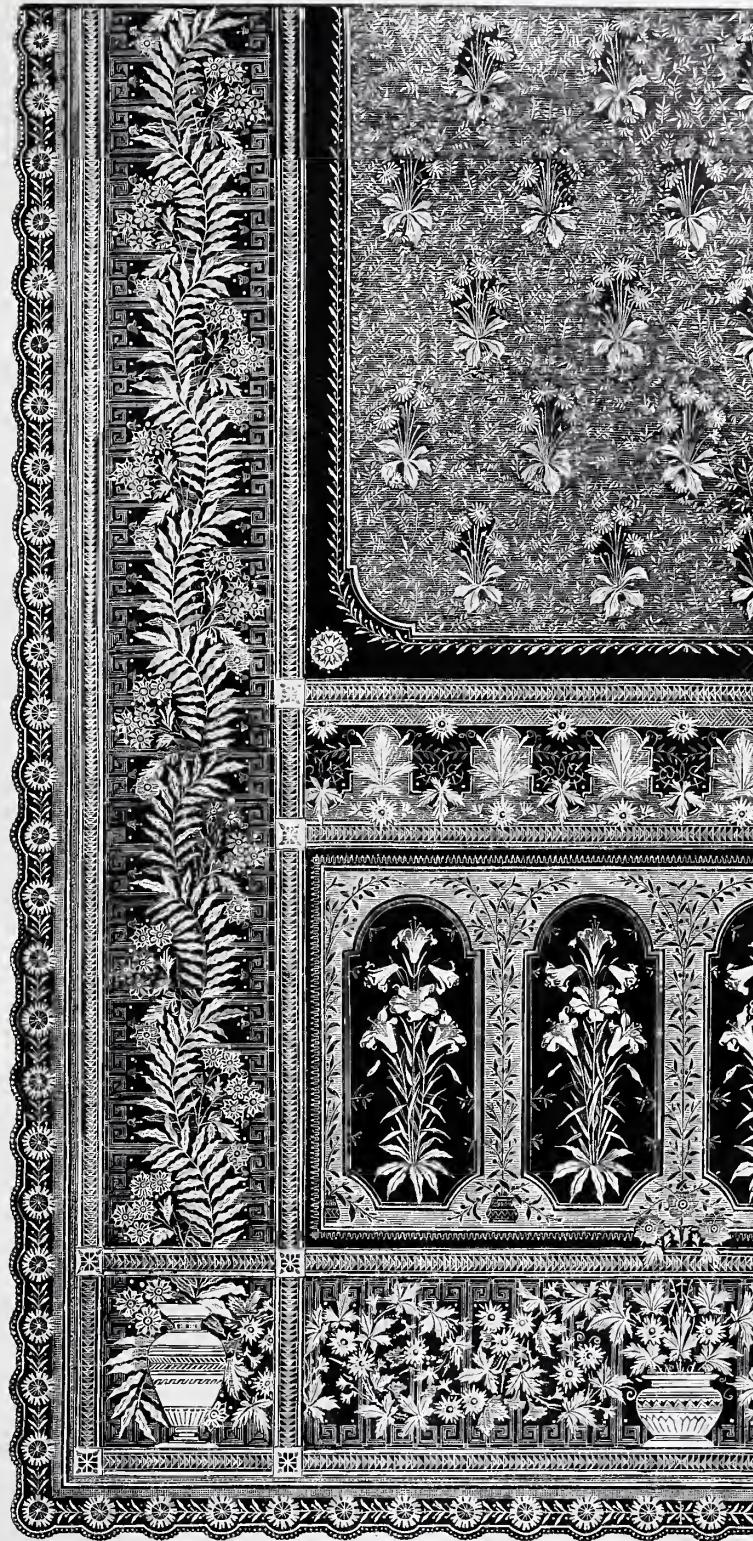
WROUGHT-IRON GATES.

We have already had occasion to refer to the graceful designs now produced in this country for Wrought-iron Gates. The numerous advantages possessed by the wrought metal over the cast are now fully appreciated by manufacturers and designers, who endeavour to avail themselves of its qualities



LACE CURTAIN.

In the course of this series of designs we have remarked on the palpable advance in the beauty and originality of English designs for Lace, which, coupled with the recent improvements in machinery, undoubtedly enable this country to compete successfully with the best producers of like articles in France, Belgium, and Switzerland. More especially has our attention been drawn to



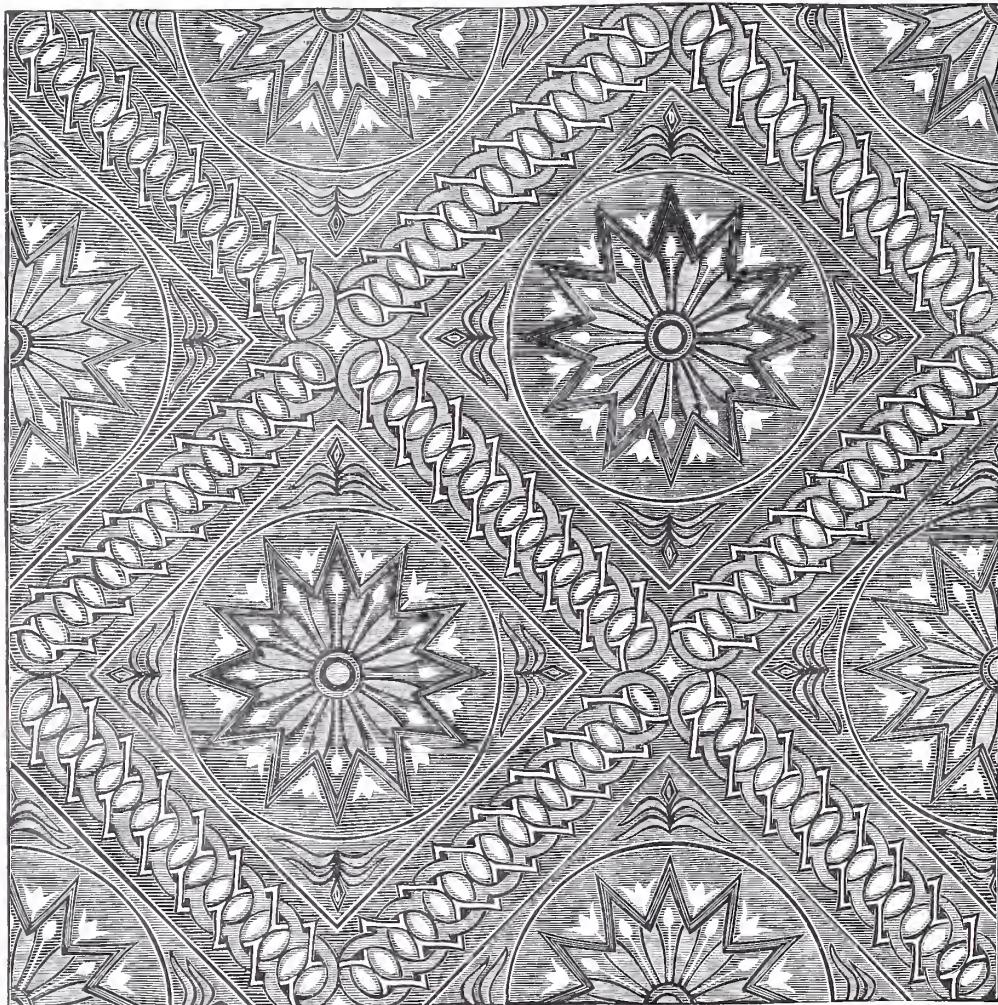
and capabilities. Mr. Gething, School of Art, Stourbridge, sends us a design for Wrought-iron Gates to fill a given entrance, which he has most skilfully and successfully treated.

the charming original designs produced at Nottingham, the great centre of the trade. We engrave one for a Lace Curtain by Mr. Hammond, School of Art, Nottingham, who, it is gratifying to know, has been the recipient of several awards in the National competition for his elegant and effective lace designs.

LINOLEUM AND BORDER.

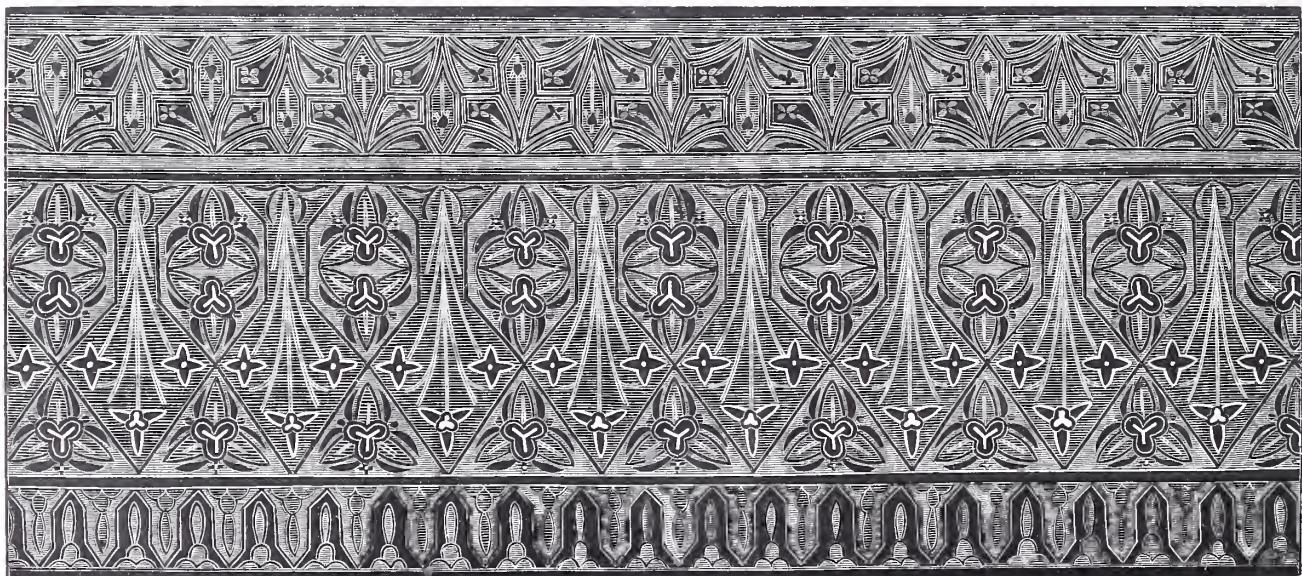
Suitable patterns for floor-cloths or linoleum have of late years required the attention of many designers. The advantages

and utility of linoleum became so well known, that the services of the skilful and artistic designer were necessary for the tasteful ornamentation of the same, which has conduced to the obliteration of all imitations of fruit, shells, coral, and other solid or



hard substances. Linoleum is almost universally employed, and though here and there an utterly incongruous pattern may

be perceived, as a rule the designs for this article of manufacture are extremely neat and tasteful. Elaborate designs are not



required; simple geometrical patterns should be adopted. The designs for linoleum and border by Miss Katherine Moon,

School of Art, Bristol, are worthy of attention, and may supply suggestions to many producers of works of a similar class.

QUENTIN MASSYS THE ELDER.*

THE Triumph of St. Anne,' which is the subject of the centre picture of the great altarpiece now in the Museum at Brussels,[†] forms a complete contrast in feeling to 'The Entombment.' The contrast indeed is extended through the whole of the two works. The one represents various forms of horror and grief, the other breathes a spirit of peace and joy. The two together show the wonderful range of Massys' power. The Antwerp picture is the earlier of the two, and shows closer adherence to the traditions of the Flemish school. The types of all the faces, the dress and the architecture, are Flemish, and there are an angularity in form and an awkwardness of gesture in many of the figures, with a general stiffness of composition, which are not nearly so remarkable in the later work, in which the buildings are Italian in character, and the lines of the

composition and drapery flow with a gracious freedom unknown before to Flemish Art. It is impossible within our limits to describe with any detail the many differences which exist between the two works, but even the woodcuts which we present to our readers will enable them to feel the change in spirit, the superior freedom, the greater spontaneity and mastery, and the more graceful result of the later triptych, which it is difficult to accept as the work of an artist who had not studied Italian Art under Italian skies.

One of its advantages, which makes us inclined to consider this altarpiece, as a whole, the work of the master in which the greatness of his genius is most fully felt, is that the five pictures of which it is composed deal with the same theme, viz. the life of St. Anne, the mother of the Virgin Mary, from the early days of her married life to her death. To represent the same persons, at different periods of their lives, actuated by different



Centre of the Altar-piece in St. Peter's at Louvain.

emotions, demands a wider range of feeling than the work described in our former paper, although no one of the scenes is comparable in its demand on the imagination to that of 'The Entombment.'

In this triptych the outsides of the wings are painted in colours, and finished with the same delicacy as the other panels. The five paintings, in their probable sequence as regards the story,†

are—1. Left wing (outside), 'The presentation of Gifts by St. Joachim and St. Anne (the parents of the Virgin) accepted by the High Priest.' 2. Right wing (outside), 'The Rejection of a subsequent Offering by Joachim because he was childless.' 3. Left

St. James the Less, translations of both of which are to be found in "The Apocryphal New Testament," published by William Horne in 1820. This legend was a favourite subject in early Art, and was depicted by Albrecht Dürer in his series of woodcuts of the Life of the Virgin, about two years after the date of Massys' picture. It forms the subject of the first of the celebrated windows in King's College Chapel at Cambridge.

* Continued from page 147.

† The story of the birth of the Virgin Mary is told in the Gospel of the Birth of Mary, attributed to St. Matthew, and also in the Protevangelium attributed to

wing (inside), 'The Promise of the Angel to Joachim that his wife should bear him a child.' 4. The centrepiece, 'The Triumph of St. Anne,' with her three daughters, their husbands, and their children. 5. Right wing (inside), 'The Death of St. Anne.'

1. Under a portico of the Temple are Joachim and St. Anne, the High Priest, and two other persons. Joachim holds a parchment in his hand, and Anne a casket covered with black leather, and ornamented with metal-work. It is possible that the parchment is meant to represent their marriage contract, or the record of their vow to dedicate their offspring to the service of the Lord. They are presenting both the parchment and the casket to the High Priest, Anne kneeling, and Joachim standing behind her. Both are young, Joachim beardless, and the High Priest has not

passed middle age, but is a tall, fine-looking man, with a long black beard. The two other persons are perusing another parchment very intently, possibly a deed of gift by Joachim and Anne to the Temple or the poor, and another is just leaving with his eyes fixed on a book. Outside, seen through the left arch, are the tower of a church and other buildings; through the left appears a building (probably meant for part of the Temple) in a very rich Italian style, decorated with porphyry columns, with bronze capitals and marble statues. On the frieze is written QVINTE METSYS SCREEF DIT 1509. Though not so interesting as the other parts of the altar-piece, the colouring is very rich and harmonious, and the figure of St. Anne full of tender reverence.

2. 'The Rejection.' The High Priest, now an old grey-bearded



Interior of the Volets of the Altar-piece in St. Peter's, Louvain.

man, is casting to the ground the money which Joachim has offered, with an expression of scorn, and a mouth from which pour forth taunts. Joachim, with his back turned to the priest, is retiring, showing his face full of vexation, slightly, but not wholly, destroying the dignity of his countenance. The other figures are looking on with various expressions of contempt and indifference. On his left is a very robust and hard-visaged functionary with a huge key, suggested by a writer in *La Chronique des Arts* to be a portrait of the Treasurer of the Fraternity of St. Anne.

3. 'The Promise.' Joachim, in the same vesture, is hearing, with an expression of deep, manly rapture, the message of the

angel, who floats above his head pointing with one hand to the sky, and with the other to Jerusalem, whither he bids him to go up and meet Anne at the Golden Gate.* This is to us the most beautiful of all the paintings of Massys. Nothing can exceed in its strength and simplicity the expression of pure, human, unsophisticated rapture which transfigures the face of Joachim, or the graceful dignity with which the perfectly balanced figure of the

* After the rejection of his offering Joachim was ashamed to return to his home, and "retired to the shepherds who were with their cattle in the pastures." It is possible that the angel may be pointing to Anne, who is seen at a window of the nearest house, mourning for her husband. Farther behind is represented their meeting at the Golden Gate, scarcely to be distinguished in our engraving.

angel rests on the air; while the green fields dotted with white sheep, the exquisite distance of blue transparent sky and air, the angel's robes of green shoaling with lilac, and the tender dove-grey mantle of Joachim, with its scarlet sash and hood, make an harmonious bouquet of pure bright hues such as has seldom been equalled by any master.

4. 'The Triumph of St. Anne.' The Virgin and St. Anne are seated in a spacious hall in the Italian style, of which three arches are seen, which serve to divide the composition. The Virgin has the Holy Infant on her lap, and is regarding Him with looks of reverent contemplation, holding the string which is attached to a bullfinch on the finger of Jesus, while St. Anne is offering Him a bunch of grapes. On their right, but lower, is seated Mary, the wife of Alpheus or Cleophas, with her supposed children, St. James the Less, St. Simon, St. Jude, and St. Joseph the Just; on her left, Mary Salome, with St. James and St. John. Standing behind their respective wives are Alpheus, Joseph, Joachim, and Zebedee. Nothing but the picture itself can give any adequate idea of the beautiful colour or expression of this grand composition.

5. 'The Death of St. Anne.' Here St. Anne is dying, attended by her daughters and our Lord, who is blessing her departing

spirit. Mary the Virgin, with a face of infinite anxiety and tenderness, is holding the candle, while the other Marys are weeping, one on one side, the other on the other, of the bed. The tender sentiment in the faces of St. Anne and the Virgin leave nothing to be desired, and the sunlight mellowing the prevailing red hue of the hangings, the white of the pillow and the Virgin's hood, and the pallor of the dying saint make another masterpiece of colour. The picture is, however, a little damaged by the whimpering expressions of Mary Cleophas and Salome.

This magnificent work was painted for the brotherhood of St. Anne at Louvain in 1509, and placed in their chapel in the Church of St. Peter. It remained there for nearly a century, when, owing to the diminishing of their numbers, they changed their chapel for a smaller one dedicated to St. Cornelius. Here the picture remained till it was carried off to Paris in 1794, and here it was returned in 1816. It has been restored three times: in 1653, about 1816, and recently by M. Étienne Leroy. In April, 1865, it was again placed in St. Peter's Church. Last year, after much opposition on the part of the Council of Louvain, it was purchased by the State for £4,000, and it is now the chief glory of the museum at Brussels.

'THE ARTS OF WAR.'

A WALL PAINTING IN THE SOUTH KENSINGTON MUSEUM, BY SIR FREDERICK LEIGHTON, P.R.A.

THIS composition, replete with beauty and proclaiming high culture in its conception, will do much to redeem our English school from the stigma that has long attached to attempts at mural decoration and monumental art. At the Palace of Westminster our leading Academicians, while they displayed their talents, did little to restore confidence in the all but lost art of wall painting. It is therefore with all the greater satisfaction that we chronicle an accomplished success.

The subject of the composition is signified by the title, 'The Arts of War.' A goodly high-born company are busily accoutring their handsome figures in armour; on our right is a youthful group trying the metal of their swords; next to them come the testers of crossbows; while earnest work is reserved for a bevy of fair maidens who, sitting in the foreground, embroider banners for knights.

The composition of the picture conforms to strict symmetry of lines and balance of masses: the gallants on the right with swords find an echo in those on the left decked in glistening armour. And the arrangement is made all the more compact, and becomes even literally "architectonic," by reason of the importance given to the architectural background. In the midst a Gothic portal rears its machicolated summit above the city wall, and in the front, on either side, the figures are ranged along the foreground. The scene and action are laid in that less familiar Gothic period which in Tuscany preceded the Renaissance. The precise locality is left a little to the imagination, yet the lily flowers above the gateway, a picturesque tower resembling that of the Palazzo Vecchio, and a spacious dome like to Brunelleschi's vault, sufficiently proclaim the city of Florence. The actual spot is probably on the side of San Miniato, and therefore not very distant from the scene of the 'Cimabue Procession,' as depicted in bygone years by the President. The date may be guessed as about the middle of the fifteenth century; it cannot well be later, because the crossbow is not displaced by cannon and fire-arms. The growth of aloes on the city wall is probably an anachronism, inasmuch as the plant is said to have been first introduced to Italy from Mexico, a continent then undiscovered. The historic epoch here signified was most stirring and signal; the strife between the Guelfs and the Ghibelines had raged fiercely; at length the Medici obtain supreme sway, and Cosmo is adjudged "the father of his country." But the struggle for

power among the hostile factions was hot and unremitting. The scene here circumstantially narrated may therefore be taken as the prelude to one of the many frays fought out in fevered blood by the passionate youths of Tuscany.

This wall picture is somewhat inaccurately announced by the Department of Science and Art as a "fresco." In the old method it is well known the wall was laid over with wet or "fresh" mortar, into which the artist's colours sank before the surface had time to dry. Sir Frederick Leighton had the choice of five or more processes—"fresco buono," *tempera* or "*secco*," *encaustic* or "*wax*," and lastly "*water glass*," as used by Kaulbach in Berlin, and by Macrise at Westminster. These he severally discarded in favour of a spirit vehicle invented by that most skilled amateur, Mr. Gambier Parry, who has exemplified the merits of his discovery in the wall paintings in Highnam Church and in Ely Cathedral. This medium, with its attendant manipulation, was described many years ago in the pages of the *Ecclesiologist*. The vehicle is a mixture of wax, resin, oil of lavender, and artist's copal. The wall, which is plaster of a strongly granulated surface, is saturated with this composition, "the object of these washes being to key the prepared surface deeply in the pores with a material which dries into the wall as hard as stone, and leaves a surface white, solid, absorbent, and of a good texture for painting. When the cartoon is traced on the wall," continues Mr. Parry, "let a part of a design be chosen enough for a day's work, and washed over thinly with oil of spike or highly rectified turpentine, the object being to open the surface, which will then be painted into and dry in one solid mass by the evaporation of the volatile oils." The further directions are, that all the colours should be ground up in the aforesaid medium of wax, resin, spike, lavender, and copal, and the vehicle for painting in which the brush is dipped must be the same as the wall wash, the intent being that "throughout, from the first preparation of the wall to the last touch of colour laid upon it, the whole mass may be perfectly homogeneous." Mr. Gambier Parry pleads in favour of his process that it "meets all the requirements of wall painting, with little risk of injury from the action of our climate, avoiding the objections to other systems, and retaining all that is good and effective in them."

Sir Frederick Leighton, more than fifteen years ago, proved

the practicability of this process in a noble work of mural decoration which he executed as the reredos to a church at Lyndhurst, on the borders of the New Forest. The theme is 'The Wise and the Foolish Virgins'; the figures, nineteen in number, are about life size; the wall space covered is about twenty-four feet long by eight feet wide. The artist, while engaged on the picture, wrote in February, 1864, to Lord Elcho as follows:—

"As I am, to the best of my belief, the only professional painter who has worked with Gambier Parry's spirit fresco, it may be convenient to you to refer to my unfinished works at Lyndhurst. I therefore send you two or three details which may interest your audience. The merits of the material are chiefly these:—Great similarity of result to buono-fresco, which it approaches so nearly as to deceive any one not conversant with the practice of painting; great scope of colour, as it embraces the whole oil palette, and is not subjected to any of the limitations which are peculiar to fresco; great facility of manipulation, admitting of washes, impasto, and glazing within the space of a very few hours; little or no change in the drying, not more than in water-colour drawing on absorbent sketching-paper—Harding's, for instance; facility of re-touching, as the surface is always soluble in spirit, though proof against water. The only point in which it is inferior to real fresco is in the absence of that pure crystalline quality of light so peculiar to the latter. On the other hand, it has in great degree that other quality of fresco, which is the Alpha and the Omega of all grand monumental work—gravity—dignity."

These last high qualities are due less to the process than to the operator. However, experience goes far to confirm the claims set forth in favour of a method now more than tentative and experimental. When last the writer visited Lyndhurst the picture remained in a sound condition; the colours adhered fast on the wall; and the only change, not disadvantageous, is said to be a certain mellowing in tone. But the atmosphere of the New Forest is, of course, more life-preserving to a painting than the air of Kensington Museum, especially when vivified by the fumes of gas. Yet all pictures, whatever be the process or the surroundings, must perish some day. Fresco used to be called the painting for eternity, yet even in Italy a few centuries suffice for its destruction. It is all, then, a question of time, and there would seem some good ground for the hope that this, the first "spirit fresco" tried in London, will enjoy, short of immortality, a fair longevity.

It is curious that the President of the Academy, trained in the school of Directors Veit and Steinle in Frankfort, should have departed from the art of fresco painting as revived by these masters of modern Germany. Director Steinle retains faith in the Italian process, and for the last three years has been engaged on a series of frescoes in Strasburg Cathedral. The writer, a few months since in Frankfort, was told, "Your countryman, Herr Leighton, the pupil of Steinle, studied some years here in the Städel Institute, and saw much of Philip Veit, and learnt from him, as well as from Steinle, the true method of fresco, as exemplified in one of the greatest and soundest examples of monumental painting, 'The Introduction of the Arts through Christianity into Germany.'" Still it must be admitted that even the Fatherland is proving faithless to Veit, Cornelius, and other revivers of fresco painting, for at this moment the walls of the old castle of Meissen are under decoration, and the old and more arduous process is abandoned for a facile medium of turpentine, oil, and wax, similar, and scarcely inferior, to the "spirit fresco." The old processes were severe and simple, the new ones are more seductive and easy.

The style and treatment of 'The Arts of War' not unnaturally correspond with the chronology. In Florence at this period Cimabue had long before painted his Madonna, Giotto had raised his Campanile, Orcagna the Loggia, Ghiberti the Gates; but as yet neither Michael Angelo nor Raphael was born. Accordingly the style adopted is fitly, but scarcely necessarily, pre-Raphaelite, not in the naturalistic direction known in England under that watchword, but in the Italian sense of the term. Indeed, the President, in the manner he espouses, recurs to an early love pledged in the 'Cimabue Procession,' painted

just a quarter of a century ago. Not only is the style Tuscan—that adopted by the earlier masters of Florence, Pisa, and Sienna—but the types equally are Italian—a race of poets when young, and of philosophers when aged—a people prone to pleasure, responsive to the impulse of the passing moment, and sensitive to impressions of beauty. Such a people, when they arm for war, do not show themselves of the stalwart frame and rough demeanour of our northern recruits and volunteers, capable of using fists or bludgeons in default of swords. Italian patriots, as here depicted, pose themselves in graceful attitudes, carry their elegant persons with a consciousness of good looks that deserve to be set off to advantage, and altogether disport themselves as *dilettanti* in the art of war. It may be said of this picture that it is toned down to the sentiment of the melancholy Jaques, "most musical, most melancholy," or at least moody and meditative. Of the colours it is a little difficult to speak with certitude; they are not gay, neither are they sad; they are not festive, as in Venice under Veronese, neither are they intoned with the deep and lustrous harmonies of Perugino in Umbria. Perhaps, as it is likely, they owe a certain accommodating compromise and concord to the schools of modern Germany. Positive colours are broken into tertiaries; the blues become slaty; the reds, which are in danger of being super-dominant, make an escape into russets. The light and shade, as most consonant with mural decoration, are evenly distributed throughout; nowhere occurs a burst of positive sunshine, and yet the scene is animated by an agreeable glow, as if an outburst were imminent. This is the effect which the most practised wall painters have ever striven for. Then, as to the perspective, equal consideration has been given; the panoramic treatment adopted by the early painters in the Campo Santo, Pisa, is wisely surrendered; hence, instead of several "points of sight," the composition everywhere converges to one centre, which fitly coincides with the focus of interest and of incident. The draperies, in like manner, show a happy compromise: they are not academic, neither are they quite naturalistic; they belong rather to the generic class commended by the painter's illustrious predecessor, Sir Joshua Reynolds. And so also as to realistic detail; the execution stops short of illusion; material and texture are not imitated. In short, appeal throughout is made, not to the senses of the spectator, but to the intellect and imagination.

Candid criticism gives to praise greater value; now therefore, in conclusion, let warm tribute be paid to this eclectic and scholarly product. The picture is more than a studied compromise or careful compilation; it is a living creation. It is not overburdened with antiquarian lore: the weapons of war do not appear rusted as in a museum, but are ready for urgent emergency, and the whole situation is not removed centuries away into the remote backgrounds of time or the obscure by-paths of history, but is brought in open daylight before the eye vividly as a drama, individual and living. Moreover, mediævalism is here suffused and softened by the spirit of romance, and naturalism loses all ruggedness under the graces which flow from idealism. A painter of imagination loves to call into being a scene such as shall satisfy the mind's desires for the perfect; thus the forms are modelled to a high generic type, and coloured by warm poetic thought. It is the fate of Sir Frederick Leighton to live in a time when, as but too justly deplored by his fellow-Academician, Mr. G. F. Watts, "Art is treated as a plaything and nothing more," when the "sense of beauty is passing away as a natural possession," and when it becomes a question whether a serious and a thought-begotten Art which can claim rightful companionship with literature and science is for us any longer possible. This picture proves such possibility. Sir Frederick Leighton has won his present position by no light labours; he has sought to express noble thought in noble form; he has studied typical truths and symmetric lines; he has mastered the laws by which complex compositions can be carried out with exactitude, laws which have given stability to historic schools; in the words of a Prime Minister, "he has conceived of the beautiful, and has created it."

J. BEAVINGTON ATKINSON.

CORPORATION PLATE AND INSIGNIA OF OFFICE, ETC.*

BY LLEWELLYNN JEWITT, F.S.A., &c.



HE Corporation of NORTHAMPTON is rich in the possession of no less than five maces, besides a mayor's chain of office with suspended medals, two silver loving cups, or flagons, two tobacco boxes, and some highly interesting banners. These are all shown grouped together, in the ornate oaken case manufactured for their reception in 1752, in the engraving (Fig. 49). For this representation and many particulars I have to express my thanks to William Dennis, Esq., Mayor of Northampton (1879). The large mace, which is of usual open-arched form, and is the one borne before the mayor on all public occasions, is of silver gilt, 3 feet 9 inches in length. It was purchased about 1680, at a cost of £80. Around the head, or bowl, in the four compartments, divided as usual by demi-

figures and foliage, are respectively the rose, the harp, the fleur-de-lis, and the thistle, each crowned between the initials C. R.; and on the flat plate at the top, under the arches of the crown, are the royal arms, quarterly, 1 and 4, France and England quarterly; 2, Scotland; 3, Ireland; with crown, lion and unicorn supporters, and garter motto. The shaft is divided into three lengths by bands, and is beautifully chased with rose and thistle throughout. On the base are the arms of the borough, with the rose and the thistle repeated on either side.

Three of the smaller maces are of brass, and measure respectively 14½, 13½, and 13 inches in length. The longest of these has, as usual, its head crested with a circlet of crosses pattée and fleurs-de-lis, and on the flat plate at the top are the royal arms, quarterly, 1 and 4, France and England quarterly; 2, Scotland; 3, Ireland; with crown, garter motto, and lion and

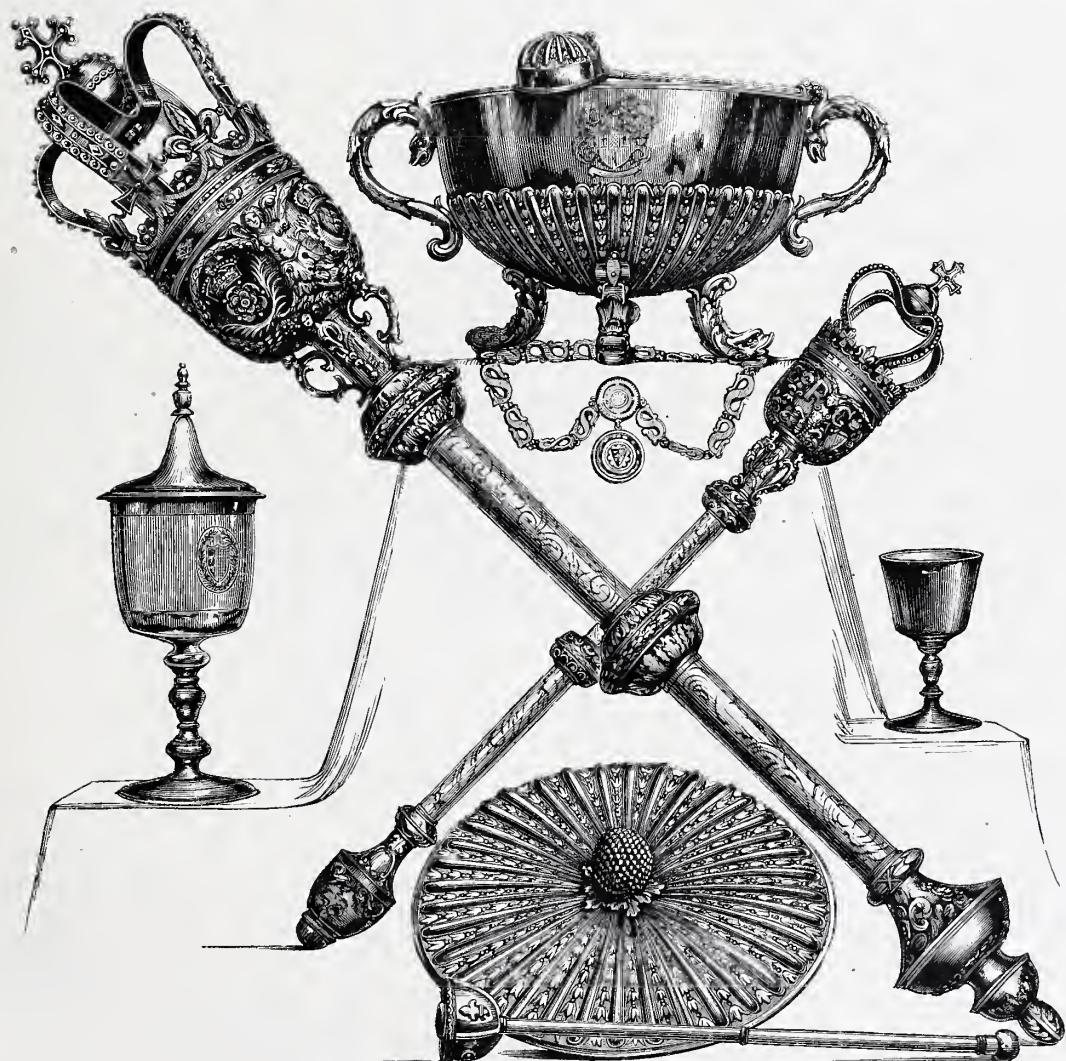


Fig. 47.—Corporation Plate and Insignia, Stamford.

unicorn supporters. Around the head, or bowl, are the arms of the borough of Northampton—a triple-towered castle, with lion supporters; a rose crowned; a thistle crowned; and a harp similarly crowned. The other two brass maces are in every respect a pair, and of precisely the same form as the one just described. On the flat top of each are the royal arms,

quarterly, 1 and 4, England and Scotland impaled; 2, France; 3, Hanover (per pale and per chevron, 1, Brunswick; 2, Lunenburg; 3, Saxony; over all an inescutcheon charged with the crown of Charlemagne), with crown, supporters, and garter motto. The bowls are crested with a circlet of crosses pattée and fleurs-de-lis, and round the bowl are the borough arms and crowned rose, thistle, and harp, as on the other. The shafts of all three are divided into three lengths by encircling bands,

* Continued from page 124.

and the bases are flat. These three maces were bequeathed to the corporation about a hundred and twenty years ago by will of one of the mace-bearers.

The most important and interesting of the maces, however, I have reserved to the last. It is of pure gold, and measures $8\frac{1}{2}$ inches in length; the length of the bowl being $1\frac{3}{4}$ inches, and its diameter $2\frac{1}{8}$ inches. The head, or bowl, is crested with a circlet of fleurs-de-lis and crosses pattée, and bears on its plate at the top, in bold relief, the royal arms, quarterly, 1 and 4, France (three fleurs-de-lis) and England quarterly; 2, Scotland; 3, Ireland; with open-arched crown, garter motto, and lion and unicorn supporters; the lion, on the dexter side, being crowned, and the unicorn, on the sinister, 'having collar and chain. The bowl is divided into four compartments by a simple foliated ornament in high relief, and these compartments contain, in the first the letter I, in the second a Tudor rose, in the third the letter R, and in the fourth an open-arched crown. The letters I R are of large size, highly ornate, and foliated. The shaft is divided into three lengths by an ornamental encircling band; attached to the lowest of these are four perforated plates, or laminæ, of highly ornamented character, with lions' heads and foliage; and on the flat bottom of the base is an escutcheon bearing a plain cross. This very interesting, and indeed, in metal, almost unique, mace is, in its general character, and the initials, divisional ornaments, laminæ, &c., almost an exact counterpart of two small silver examples at Chipping Campden.

The loving cups were presented to the corporation, the one by Charles, Earl of Northampton, in 1759; the other by Sir John Langham, Bart., in the same year. The first bears the Earl's arms (a lion passant guardant between three helmets), with coronet, and supporters (two dragons), with motto, "Je ne serche que ung," and the inscription, "The Gift of the Rt. Hon. Charles, Earl of Northampton, to the Corporation of Northampton, 1759;" the second bears the arms of Langham (three boars' heads muzzled), and the inscription, "The Gift of Sir John Langham, Bart., to the Corporation of Northampton, 1759." The tobacco box bears the arms of the borough of Northampton, and the date of "April 1723." The mayor's chain was presented in 1822 by the then town clerk, Mr. Theophilus Jeyes, the medals, or pendants, attached to it being presented, the one by Sir John English Dolben in 1817, and the other in 1873 by the committee of a local exhibition of leather manufacturers.

COLCHESTER is somewhat rich in its regalia, which consist of one large mace, four smaller ones, a mayor's chain, an oyster gauge, a water bailiff's oar, a two-handled loving cup, and a salver of large size; these are all grouped together in the engraving (Fig. 8). The corporation also possesses a town banner, which is carried before the mayor and body corporate at the proclamation of the fair, and in the excursions down the Colne at the holding of a Court of Conservancy; a silver key worn by the borough treasurer; and the mayor's silver ticket for the theatre. This latter is 2 inches in diameter, circular like a medal; its edge is ornamented with a cable pattern in relief; and it bears on the obverse the words "Colchester Theatre," and on the reverse, "The Right Worshipful the Mayor:" its date is supposed to be about 1750.

The great mace, of silver gilt, is one of the largest and handsomest in the kingdom; it measures 4 feet 10 inches in length. The head, or bowl, is of the usual form, with circlet of crosses pattée and fleurs-de-lis, from which rise the open arches of the crown, surmounted with orb and cross. Round the bowl are, first, the arms of Colchester (*gules*, a cross raguled, *argent*; in chief two, and in base one, ducal coronets, *or*, the lower limb of the cross passing through the lower coronet) in a highly ornate shield; next, a fleur-de-lis surmounted by a crown; next, a thistle similarly crowned; and next, a harp in same manner. These, as usual, are divided from each other by demi-figures terminating in foliage, locally termed "mermaids," and said to be there introduced "in allusion to the fishery belonging to the town." On the flat plate at the top, under the arches of the crown, are the royal arms, viz. quarterly, first, England and

Scotland impaled; second, France; third, Ireland; fourth, Hanover (per pale and per chevron—first, Brunswick; second, Lunenburg; third, Saxony; over all an inescutcheon charged with the crown of Charlemagne), with supporters, and surmounted with a crown between the royal initials G. R. It bears no date or inscription.

The four small maces are of silver, and are $13\frac{1}{2}$ inches in length; they are all alike, and have semi-globular heads, with projecting open-work laminæ at the base. On the flat top of each is let in, and held in position by small detents, a silver plate of the royal arms, viz. quarterly, first and fourth, France (three fleurs-de-lis) and England quarterly; second, Scotland; third, Ireland; the shield surmounted by an open-arched crown, and surrounded by scroll ornament. The mayor's gold chain, which is 46 inches in length, and formed into six rows, was given to the corporation in the mayoralty of Thomas Wilshire, Esq., in 1765, by Mr. Leonard Ellington.

The "oyster gauge" was formerly of silver, but the present one is of brass, and bears no other ornament than a small star; the silver one bore the borough arms on its convex side. This gauge is an exact cast, if I may so express it, of an oyster shell of the standard size, and below which size none are allowed to come into the market. The silver oar of the water bailiff, $8\frac{3}{4}$ inches long, has engraved on one side the arms of the borough.

The two-handled loving cup bears on its front the Colchester arms, with the inscription, "The Gift of Abraham Johnson, Esq., to the Corporation of Colchester," and on the other side a richly mantled shield, bearing the arms of the donor, on a chevron between three leopards' heads erased, the sun in splendour (and the date 1673), with helmet and crest, a leopard's head erased. The cup is said to hold more than a gallon.

The silver salver, about 20 inches in diameter, bears the inscription, with armorial bearings, "Presented to Henry Vint, Esq., Mayor of Colchester, by Subscribers to the New Town Hall, as a Testimonial of their estimation of his services to the town of Colchester in originating and promoting that important public improvement, October, 1844."

At STAMFORD the corporation treasures consist of three maces, a mayor's chain, a large covered punch bowl and ladle, two loving cups, and four waits' badges. For photographs and particulars connected with all these I am under great obligation to the mayor (1879), T. G. Mason, Esq., and Mr. Alderman Michelson, who have been indefatigable in the trouble they have taken for me (Fig. 47). The large mace, which is of silver gilt, is 4 feet 8 inches in length, and weighs nearly 21 lbs.; it is supposed to have cost about £150. The head, or bowl, is divided, as usual, into four compartments by demi-female figures and foliage, &c., and these contain respectively a rose, a thistle, a fleur-de-lis, and a harp, each surmounted by a crown. It is crested by a circlet of four crosses pattée, and as many fleurs-de-lis, of elegant and unusual design, and from this rise the four arches of the open crown, surmounted by orb and cross. On the flat plate at the top, beneath the arches of the crown, are the royal arms of Charles II., quarterly, first and fourth, France (three fleurs-de-lis) and England quarterly; second, Scotland; third, Ireland; with supporters, helmet, crown, crest, royal and garter mottoes, and elegant mantling. These arms are in high relief, and are exquisitely designed and executed; the crest is between the royal initials C R. The shaft, which is divided as usual by massive and elaborately ornamented encircling bands, is elegantly chased throughout. The upper part of the base bears on one side the arms of the borough of Stamford (the royal arms of England, impaling those of Warren), with foliage; and on the other the Bertie (Lindsey) arms, *azure*, three battering rams in pale, *or*. Beneath this, on the lower part of the base, is the Bertie crest, which divides the following inscription:—"Ex dono Nobilissimi Viri Caroli Bertie Filij Montacuti Comitis de Lindsey qui antiquo huic Burgo de Stamford ejusdem Suffragio in Comitijs Regni Locum jam obtinet ejusdem Burgi nomine. Signum hoc Prætoriae Dignitatis etute pignus amoris sui perpetui gestandum dedit Anno Præturæ Danielis Wigmore & Humanæ Salutis MDCLXXVIII," which has been thus rendered:—"The Gift of the noble Charles Bertie, son

of Montague, Earl of Lindsey, who presented this ancient borough of Stamford (by whose favour he now has a seat in Parliament to represent the said borough) with this official mark of mayoralty, to be for ever borne as a token of his regard. In the mayoralty of Daniel Wigmore, and the year of our Lord 1678."

The next mace, which is 36 inches in length, and weighs about $4\frac{1}{2}$ lbs., is also of silver, and of the same general form as the other, but of much more elaborate and ornate character in its details. On the flat plate at the top, under the arches of the crown, are the royal arms, and round the head, or bowl, are, in

compartments formed by demi-figures and foliage, the rose, the thistle, the fleur-de-lis, and the harp, each surmounted by a crown between highly ornamental letters of the royal initials C.R. On the base are the arms of the borough, and the inscription, "This Mace was renewed at the charge of the Corporation of the Town of Stamford, in Ano: Domi. 1660." The borough arms also occur in the upper division of the shaft, below the bowl.

The third mace, which is the smallest, and by far the oldest, is 20 inches in length, and is also of silver. It has a bowl-shaped head, without crown, and the shaft is divided into two lengths by an encircling band. The bowl is headed by a cable border and

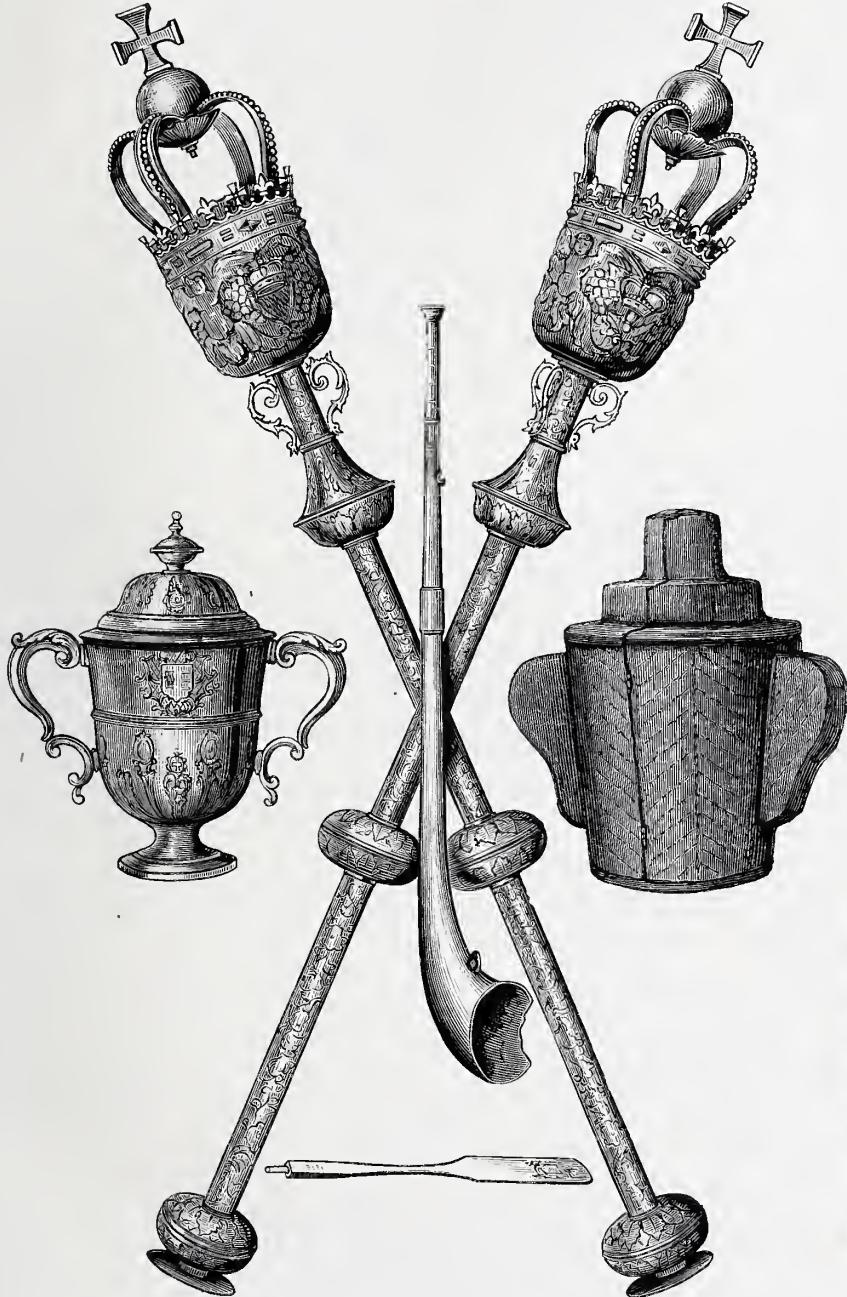


Fig. 48.—Corporation Maces, &c., Ipswich.



Fig. 49.—Corporation Insignia, &c., Northampton.

simple cresting, and on the raised flat plate at the top is a shield bearing the royal arms, quarterly, 1 and 4, France (three fleurs-de-lis), 2 and 3, England, within a trefoil. These arms were originally enamelled, traces of colour still remaining. The bowl is divided by upright bands into four compartments, and in these the rose and the fleur-de-lis alternate.

The punch bowl, which holds five gallons and weighs about $16\frac{1}{2}$ lbs., is, with its cover and ladle, richly embossed and chased. It bears on one side, exquisitely engraved, the arms of Bertie with their six quarterings, with helmet, crest, mantling,

and motto, "Loyavltie m'oblige;" and on the other the following inscription:—"Carolvs Bertie Frater Roberti filius Montacvti nepos Roberti Comitv de Lindsey hæreditario jure Magnorvm Angliae Camerariorvm qui binis vicibvs pro hoc Burgo de Stamford. Ad svprema Regni Comitia Depvtatvs est A.D. 1678 et 1685, Qvibvs vtrisque Annis Daniel Wigmore Prætor hvivs Bvrgi fvit. Poculum hoc in qvo cives Stamfor dienses tvm svam erga serenissimos Magnæ Britanniæ Reges Fidem tvm Bertianæ domvs erga illos amicitiam commemorent eidem Dan. Wigmore nvnc Praetori eivsque in perpetvum svces-

soribus gratiis ac libens donat dicatur A.D. 1685," which has been thus translated:—"Charles Bertie, the brother of Robert, son of Montague, a descendant of the Earls of Lindsey, hereditary Lord Chamberlains of England, who was twice chosen to represent this borough of Stamford in Parliament, viz. in 1673 and in 1685, in both which years Daniel Wigmore was mayor of the said borough, gratefully presents and dedicates to the said Daniel Wigmore, the present mayor, and his successors for ever, the bowl, in which the inhabitants of Stamford may commemorate both their allegiance towards the Kings of Great Britain, and also the friendship which the Bertie family had for them. In the year of our Lord 1685."

The covered loving cup, or "Sir C. Clapham's Cup," as it is called, bears on one side the arms of the donor, and on the other those of the borough of Stamford, and has the following inscription:—"Christopher Clapham, Esq., freeman of the Towne of Stamford, 1658, giveth this Cupp for ever to the Towne, to goe from Allderman to Allderman." The donor was captain of a troop of volunteers in Stamford in 1658, when he was presented with the freedom of the borough, and gave this cup. The "Mayor's Cup" is quite plain. The mayor's chain is one of the most effective yet designed. It is literally a "collar of SS," the letters being arranged end to end, and the names of successive mayors engraved thereon. It consists of twenty-one letters S linked together, and attached at the front to a medallion containing a gold angel of Edward IV. (the time of one of the charters of the borough), and from this is suspended a badge in gold and enamel, bearing the borough arms surrounded by the inscription, SIG: COMMVNE: BVRGI: STAMFORDLE; and at the back, "Edward Browning, Esq., Mayor of Stamford, 1863, giveth this Badge to the Towne for ever to pass from Mayor to Mayor." The chain was designed by the donor (an architect), and manufactured by Moring.

The "waits' badges," six in number, of silver gilt, are among the most interesting of the treasures of the Stamford Corporation. Four are of early date, and two later: we have engraved one of them. They are simply ornamental shields of the borough arms in relief. On the back of the older ones is the inscription, "The Towns Arms of Stamford in the County of Lincoln, 1691," and on the later ones, "The Corporation of Stamford, 1823." In Butcher's "Survey," 1614, it is stated that "the new Alderman passeth to his house with the two Maces; the one of gold, the other of silver, borne before him, attended by the severall Companies as is aforesaid, with the lond Musick of the Towne playing before them." Harrod, who wrote in 1785, says, "The four Waits have an annual salary of fifty shillings each, these dressed in scarlet cloaks trimmed with gold lace precede the mayor with their music the day on which he is chosen, commonly called the mayor's feast day; on the proclaiming of Simon and Jude Fair; and on his Majesty's

birthday; thrice weekly also in the dead of the night they walk round the streets playing from the above fair to Christmas, at which holidays they call at persons' houses, where, after playing a tune or two, they are presented with a shilling, or half-a-crown, at the donor's pleasure. It was customary for them to go the same rounds from the holidays to Lady Day, and again call upon the same houses; but where there is not a vigilant magistrate this quarter is neglected."

In the account of Edward Butt, Gent., late Chamberlain and Receiver of the Rents and Profits of the Corporation of Stamford, is the item, "Taken on Monday, December 22nd, 1823, to Mr. T. Hayne's, Silversmith, for new medals for waits, &c., £15 15s."

The corporation of the town of CHIPPING CAMPDEN, in Gloucestershire, to which I have just alluded, possesses four maces; an ancient bell-metal standard measure; an ancient staff of wood, 5 feet in length, with turned head, but without date or ornament; two robes of purple cloth trimmed with black velvet; and a scarlet robe trimmed with ermine.

The two oldest maces, of silver with iron cores, date from the time of James I., probably from the first year of his reign, and measure respectively 13 inches and 11 inches in length. The bowls are surmounted with open-work circlets of crosses pâtié and fleurs-de-lis, and divided by an ornament in high relief into four equal parts, containing first, the letter I; second, R; third, a Tudor rose; and fourth, an open-arched crown, all in high relief. On the flat plate at the top, in high relief, are the royal arms, viz. quarterly, 1 and 4, France (three fleurs-de-lis) and England quarterly; 2, Scotland; 3, Ireland; with supporters, and surmounted by an open-arched crown. The shafts (divided into three lengths by ornamental encircling bands) are diapered all over with a delicate reticulated pattern, the lozenges throughout being filled in with roses and thistles, stemmed and leaved, alternating with each other. Attached to the lowest and smallest division are four perforated plates, bearing a design of dolphin heads and foliage, and on this part of the shaft itself are the initials and date, R. B. + 1605 +. The bases are flat and quite plain.

The other pair of maces, exactly alike in every detail, are of brass, gilt, and measure 3 feet 5 inches in length. The open-work head of each is composed of four exquisitely designed acanthus-leaves, carved in a masterly manner, and delicately chased throughout. These leaves support the open-arched crown, surmounted with orb and cross. The crown, which is in rich repoussé work and delicately chased, is a marvel of Art, the design faultlessly good, and the jewellery and decoration of the highest order. The shafts, which unscrew in the middle, are divided into four lengths by a double foliated ornament and encircling bands. At the base is a foliated ornament, with the initials E + W. On the shaft of each is engraved the inscription, "The Gift of the Earl of Gainsborough, 1773."

NAUGHTY PUSSY.

E. FARASYN, Painter.

IT is a source of gratification to be able to place before our subscribers this month an engraving after a picture by an artist at present little known in England. In his own country M. Farasyn is already gaining reputation and popularity, founded in some measure upon the merits of this work. It was painted at the early age of nineteen years, and purchased for the subscription lottery of the Exposition at Antwerp of 1878. M. Farasyn is a native of this Art-renowned city, the birthplace and school of so many talented artists. The Belgian school of painters has of late years taken a position second to none in the Art world, and must continue to do so as long as refinement and strength, purity and power, characterize it as surely as they do now. The Academy of Antwerp may well be proud of having enrolled on its list of names those of men of such undoubted genius as Louis Gallait, Braekeleer, Dyck-

A. DANSE, Engraver.

mans, Baron Wappers, Coomans, Portaels, Slingineyer, and Baron Leys—enough alone to enable it to vie with all the great nurseries of Art in Europe and America. In subject and treatment this work is essentially simple; but to give so much expression to the downcast face of the child, and to sustain this in the drawing of every limb, evidence such skill that we can well afford to record our entire appreciation of this picture. The small sufferer appears more indignant and annoyed than alarmed, although the wrath of her adversary is certainly not over, if we may judge of the savage attitude "Pussy" maintains. The incident recalls the solemn answer one day of a tiny friend of our own to the question we put to him, "Are you quite well, Willie?" "No," he replied, "I've got a scratch." We predict for M. Farasyn undoubted success in the career he has begun so well.



E. FARASYN, PINXT

A. DANSE, SCULPT^r

NAUGHTY PUSSY.

THE GARDENS AND PARKS OF THE WORLD.

THE power to introduce into our pages a specimen illustration from this very admirable work* gives us also an opportunity of saying a few words in its praise, in addition to those we gave in a previous number. To all lovers of "pleasure as the chiefest good," and therefore lovers of "gardens" in the fullest, or least, meaning of the word, this book cannot fail to be useful as well as pleasant. All the famous gardens of the world are mentioned—that is to say, *national* gardens; Grecian, Babylonian, and Italian, gardens of the Holy Land, and last, but by no means least, English landscape gardening, are fully treated. The illustration we have selected is a scene in Fontainebleau Park. Olivier de Serres observes that it is needless for Frenchmen to visit Italy or any other land to study the art of gardening, since France carries away the prize from all nations. Doubtless the French have much to be proud of, and Fontainebleau is a "gem" in its way; so is Versailles; but while we have Chatsworth, Blenheim Park, Dame Nature's garden at Richmond, Penshurst, and other palatial gardens too numerous to mention, we dispute the palm with France. The gardens of Persia and Assyria were not the least of their glories, and the hanging gardens of Babylon have acquired as enduring a fame as its Temple of Belus, whether the creation of the half-mythical Queen Semiramis, or a nameless King of Syria. They were laid out on a square of about four hundred feet, rising in a series of terraces, supported by colonnades. The walls were twenty-two feet thick, the gallery roof composed of stones measuring sixteen feet in length and four in width. All trace that remains of these gardens consists of a tree of great antiquity, wholly foreign to the country—a solitary memorial of departed grandeur.

The gardens of Egypt presented a strong contrast to those of Persia, massive gates, obelisks, and colonnades showing the mental tendency of the Egyptians to model everything after the

type of their temples. Their watering apparatus was a very simple affair. They suspended buckets to one end of a lever or balance erected above a reservoir; these, when filled, were slung by strips of leather to the shoulders of the weary slaves, and emptied on beds, borders, and feet of the trees.

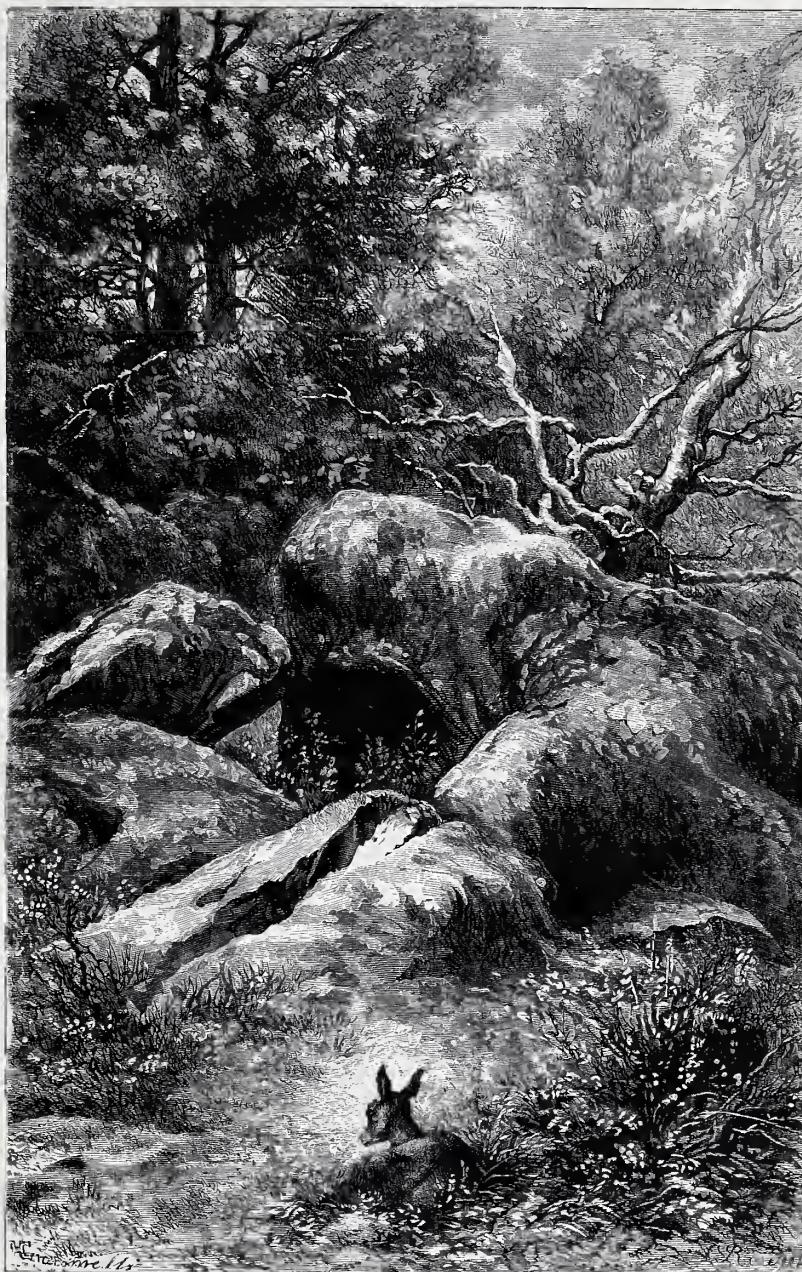
Won-Ti, a Chinese conqueror (140 B.C.), had a park upwards of a hundred and twenty miles in circuit, covered with summer palaces, kiosks, grottoes, and every variety of decoration. It was

kept in order by thirty thousand slaves, and every province was bound to send there annually the rarest specimens of its flora.

The ideal of the Moslem Paradise is an immense garden, its soil the finest wheaten flour or purest musk, its paths paved with pearls, its most remarkable tree, called *Tuba*, the tree of happiness. The music and sparkle of falling or running water are essential to a perfect garden. In the Koran the garden of the faithful is watered by numberless wells and fountains, whose pebbles are rubies and emeralds, the beds camphor and musk, and the banks saffron.

To come to more recent and practical times, the gardens of Italy and Germany are much to be admired; and in England Addison could no longer with justice remark that "English gardens are not propitious to the imagination, as are those of Italy and France. Our gardeners, instead of bringing out all the effect Nature can produce, seem rather to endeavour to annihilate it."

The work before us is full of lovely gems of scenery, some portraying that which gladdened eyes now laid some thousand years in mother earth—gems of wood and lake, fountain and forest. The letterpress is full of pleasant and valuable information on past gardening, and many useful hints for those who happily have the time and means to gratify one of the purest of man's pleasures—the cultivation of flower and leaf. The birds and animals best fitted to beautify and enliven our noble English parks and home gardens are recommended: advice is also given as to conservatories and hothouses, and various foreign trees and shrubs that may with advantage be acclimatized in this country.



* "The Famous Parks and Gardens of the World." Described and Illustrated. Published by Nelson and Sons, Paternoster Row.

THE ROYAL ACADEMY EXHIBITION.



MONG the several pictures which give emphasis to the year 1880, none will make it so memorable as VAL PRINSEP's great historic work, setting forth the manner of the assumption at Delhi, by her Majesty the Queen, of the title of Empress of India. It far exceeds in size Etty's triptych—if we may thus use the word—of ‘Joan of Arc,’ which more than thirty years ago occupied the far end of the large room, when the home of the “Forty” was in Trafalgar Square, and which was the largest picture which up to that date had been exhibited on the walls of the Academy. Yet, although the whole end of Gallery No. VII. is devoted to this brilliant passage of contemporaneous history, the Academic authorities would appear to have resolved that outsiders should not thereby suffer from lack of space, and the result is, we have more pictures in the present exhibition than have been seen on the walls of the Academy for many years.

The number of exhibits on the present occasion is 1,658, and it is made up in this way:—Oil paintings, 923; water-colour drawings, 264; architectural drawings, 139; engravings, etchings, &c., 135; miniatures, 51; sculpture, 146. Of these the Academician have produced 173, the remaining 1,485 being contributed by “outsiders.”

The current literature of Art has become so extensive, and occupies now so much space in the daily newspapers, compared with what it did in the early years of this Journal, when there was no other organ to record adequately the doings of the Art world, that we shall best serve our readers if we confine our remarks rather to description than criticism, and tell them simply what are the more noticeable and meritorious works in the exhibition.

Entering Gallery No. I., the eye is immediately attracted to the brilliant performance of P. R. MORRIS, A. We stand in front of the Royal Military Asylum, Chelsea, and from its spacious door we see issuing the brass band of the orphan boys, all clad in full scarlet uniform and preceded by a drum-major, who, staff in hand, has as much military bearing as if he were a six-foot grenadier marching at the head of his regiment. On either side stand the widowed mothers of the boys, for it is visiting day; and in front a little girl with her hoop, whom the sudden blare of trumpets and sight of the advancing juvenile warriors have for the moment paralyzed, is being hurried to the side by a considerate little drummer boy, that the column may pass unimpeded. Pigeons flutter in a friendly way overhead, and the scene altogether is full of life and movement and joyousness. We remember when the late Sir Francis Grant produced, some thirty years ago, his first great success of a hunt meeting, with all the riders in scarlet, the critics of the day were particular to point out how skilfully he had managed to tone down the great mass of red; but our feeling for colour and knowledge how to treat it have been much enlarged since then, and Mr. Morris has in this respect struck a key-note whose brilliancy would fairly have dazzled the men of the past generation. But it is not to the technical qualities of the picture, and they are all good, to which we would so much draw attention, as to the admirable way in which the sentiment of the subject has been realised.

On each side of this picture hangs a comely female figure by PHILIP H. CALDERON, R.A.; the one called ‘The Olive’ (16) is seen sitting on a terra-cotta wall, with her arms resting on a basket of green olives, while the other, representing ‘The Vine’ (25), bears in her arms a basket of grapes, white and black. Both are three-quarter length, full face, and life-sized, and painted in Mr. Calderon’s best manner. Next to the last hangs PETER GRAHAM’S, A., ‘Highland Drove’ (26) crossing a stream. Sunshine and shadow, as seen on the slope of hills, Mr. Graham has made peculiarly his own. HILDA MONTALBA’S ‘Venetian Boy unloading a Market Boat’ (32) is depicted with all her usual force of brush and thorough comprehensiveness of what

she would be at. In a light key and in a manner somewhat dry, W. F. YEAMES, R.A., sends a picture, ‘The Finishing Touch’ (39), which represents a gentleman putting a patch on a lady’s face in the green-room at private theatricals. FRANK DICKSEE, in his ‘House Builders’ (40), which consists of portraits of Sir W. E. and the Hon. Lady Welby-Gregory examining their architect’s model on the table, fully maintains the high reputation he obtained by his remarkably fine picture of ‘Harmony.’ EMILY MARY OSBORN’S ‘Christmas Greeting’ (9), a humorous illustration of “Nay, good goose, bite not,” is broader in treatment and altogether firmer than anything she has done lately.

Turning to the opposite side of the room, we find the centre place occupied by ‘Family Affection’ (65), some cows on a benty height, one of which is in the act of licking her calf. The author is H. W. B. DAVIS, R.A., and we cannot help thinking that this is a much more solid picture, and much more characteristic of the master, than his ‘Returning to the Fold’ (255), in Gallery III., which has been purchased by the Academy under the terms of the Chantrey Bequest. It is flanked by two of those sea and shore pieces whose freshness and strength and truth we, in common with everybody else, have so often had occasion to admire, and which are so peculiarly identified with the name of J. C. HOOK, R.A. The title of the one is ‘King Baby’ (59), whom you see being dragged over the deep white sands of Iona in a little go-cart; the other shows a fishing vessel coming ‘Home with the Tide’ (66), on the right of the picture, and a young fisher-wife and her baby on the left, with a prospect of a great herring curing tank beyond. All the accessories are admirably studied, and Mr. Hook still maintains his pre-eminent claim to be named the painter of ‘Caller Air.’ KEELEY HALSWELLE’S ‘Flood on the Thames in 1879, near Hart’s Lock Wood, above Pangbourne’ (74), is another excellent example of close adherence to nature under exceptional circumstances, which have furnished the author with an opportunity of showing how vigorously he can adapt his brushwork to them. This artist has frequently changed his style; he seems, indeed, to have the faculty of adopting successfully any manner that happens to strike him; but he has never before shown such individuality and power as he does in this case.

‘Playful Kittens’ (73), a lass standing in a door being attentively watched by a cat and collie, is a very good example of what THOMAS FAED, R.A., can make of simple materials; but if one would know how he can handle dramatic incidents of the homely kind, when at his best, one must go into the great room No. III., and see how touchingly he has illustrated the old saying, ‘From Hand to Mouth’ (316), which holds the place of honour opposite to the Napoleon picture of W. Q. ORCHARDSON, R.A.

Returning to Gallery No. I., we would note that the ‘Tenby Fishwoman’ (58) carrying a basket of shrimps, although skillfully handled and admirably modelled, is by no means to be accepted as the measure of Mr. FRITH’S power. The name of JAMES ORROCK we have hitherto associated with water-colour painting, but here we have a work in oil giving a view of ‘Charnwood Forest, Leicestershire’ (45), suggesting the solidity, and, to some extent, the touch of Nasmyth. We would call attention also to C. ROSSITER’S girls drying clothes on the pebbles of ‘Borth Beach’ (51), to W. H. BARTLETT’S view ‘On the River Grez’ (81), to F. DILLON’S ‘Festival of the Cherry Blossom, Japan’ (78), to J. FRASER’S ‘North Sea Herring Boats’ (77), and to ‘Robin Hood’s Bay, Yorkshire’ (56), by E. ELLIS.

Entering room No. II., we are confronted by one of those pictures which in their colour and manipulation never fail to convey to us a sense of ineffable delicacy and preciousness. We allude to the ‘Sister’s Kiss’ (142), by Sir F. LEIGHTON, P.R.A. A lovely girl with her back to a wall, on which she leans with both palms, and upon which her little brother stands, throws her

head back dreamily that he may kiss her. That is all the subject, but it is, so far as it goes, the perfection of workmanship, though exception may perhaps be taken to the length of limb from the thigh to the knee, and the smallness of the feet. Of Sir Frederick's other contributions we prefer his 'Light of the Harem' (256), a stately girl winding round her head the figured cloth of her turban, while a little girl in blue dress holds for her the looking-glass. The female figure sitting by the sea-shore with her back to the spectator, which the artist calls 'Psamathe' (614), is a surpassing piece of craftsmanship. This same love of subtle finish is shared by C. E. PERUGINI, and a good example of his quality will be found in his 'Siesta' (150), a girl in blue seated in a marble corridor with a cat sleeping in her lap. This flanks the 'Sister's Kiss' on one side, as 'Evangeline' (139), by G. H. BOUGHTON, A., flanks it on the other. We see her here in pale green walking across the field—

"When in the harvest heat, she hore to the reapers at noontide
Flagons of home-brewed ale, Ah! fair in sooth was the maiden."

Mr. Boughton has realised the spirit of these lines in the most loving way. G. A. STOREY, A., gives an original turn to the old saying, 'Follow my Leader' (155). In this case the leader is a lady beating a drum, and the following consists of children who masquerade after her round the drawing-room table. 'Spring Festival' (176), as described in the first book of Virgil's Georgics, is one of the most pleasing pictures L. ALMA-TADEMA, R.A., has painted for a long time.

Close by hangs 'The Lord of the Glen' (177), a grand old fir-tree "moor'd in the rifted rock," but maimed of what was its topmost branch by the storm. It is backed by a darkling sky. JOHN MACWHIRTER, A., was seldom happier than in this picture. It is in capital contrast to his 'June' (156), with its three hives under a rose-tree "where the bee sucks." On a smaller scale, but with an equally keen eye for nature, works LESLIE THOMSON. His 'Windy Day' (186), with clothes hung out to dry and two lasses carrying a clothes basket, is cleverly realised. Turning to landscapes of larger and more important dimensions, we would commend JOHN O. CONNOR'S 'Sunrise: from Waterloo Bridge' (118), and 'The Halt' (128) of MARK FISHER, in which are seen a lot of sheep with their shepherd and dog under a birch-tree. There is as much humour in ROBERT BARRETT BROWNING'S 'Watching the Skittle-players' (102) as there is impressiveness in his 'Solitude' (209), a grand wooded lake painted in a low key. In yet another vein is his 'Tan-yard, Dinant' (585); and if this young artist goes on in his profession as rapidly during the next two years as he has done during the last two, he will bid fair to make in time as indelible a mark in painting as his distinguished father has made in poetry.

We have approving marks also in our catalogue against NICHOLAS CHEVALIER'S 'Race to the Market, Tahiti, Society Islands' (115), a work of original character and of great excellence; J. CHARLTON'S 'Stag at Bay' (116); R. W. MACBETH'S 'In Clover' (149), some peasants at their repast in an outhouse, while a horse looks in and nibbles at the clover; and 'A Heavy Crop' of hay (162), in a bush hillside, by J. CLAYTON ADAMS.

But what gives special importance to this room, perhaps, are its portraits. First of all is a family group, treated in a very original way, by JOHN PETTIE, R.A. Two pretty children, in white dresses, red sashes, and black stockings, are romping through the room with their mother, 'Mrs. Dominick Gregg' (122), and pulling that lovely lady, who is nothing loath, by the hands. This is painted in Mr. Pettie's most glowing manner. It has on one side a life-sized portrait of 'S. Adams Beck' (123), in his professional robe, seated with his hands on his crossed knee, with a characteristic lift in the head, by FRANK HOLL, A., and on the other a seated portrait of 'Alexander Matheson, M.P., Chairman of the Highland Railway Company' (117), by W. W. OULESS, A. The latter is slightly warmer in tone, with carefully modelled hands; but for artistic spontaneity, freedom of handling, and refinement Mr. Holl is scarcely to be excelled. 'Major George Graham' (302), of the Netherby Clan, Registrar-General of England from 1842 to 1879, is another example of this

artist's skill, and he has other two in the Academy equally good. His remarkable power over portraiture showed itself first in the head of Samuel Cousins, R.A., to which we drew special attention last year, and it looks very much as if the artist meant to make it a speciality. He has, however, not given over the practice of subject pictures, and that of the McKenzie Highlanders being 'Ordered to the Front' (366) is as touchingly emotional as anything in the exhibition. We may also call attention to RUDOLF LEHMANN'S highly finished portrait of the 'Right Hon. G. J. Goschen, M.P.' (154); 'Mrs. Haynes Williams' (134), by her husband; two pleasing portraits (144 and 180) by GEORGINA KOBERWEIN TERRELL; and 'Katie, Daughter of T. Sutton Timmis' (170), by JAMES SANT, R.A.

The first picture which attracts our eye on entering the great room is a rough and powerful representation of 'Mary, the Maid of the Inn' (199), by JOHN R. REID. She is attired in white, and the distraught look of the poor maniac is well rendered. 'Captives of his Bow and Spear' (211), kneeling before an Assyrian-looking warrior, is a remarkably fine picture by PHILIP H. CALDERON, R.A., and quite worthy of 'The Olive' and 'The Vine,' already noticed. 'Victoria Regina' (217), representing the Princess Victoria in a loose white nightgown receiving the intimation of her accession to the crown of these realms, occupies the place of honour at the end of the room, and is painted by H. T. WELLS, R.A. On each side of the royal picture hang the self-painted portraits of 'G. F. WATTS, R.A.' (212), and 'JOHN EVERETT MILLAIS, R.A.' (218), both painted by invitation for the collection of artists' portraits in the Uffizi Gallery, Florence. The former has two other excellent portraits—one the 'Bishop of Exeter' (270); and the other 'Mrs. F. Myers' (597). Mr. Millais has in the same room a charming full-faced portrait of 'Catherine Muriel Cowell Stepney' (239); a wonderfully accurate likeness of the 'Right Hon. John Bright, M.P.' (322); and one of those exquisite touches of nature in which no one can excel him. 'Cuckoo!' (315) represents a couple of girls sitting under a cowslip bank listening to the unseen bird. The lesser of the two holds up her finger as if to give emphasis to her sense of hearing, and the other looks as if she were on the very point of detecting not only the whereabouts of the bird, but the bird itself.

We are a little surprised that JULIUS SCHRADER'S 'Portrait of Prince Bismarck' (220) is not on the line. One who fills so largely the eye of the public, and influences so controllingly the affairs of Europe, surely deserved this honour at the hands of the hangers. J. BASTIEN-LEPAGE has exercised the cunning of his pencil with success in the small portrait of the 'Prince of Wales' (229). The Prince is in a fancy costume belonging to the period of Charles V., and in *technique* the picture is as exquisite as the same artist's portrait of Sara Bernhardt in the Grosvenor Gallery. A little farther on will be found F. A. BRIDGMAN'S 'Sanctuary in the Sahara' (232), a rock-hewn temple painted somewhat after the manner of Gérôme. Then comes WALTER H. PATON'S 'Glencoe: Evening' (235), and GEORGE F. MUNN'S 'Lonely Road' (215), a picture which marks the rapid progress this painter is making in his art. 'Mignon' (247), seated in an open verandah with a lute on her knee, is from the pencil of W. C. T. DOBSON, R.A., who could not paint an unlovely child or woman were he to try.

Passing on, we come to Venus's 'Visit to Æsculapius' (250), by E. J. POYNTER, R.A. She holds up her thorn-pricked foot to the sage, who is seated in a bower supported by fluted pillars, and placed to the left of an open garden, in the centre of which is a fountain at which a girl in blue—the only one of the women who is draped—is filling her copper pitcher. Æsculapius, with thought in his attitude, but a twinkle in his eye, looks down at the pretty foot of the goddess, and will no doubt presently open his sage lips and prescribe. A finished study of this picture appeared some years ago in the Dudley Gallery, and we are perhaps not far wrong in concluding that the artist has spent some time in bringing the idea to its present embodied perfection. However much Mr. Poynter's fame may have suffered by the apparent carelessness of some of his later

works, it is more than redeemed by the marvellous performance before us. The President and Council of the Royal Academy never laid out the Chantrey fund to better account.

Another purchase by the Academy under the terms of the Chantrey Bequest which meets our approbation just as heartily is Napoleon 'On Board H.M.S. *Bellerophon*' (262), W. Q. ORCHARDSON, R.A., gazing wistfully towards his beloved France, while his little bevy of attendants stand at a distance, and watch him with an interest that has in it respect, pity, devotion, and love. Some may find fault with the amount of spare canvas, others with the perhaps slightly exaggerated height of Napoleon, or with the manner in which the members of his little court place their feet on the deck, seeing that they can scarcely be supposed to have acquired their sea legs yet; but when all this has been taken into account—and doubtless the artist himself gave all these things due consideration—it remains the most suggestive and impressive canvas in the whole exhibition. A striking subject, a little farther on, is 'The Night

Watch' (298) of BRITON RIVIERE, A. Lions and lionesses, with light-illumined eyes, prowl about the ruined temple of Luxor. The moon shadows ought, perhaps, to be a little sharper, and perhaps the atmosphere is too palpably expressed, but there is no "perhaps" as to the masterly manner in which the artist has portrayed the prowling nature of the fearful beasts.

The 'Amour ou Patrie' (282) of MARCUS STONE, A., represents a young republican, with tricoloured sash, hesitating to take the packet of letters his sweetheart offers him in the bower where they have met. We cannot leave the great room without calling special attention to Sir DANIEL MACNEE's fine, healthily executed portrait of 'John Boyd Baxter, LL.D.' (311), nor to Sir JOHN GILBERT's, R.A., group of Warwick standing by the bed whereon the dead Gloster lies (275). The picture illustrates this passage:—

"War. Come hither, gracious sovereign, view this body.
K. Henry. That is to see how deep my grave is made;
For, with his soul, fled all my worldly solace:
For, seeing him, I see my life in death."

(To be continued.)

THE GROSVENOR GALLERY EXHIBITION.

INCLUDING sculpture, oil, and water colours, the summer gathering at the Grosvenor numbers three hundred and twenty-two works. Every one of these is not of exceptional excellence, but the indifferent specimens are so insignificant in number as not to affect in any appreciable degree the character of the whole. The Grosvenor Gallery has several characteristics, but the two which most readily strike the visitor are these: first, that he finds here what he finds nowhere else, viz. adequate examples of those men who have their own special theories of Art and its objects, and their own special methods of working them out—men, in short, who have to create and educate their own brotherhood; secondly, he is soothingly impressed, especially if he has just left the crowding and the turmoil of the Royal Academy, with this welcome fact, that he is in a Gallery where the eye can wander leisurely at will without any fear of surfeit, and take along with it the mind.

In sculpture the ladies occupy a very prominent place. Henrietta S. Montalba's 'Marquis of Lorne' (298) has much of lofty air in it. The bronze bust of 'A Young Negro' (319), by Mrs. Emma E. Phinney, is as learned in modelling as it is lifelike in general effect; and Miss E. Pickering's 'Medea' (311) is a worthy companion to Miss Montalba's 'Tito Melema' (317), both being heroic in size and classic in effect. There is much dainty modelling and a fine religious feeling in Lord Ronald Gower's statuette of 'The Infant Jesus' (315). Artistic facility of manipulation shows itself also in the miniature works of G. B. Amendola, R. Caldecott, and Alice M. Chaplin. Of posthumous busts there are several: E. E. Geflowski's 'Major Sir L. Cavagnari' (294), Count Gleichen's 'Mr. Frederick Gye, of Covent Garden Opera House' (297), and G. Saul's 'Portrait Bust of the Prince Imperial' (318). T. M. McLean gives full embodiment to Mr. Gosse's pretty lines—

"Deep in the heart of some dim wood
The Naiad pours her slender urn,
Nor dreams that round its gathering flood
The fortunes of a world may turn."

Entering the West Gallery, we are at once captivated by H. B. Richmond's powerful portrait, in a low-toned key, of 'W. Holman Hunt' (2), and by the refinement and delicacy of Miss Starr's 'Portrait of Marguerita, Daughter of William Beverley' (5). Close by is a fine hearty rendering of 'Dr. Chepmell' (6), by V. C. Prinsep, A.R.A. But where the *con amore* feeling is most palpably expressed by the artist is in the frank, full face of the charming lady called in the catalogue 'An Unprofessional Beauty' (34). Now come two pictures varying in style and subject, but unvarying in excellence, by that remarkable artist, J. Bastien-Lepage—'Les Foins' (7), and 'Sara

Bernhardt' (9) looking at a miniature Apollo she holds in her hand, so exquisite that we can scarcely imagine any one painting it but himself. C. E. Hallé is advancing; his 'Miss Mathilde Hallé' (13) is perhaps the best portrait he has yet painted. Nor is David Carr behind in his 'Watercress Gatherers' (17), a composition in which a man with a creel on his back forms the centre figure, while girls stoop on each side to their work of gathering. The water-beds beyond are backed by an island of greenery. This artist has a broad, manly manner of handling which, if patiently persevered in, will soon bring him conspicuously to the front. The picture is a decided advance on last year's work. W. J. Hennessy's 'Visit of Two Children to the Peacock' (15), whose tail comes towards us from under a tree in a preternaturally long sweep, is, in spite of this little exaggeration, an enjoyable picture.

The place of honour at this end of the gallery is occupied by 'The Bridge of Sighs' (22) of P. R. Morris, A.R.A., which in this instance is a rustic wooden bridge, on which two gleaners stand and talk to a boy mounted on a white horse which he has brought to the water. This artist has two other contributions—the one 'Cradled in his Calling' (142), a little boy being carried across the bent hammock-wise in a net by two fishermen, while his mother walks by his side; and the other, 'The Corner-stone' (153) being dressed by a mason under a tree, while two girls, who will look on, guard their eyes for fear of the chips. On each side of the first-named picture hangs a large and important landscape by Cecil Lawson: 'The August Moon' (20) is the name of the one, and 'The Voice of the Cuckoo' (23) that of the other. The motive in the latter is almost identical with that of Mr. Millais's picture in the Royal Academy. Here the two girls are golden-haired, and wear yellow dresses. They have just stepped into the landscape and taken their place under the birch-tree in the immediate foreground. Both pictures are treated in a subdued tone. Hubert Herkomer's 'Portrait of Mr. Odell, the Actor' (26), and Carlo Pellegrini's 'Portrait of S. B. Bancroft' (30), are both most recognisable likenesses, only the former is the more finished of the two, while the latter has all the appearance of having been dashed off at a single sitting.

We come now to a number of portraits, all of them as striking as those we have just mentioned, viz. 'Robert Browning' (32), in profile, by A. Legros; 'W. H. Wills, M.P.' (39), by E. J. Gregory; 'Charles Darwin' (40), by W. B. Richmond; 'William Morris' (44), by G. A. Watts; 'Mrs. Jopling' (49), a charming portrait, by J. E. Millais, R.A., and his no less delightful likeness of 'Mrs. Caird' (54). Then Mrs. Jopling herself treats us to a 'Portrait of A. J. R. Tredell' (58); and last, though by no means least, W. Holman Hunt represents his son, 'Cyril

B. Holman Hunt' (89). Alma-Tadema has three exquisite little gems in this room, and G. F. Watts a life-sized 'Daphne' (43) and 'Psyche' (46), the former of which is treated with great largeness and much skill in modelling. J. D. Linton's large picture of 'Victorious' (57), one of a series illustrating incidents in the life of a soldier in the sixteenth century, shows a befurred Turk brought a prisoner before the King and Queen, beside whom stand the dwarf and the jester. The work is full of dramatic incident and well-considered detail, but there is a slight tendency to the dark treatment of the Flemish school. We are much pleased also with Miss E. Pickering's 'Mater Dolorosa' (61).

The study in various reds of a graceful girl, 'Jasmine,' laying her head sleepily on the back of a couch, which catches the eye as soon as we enter the East Gallery, will, we understand, be reproduced by that accomplished etcher, Lhuillier. Passing several highly meritorious works by J. W. North, Keeley Halswelle, Walter Crane, E. R. Hughes, and Mark Fisher, we come to 'The Golden Stairs' (120) of E. Burne-Jones, whose portrait of Legros will be found in No. 96. Down the balusterless stairs, which sweep round in a lovely curve, come a number of stately girls clad in white, bearing musical instruments in their hands.

On one side of this mystical composition hangs a white-bearded 'Venetian Senator' (121), of great dignity, clad in a purple robe, and on the other 'Evening' (119), personified by a young girl, whose face we see in profile, with her hair flowing back. She is clad in a golden-figured robe, and carries in her hand a torch. Both are by Sir Coutts Lindsay, and painted with much

vigour. G. H. Boughton's youth sitting on a rock playing to a wild-looking peasant girl under a beech-tree, is rather a quaint and original rendering of 'Omnia vincit Amor' (125). R. W. Macbeth's 'Flood in the Fens' (131) is a piece of realism which must have been studied on the spot. W. B. Richmond's 'Song of Miriam' (136) is finely imagined, and we regret that lack of space will not admit of our describing it. Of Lady Lindsay's several contributions, consisting of studies in colour and still life, we prefer the sweet girl whose profile is seen against the green wall of the room in which she sits, illustrating the old proverb, 'A Stitch in time saves Nine,' and 'The Harbour, Clovelly, North Devon' (282). C. Napier Hemy has a magnificent picture in the South Gallery of a fishing-boat driving into harbour, and a tug bringing in a ship beyond through a wildly rising sea (171); and J. Forbes-Robertson has quite caught the sentiment in which Romeo (176) hangs over what he supposes the dead body of Juliet, and having drunk the poison, exclaims—

"O! true apothecary!
Thy drugs are quick; thus with a kiss I die."

James Orrock has a capital study 'On the Lincolnshire Coast' (194), and Mrs. Val Bromley has been equally happy and conscientious in her 'Study on the Cornish Coast' (201). There are many other artists whose work is worthy of mention, such as the Marchioness of Waterford, Miss Violet Lindsay, Lady Louisa Charteris, Lady Anne Blunt, Miss Stillman, and the Hon. Mrs. R. Boyle.

EXHIBITION OF THE SOCIETY OF PAINTERS IN WATER COLOURS.

THE Society of Painters in Water Colours addresses itself to the public this season with more than ordinary emphasis. The two hundred and ninety-seven drawings which constitute the exhibition are not only well up to the society's level of merit, but a little beyond it. R. Thornewaite's 'Half-way Home' (3) —two peasant girls resting by a brook, whose banks are covered with wild flowers, and beyond which roll away some lovely green uplands under a cheery effect of light—is an instance in point; and to this we will add several others as we pass down the gallery.

T. M. Richardson's 'Glencoe from the Hills, looking towards Ballachulish, with Deer-stalkers taking the Hill' (17), and the rumbling water of the foreground backed by the grim peaks which overshadow the glen, is not only important in size, but remarkably original in point of view. The centre of the wall on this, the left, side of the gallery is occupied by Alfred P. Newton's 'Mountain Pass' (34), notable for the bold manner in which he follows nature by making the wet edges of the rocks reflect with scimitar-like precision "lines of dazzling light." This effect is brought out all the more cunningly by the artist's keeping the left half of the landscape comparatively dark and gloomy, while in the far-distant right it runs into a region of golden beauty. On one side of this is one of Frederick Tayler's charming and lively drawings representing 'Market-day on the Road to Quimper, Brittany' (29), and on the other, one in quite a different key, by Walter Duncan, one of the most gifted of our young artists. On the battlements of an outlying castle on some wild border-land we see a Franciscan monk telling, with earnest gesticulation towards the subject of his discourse, the 'Legend of the Mountain' (39). His audience consists of two rough castle warders, who drink in eagerly the words of the monk, and we can easily guess, from the gloomy character of the mountain towards which he points, that the story he tells them is weird enough.

There is a fine grey silvery tone in Birket Foster's 'West Portal of Rheims Cathedral' (54), and a very breezy effect and fine colour in a 'French Fishing-smack' (58), by G. H. Andrews.

The place of honour in the far end is splendidly filled by Francis Powell's 'Ailsa Craig' (70).

The veteran Edward Duncan has not for some time sent two pictures so worthy of his reputation as those numbered 117 and 125. The former represents some fisher-folk on shore watching a vessel under full sail making her way to sea, and all bathed in a golden glow of light. The latter is in a greyer key, and shows men being slung ashore from a 'Wreck near the Mumbles Head' (125). Another sea-piece remarkable for its sway of water and general luminosity is H. Moore's 'Beaching Boats' (131); and Oswald W. Brierly's 'H.M.S. Black Prince' (158), dashing superbly through the waves on her passage from North America, is the *ne plus ultra* of ship portraiture. Fine artistic use has been made of the steamer's smoke, and we should imagine the Duke of Edinburgh, for whom it was painted, will be greatly pleased with the manner in which the artist has executed his commission.

In the near end of the gallery the centre picture is a very richly toned composition by Henry Wallis of some priests and an acolyte performing vespers in the 'Cathedral at Bruges' (174). Their faces are a little weak in modelling, perhaps; but the rest of the drawing, both in colour and composition, is exceedingly fine. Another cathedral interior is that of 'Burgos' (193), by Samuel Read, remarkable for solidity, space and atmosphere, and a careful recognition of detail, without any sacrifice of breadth. We are rather surprised to find Clara Montalba's 'Leaving Port, Venice' (186)—a magnificent effect of light upon light—placed so high on the walls. Of all her eight contributions it is perhaps the most subtly artistic. Mrs. Allingham, who blends figures with landscape so cunningly, and who has inherited so fully the tender spirit and quality of Frederick Walker, has also eight drawings: the most important of them is 'The Lady of the Manor' (283), whom we see attired in black, holding kindly conference with two children at the foot of a great beech-tree which may well be the monarch of her wooded domain. Nor must we omit the fruit and flower pictures of Mrs. H. C. Angell and Maria Harrison, nor the figure subjects of Mrs. H. Criddle and Margaret Gillies.

The President's *chef-d'œuvre* on the present occasion is 'The Battle of the Standard' (120), which we have no space to

describe, and must content ourselves with assuring the reader that this raising and consecrating the English standard at Elferton in 1138, during the war between Stephen and David I. of Scotland, is one of the most magnificent historic episodes Sir John Gilbert ever depicted. E. A. Goodall has also excelled himself this year in his 'Mosque of Sultan Hassan, Cairo' (136), an immense interior peopled with worshippers, full of dust and heat, with sun rays striking through the lofty openings in the walls. His brother, Walter Goodall, has a very touching picture called 'The Suppliant' (141), a poor mother with her little girl and cradled child before the altar in a side chapel of St. Peter's. A little farther on will be found one of those lovely heads, so saint-like yet so delightfully human, for which William C. T. Dobson, R.A., has been so long famous. It is called 'Flora' (128), and represents a young girl with bared shoulders and remarkably gentle expression in her full face. Another life-sized head, vigorous alike in modelling and colour, is Carl Haag's 'Uska, a friendly Zulu' (113).

S. P. Jackson has as many as eighteen drawings, from which we would signal out for special commendation 'Twilight on

the North Coast of Devon' (60) and 'Sennen Cove, Cornwall' (78), under a sunlit effect. Close to the last named hangs one of George Dodgson's peculiarly bold drawings showing 'The Mumbles Lighthouse' (79) on the morning after a storm. On the screens are many choice little drawings, among which are 'Greta Woods are green' (259), by that close and scholarly student of nature, Alfred W. Hunt; Alfred D. Fripp's 'Every little helps' (263), a delightful pastoral, showing a little girl, on a braeside running down to the sea, carrying a fishing-net on her shoulder, followed by her elder sister with a basket, while father and another little one gather potatoes in the small field beyond; and J. D. Watson's courtly beau of the olden time handing his lady-love over 'The Stile' (266). There are many other drawings in the exhibition by such men as W. E. Lockhart, R.S.A., F. Smallfield, Collingwood Smith, Edward Radford, H. Brittan Willis, Albert Goodwin, and H. M. Marshall, but our space is exhausted. At the same time we cannot conclude our notice without our hearty congratulations to Thomas J. Watson, Ernest A. Waterloo, W. Eyre Walker, and Walter Field on their election as Associates. They are decided acquisitions to the society.



EXHIBITION OF THE INSTITUTE OF PAINTERS IN WATER COLOURS.

THE two hundred and thirteen drawings which we have in this gallery are scarcely up to the usual average, not so much in the matter of excellence as in that of size and importance. The absence also of A. C. Gow, Hubert Herkomer, and the worthy President, Louis Haghe, is noticeable; and with the exception of J. D. Linton in his 'Scene from *Peveril of the Peak*' (53); Frank W. W. Topham's 'Decorating the Cathedral of Bergamo' (123) with coloured drapery under the watchful eye of a portly priest and his acolyte; and E. H. Corbould's 'Godiva, Wife to that grim Earl who ruled in Coventry' (159), none of the other figure painters seem to have exerted themselves very much.

The public, however, will find some compensation in the presence of certain honorary members whose names are not altogether unknown to fame. First of all, we have a life-sized head of a dark-haired Italian boy, of the wandering minstrel order possibly, in the conventional blue jacket and red waist-coat of his order, hung on a draped screen all to itself. The painter, who can lay a deft hand also on a chisel, as Mrs. Thornycroft can bear testimony, is the Crown Princess of Germany, and our own Princess Royal. Her old master, Edward Henry Corbould, whose picture we have just named, must be very gratified to see how loyally her Imperial Highness stands by Art. This head, which is entitled "Roma, 1880," is boldly drawn and coloured; but the modelling of the face has an awkward look from the pinched character of the sitter's nose. In this respect the artist was not over-happy in her model. We observe she uses no body colour, and produces her high lights by scratching down to the white paper. The picture altogether is a vigorous, healthy performance.

Then we have three characteristic drawings from Josef Israels, and one, no less indicative of the man, from J. R. Herbert, R.A., in which we see "The Holy Family approaching Jerusalem from Nazareth" (45). The landscape portion of the composition is remarkable for its delicacy and *vraisemblance*. The fourth honorary member is Frederick Goodall, R.A., and his contribution is entitled 'Moving to New Pastures' (136), the leading feature of which is an advancing camel, giving the artist an opportunity of showing how familiar he is with the structure and nature of that ship of the desert. His colour motif is the pinkish bag which hangs on the camel's side, and this key-note is carried all through the composition, giving to the picture that peculiar warmth we associate with Eastern lands. So tropical, indeed, is the effect that when we turn to the two magnificent drawings which flank it we cannot help exclaiming, "How intensely English!" The one is H. G. Hine's 'View

from Mount Harry, near Lewes' (132), a glorious prospect of sheep-dotted downs sweeping away into the far distance; and the other is J. Aumonier's view from 'Hedsor Hill, looking towards Maidenhead' (138), a wonderfully fresh and luminous landscape, with a harvest-field in the foreground, brashy meadows beyond, and the bend of the river dominated by wooded heights.

Two other notable landscape painters are James Orrock and Thomas Collier. The former sends 'Arundel' (124), crowning the middle distance, to which the eye wanders delightedly from the sedgy river in the foreground. The peacefulness of De Wint and the force of the elder Cox find fitting union in this drawing. Thomas Collier is also a distinguished disciple of the latter, albeit there is just a suggestion of looseness in his treatment of 'Blythburgh Common' (125). Nevertheless there is much of nature's freshness in his work. Another sweet bit of nature is R. K. Penson's 'Salt Marsh at Llangennech, Carmarthenshire' (5).

Then we have 'Island of the Bass' (22), by that master of composition W. L. Leitch, and a slightly different view of the same by J. N. Whymper (17). The spectator should compare for himself the manner in which each of these masters has treated clouds in their relation to the rock. Edward Hargitt's 'Changing Pastures' (40); Edward G. Warren's 'Greendale Oak' (80); T. Walter Wilson's 'Fisherman's Last Voyage' (114); 'The Harvest of the Sea' (32), by R. Beavis; John Tenniel's 'Bear and Lion meeting on a rocky ledge where there is no going back' (112); George Clausen's fishing-girls coming across the sands 'Back to their Homes' (100)—full of daylight; Hugh Carter's 'Lesson' (130), are all pictures of mark, and to them might be added the contributions of Charles Cattermole, Townley Green, John Absolon, H. B. Roberts, Charles Vacher, John A. Houston, William Small, Edwin Hayes, Seymour Lucas, and several other names of deservedly popular favourites.

The lady members fairly hold their own, and Mrs. William Duffield, Mrs. W. Oliver, Lady Lindsay of Balcarres, Marian Chase, Louisa Corbaux, and Mrs. Elizabeth Murray share with the Crown Princess of Germany the honours of the exhibition.

We must not close our notice without tendering our congratulations to Henry J. Stock, the newly elected member. He is an admirable draughtsman, and treats the nude with both delicacy and knowledge. 'Two Lovers meeting after Death' (14), and 'Orpheus and Eurydice' (174), are pleasing in sentiment, excellent in modelling, and almost Venetian in their flesh tints. There is a little weakness in the faces, but greater precision will come with practice.

MINOR TOPICS.

THE ROYAL ACADEMY BANQUET—as heretofore a grand affair—furnishes no theme for special comment. The accomplished President told the distinguished audience nothing that was new; he did not allude to that “innovation” on which the institution, the country, and, indeed, the world, is to be congratulated—the admission of ladies to full honours; probably the next election will show the names of one or more who will thus honour the list of members of the British Royal Academy of Arts. A noteworthy piece of intelligence was communicated by the Lord Mayor, who stated that Blackfriars is to be completed by “such sculptural adornments as will render it worthy of the great metropolis in which it stands, and of the ancient body by whom it was erected.” The artists selected for this important work are Mr. Boehm, A.R.A., and Mr. Birch, A.R.A. The only passage it is desirable to extract from the four columns of reported speeches is taken from that of the Archbishop of Canterbury:—“I think the general proposition will not be controverted that the noblest pictures are, as a rule, the embodiment of the highest and noblest ideas, and I confess to myself I hold that saints and angels are nobler subjects for the highest Art than Bacchus with the satyrs and fauns.”

THE ROYAL ACADEMY have elected as Associates Mr. Charles B. Birch, sculptor, and Mr. Frederick Stacpoole, engraver. Both gentlemen hold high and prominent rank in the two professions: the distinction could not have been more worthily bestowed. Mr. Birch has made a foremost name in Art: among his present works in the Royal Academy is one that attracts and merits universal attention; it describes, by the art of sculpture, the heroic death of Captain Hamilton at Cabul. It is a noble production, admirable in design and execution. Surely some effort will be made to have a copy of it in bronze or marble to occupy some public position in his native city—Limerick. Ireland has been ever far too tardy to recognise her great men; here is a fine opportunity for perpetuating the memory of one of her bravest soldiers. Amongst the engravings by Mr. Stacpoole which no doubt aided in obtaining him his Associateship, we may mention his *chef-d'œuvre* after Briton Riviere's ‘Circe,’ Holman Hunt's ‘Shadow of the Cross,’ and Miss Thompson's famous ‘Roll Call’ and ‘Quatre Bras.’

ENAMEL ON GLASS.—Among recent improvements, if they be not absolute inventions, may be classed as foremost one that has received the name of “TECHNEMACY.” It is simply enamel on pure but thin glass; so refined and delicate in character, while thoroughly effective, as to give great pleasure to the eye, and thence to the mind; as a means of creating enjoyment by Art, very far surpassing such works as have been hitherto produced by paintings on porcelain or any other medium with which we are acquainted. The pictures transferred to the glass are not in colours; they are either in reds, blues, or neutral tints. Several specimens may be seen at the Institute of Art in Conduit Street. They are exquisite productions in monochrome—some in a blue tint, some in a subdued red, and some in black, all very subtly graded—copied from well-known masterpieces of Raphael, Murillo, Reynolds, and other famous artists. How the glass is prepared, or what is the process it undergoes, is the secret of the inventors; but unquestionably it is a new and singularly charming development of Art—one that cannot fail to be largely attractive, and consequently popular. A more delicious addition to home Art enjoyment has rarely been made. It is impossible to look upon any one of these beautiful transfers without pleasure of a new order: pure and refined Art has seldom supplied us with a greater.

THE CITY AND GUILDS OF LONDON INSTITUTE has given a grant of £200 to the School of Practical Fine Art, King's College, London, towards fitting the rooms and gallery with Art

appliances. We trust this good “move” on the part of London citizens will be adequately supported and aided. Of late years the City has done much to advance the cause of Art; men who are not old can remember a time when such “innovations” were never thought of “east of Temple Bar;” now the East promises to rival the West in all Art matters.

SOCIETY OF PAINTERS IN WATER COLOURS.—Messrs. Henry Wallis, Henry Moore, Oswald W. Brierly, and Samuel Read have been elected members of this society.

WOOD CARVING.—One of the largest wood-carving exhibitions which have for some years past been held in London is now open to the public at the Royal Albert Hall, and we congratulate the Council on its inauguration and success. The arrangements were placed in the hands of two Honorary Secretaries, Mr. George Alfred Rogers and Mr. J. H. Donaldson, and they have worked well in carrying out the wishes of the management. The collection comprises both ancient and modern wood carving. The principal exhibitors of the former are Mr. Henry Vaughan, Mr. J. W. Spread, the Rev. Walter Sneyd, Mr. T. F. Shattock, Mr. Hems, and the two secretaries. In the middle of the first room is a most interesting display of fifteenth and sixteenth century panels: we call especial attention to those numbered 158, 178, 9. Of Gothic work there is not an abundance, but Mr. Hems, of Exeter, sends three hundred specimens of Perpendicular work from the churches of Devon and Somerset. Of modern works Messrs. Gillow, Jackson and Graham, Trollope and Sons, and other leading firms are contributors. Mr. Geo. Alfred Rogers sends the chimney-piece which was at the Paris Exhibition, and which was engraved in our pages in 1878, and also a handsome frame carved in the style of Grinling Gibbons with rich bunches of fruit and flowers. Mr. Hems sends a large Gothic coffer carved in oak. Her Majesty has graciously lent a few fine specimens, and the Baroness Burdett-Coutts, Earl of Warwick, &c., have also contributed. One section is filled with picked specimens from the South Kensington Museum, and another with the works of the pupils of the National School of Wood Carving. Of amateur work there is a small but praiseworthy show, chiefly the productions of those taking lessons of Mr. Rogers—Lady Eleanor Denison, Mrs. Vivian, and Captain Yorstoun, amongst others, showing much talent.

ILLUMINATED WORKS.—Mr. Thomas T. Lynch, an Irish artist, has produced a work of great interest, beauty, and merit, namely, an illuminated address to Cardinal Newman. We extract the following description from the *Times*:—“It is on vellum, and fills thirteen folio pages, forming a large volume, which has been bound in dark green morocco, with plain gold ‘tooling’ of an antique Irish pattern. The covers are lined with white Irish poplin. The address itself is executed in the style of mediæval manuscripts from the seventh to the twelfth century. The ornaments employed are exclusively of Celtic design. Not a single emblem is to be found which has not its precedent in some of the choicest manuscripts of the period referred to. A solitary exception has been made in favour of a sketch of the celebrated Cross of Clonmacnoise—a monastery on the Shannon, famous in Irish history. There are borders of interlacing riband-work and scrolls, quaint serpents and birds, fantastic groupings of most conventional animals and scroll-work, all studies after the fashion of the Book of Kells, the Gospel of Mac-Regol, that of St. Chad, the Book of Durham, &c. The ornamentation has been executed in rich colouring, picked out with gold and silver. The volume is a very appropriate tribute from Irishmen to one who has rendered valuable services to their country.” We rejoice to enter another name on the long list of Irish artists who take high places among foremost men of the age.

ART PUBLICATIONS.

Lord RONALD GOWER has already made a name for himself, and placed it high beside the artists of our period and country—as high as it ranks among the aristocracy of the land. He has attained eminence in the most arduous branch of the profession; more than one of his sculptured works has given him enduring fame, and perhaps he is prouder of his self-obtained honour than he is of the lofty position assigned to him by birth. We greet him here as an accession to the “noble army” of editors, and hail the first monthly part of a periodical publication* that promises to be of great value to Art. It consists of a series of photographic copies of famous pictures in all the leading galleries of England, from that at Windsor Castle downwards, including the seats of the Dukes of Norfolk, Westminster, Sutherland, and indeed all the great collectors, for centuries, of the Art treasures that are precious heirlooms in illustrious families, and have been renowned—most of them—since Art first transferred thought to panel or canvas. It will be at once seen that the age has not produced so valuable an Art boon. We shall hence obtain a collection of the rarest works of the great masters; accurate copies such as the pencil could not produce, at a singularly trifling cost, which cannot fail to be Art stimulants, faithful teachers; more than welcome to artists and to all who study Art either as amateurs or professors while of incalculable, worth to the biographer, the antiquary, and the historian. The first number contains three photographs from Raphael, Vandyke, and Reynolds; the next three will be from Holbein, Murillo, and Greuze: these are from Stafford House, Arundel Castle, Hertford House, and Castle Howard. The associated letterpress is brief, but sufficiently explanatory. It is simply, yet learnedly, written, in a pure and good style, and comprehensive. It establishes Lord Ronald Gower's position as a sound and judicious editor. It has long been known that the private galleries of England contain pictorial treasures of the very highest order, of which the general public have but a dim idea. They will soon be made familiar to all, as both enjoyments and teachers: of the great popularity of this periodical publication there can be, therefore, no doubt. Thanks to the photographic art, the pictures will be true copies, and by the influence of the editor they will be derived from sources hitherto comparatively inaccessible, while the poorest of Art lovers may be their possessor.

MR. MCLEAN continues to issue engravings that, while they delight the hearts of connoisseurs and collectors, secure a cordial welcome from all who covet fine engravings—especially such as are pleasant of subject. The print before us is Samuel Cousins's latest—we trust by no means his last. It is of that charming picture which has long ranked among Sir Joshua Reynolds's most popular works. ‘Musidora’ has been a favourite during the hundred years that have passed since it was first seen. The little cottage maid holds in her hand the mouse-trap, in which is a hapless prisoner—doomed, if we may judge by the eager eyes of the cat. But the picture is so well known that description is needless. It is fortunate that the younger of this generation can obtain a copy more accurate and perfect than their forefathers had; that the best of our British engravers has done justice to the great work of the great artist—the master who has remained unrivalled for more than a century.

ANOTHER most charming example of the skill and talent of Samuel Cousins has been issued by Mr. McLean; it is from the famous picture by Sir Joshua Reynolds, and represents a little high-born maiden, in park scenery, caressing her pet dog. It is a treat to look upon a face so lovely, so full of health and joyous repose; the happiness that arises from absence of all care, and the

promise of a joyful hereafter. One would like to know something concerning the destiny of one in which promise is so ripe. She has gone from earth long ago, no doubt; did she “leave the world no copy?” Her fate must surely have been a happy one. The picture of her in the innocent purity of early childhood is a delicious treat to enjoy; it is, moreover, one of the lessons that Art teaches so well. We rejoice that so great an engraver as Mr. Cousins has enabled thousands to partake of the luxurious banquet. Nature has seldom given one to be so thoroughly enjoyed. It is to the credit of the eminent publisher that he issues so many works so entirely good: it is not less so to the Art public by whom he is upheld.

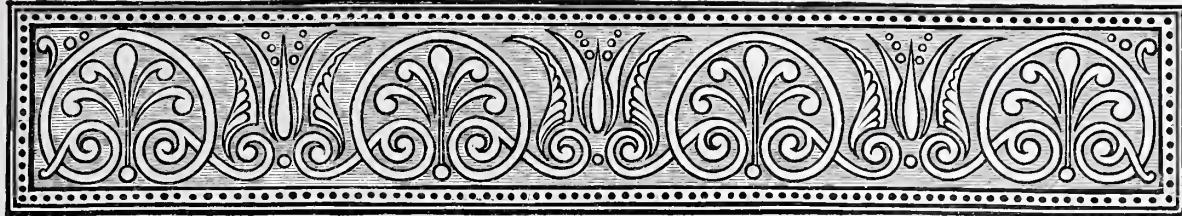
‘CHANGING PASTURE, VALE OF CLWYD,’ is etched by Brunet-Debaine from perhaps the very best of the many fine pictures—drawings and paintings—by David Cox, upon whom fame did not fully shine until he was deaf to the voice of the charmer. It may be that he has had too much renown since he died: certainly he had too little of it while he lived. There are not many engravings after his works; but they have been shown in so many ways and places that the public have been able to appreciate the genius of one of the great artists of the age and country. The print in this case so admirably etched is of large size, the only one so large after the master; it partakes of the merit of the original, and effectively pictures a scene with which all are familiar. The subject is thoroughly English: the sheep-flock taken to night shelter through a meadow shaded by trees, in the distance hill and river—nothing more; but blended by artist power into landscape grace and beauty, and giving delight by faithfully transcribing nature.

MR. ELLIOT STOCK,* who has done such good service to literature and to lovers of early books by the many admirable fac-similes and reprints he has from time to time issued, has commenced the publication of a series of “Early Reprints for English Readers.” The first instalment is devoted to a notice of John Gerson, Chancellor of Paris (Jean Charlier, alias Gerson, so called from the village of his birth, in the diocese of Rheims), of whom it is said that, since the time of St. Bernard, there was no writer of greater or more glorious reputation, and of whose writings it is affirmed “there is a method and reasonable system which proves his acquaintance with not merely all stores of classic, but of Scriptural learning, while the way in which he carries out his propositions is both effective and sustained.” The memoir is well studied and carefully written, and the fac-simile portrait, here for the first time reproduced, admirably executed. The purpose of the editor (H. E. Reynolds, M.A., Librarian of Exeter Cathedral) is, he declares, “to give to the general public some idea of the literature of the fifteenth and early sixteenth centuries, as it can be illustrated by some of the noblest or most peculiar typographical works, which are for the most part confined to a few private collections, or limited to the possession of the British Museum, the University libraries, and our cathedral collections;” and the way in which the design has been inaugurated by the present issue is highly meritorious.

THE “History of Stamford”† is far above the average of topographical works in convenience of arrangement, range of matter, and clearness and conciseness of manner. The author has evidently devoted himself to his task in a loving spirit, and has determined to do justice to the town of which he will long be looked upon as the historian. We commend the “History of Stamford” to our readers as a remarkably good, though perhaps too brief, history of one of the most interesting of our English boroughs.

* “Early Reprints for English Readers: John Gerson,” 4to. Published by Elliot Stock, 62, Paternoster Row.

† “History of Stamford,” By Rev. C. Nevinson, M.A. Published by Henry Johnson, Stamford; Houlston and Sons, Paternoster Buildings.



THE MERMAID OF LEGEND AND OF ART.*

BY LLEWELLYNN JEWITT, F.S.A., &c.



HAVE said, in the first few lines of my opening chapter, that but few fabulous or mythological objects have entered so largely into poetry and legendary lore, as well as into Art, as the Mermaid, and it will now perhaps be both pleasant and profitable to draw attention to the manner in which, by various writers, the subject has been treated, and to point out at all events one example in which it has been used as a lampooning emblem. But first, in continuation of the remarks in the last chapter on the Mermaid as a charge in heraldry, I would just allude to two examples to which my attention has been directed by the Rev. D. Agnew; these are the arms of the Barbot family, which are figured in the "Armorial de la Noblesse de France," and described therein as follows:—

"Arms of Bertrand De Barbot, as adjusted June, 1690. De gueules, au barbeau d'or posé en fasce. Au chef cousu, d'azur,



Fig. 35.—The "Bishop" Monster.

chargé de trois étoiles d'argent. En pointe, une mer d'azur, ondée d'argent. L'écu timbré d'une couronne de Comte. Supports. Deux sirènes." "Arms as adjusted 24 December, 1825, on the occasion of the title of Vicomte being conferred on Lieut.-Gen. Marie Etienne de Barbot. D'azur, à deux épées d'argent, posées en sautoir. Au chef d'or, chargé d'un barbeau de gueules. Couronne de Vicomte. Supports. Deux sirènes."

In the State Paper Office is preserved a remarkable and curious satirical drawing, which there can be no manner of doubt refers, in all its bearings, to the truly unfortunate, cruelly

used, and foully treated captive, Mary Queen of Scots. To this drawing and others of the same class Miss Strickland referred when she wrote in her "Queens of Scotland" that "among the cruel devices practised against Mary at this season by her cowardly assailants, was the dissemination of gross personal caricatures, which, like the placards charging her as an accomplice in her husband's murder, were fixed on the doors of churches and other public places in Edinburgh. Rewards were vainly offered for the discovery of the limners by whom these treasonable painted tricks, as they were styled in their proclamations, were designed. Mary was peculiarly annoyed at one of these productions called 'The Mermaid,' which represented her in the character of a crowned syren, with a sceptre formed of a fish's tail in her hand, and flanked with the royal initials 'M.R.' This curious specimen of party malignity is still preserved in the State Paper Office."

In *Midsummer Night's Dream* occurs the passage—



Fig. 36.—The "Monk" Monster.

"Oberon. Thou remember'st
Since once I sat upon a promontory,
And heard a mermaid on a dolphin's back,
Uttering such dulcet and harmonious breath;
That the rude sea grew civil at her song;
And certain stars shot madly from their spheres,
To hear the sea-maid's music."

Puck. I remember.
Oberon. That very time I saw (but thou couldst not),
Flying between the cold moon and the earth,
Cupid, all arm'd; a certain aim he took
At a fair vestal throned by the west;
And loo'd his love-shaft smartly from his bow,
As it should pierce a hundred thousand hearts;
But I might see young Cupid's fiery shaft
Quench'd in the chaste beams of the wat'ry moon,
And the imperial votress passed on,
In maiden meditation, fancy free.

* Continued from page 144.

Yet mark'd I where the holt of Cupid fell :
It fell upon a little western flower ;—
Before milk-white, now purple with love's wound,—
And maidens call it, Love-in-Idleness.”*—Act ii. sc. 2.

Referring to this, a learned writer says that “ no one disputes the application of the latter part of this most exquisite description to Queen Elizabeth ; the question controverted is whether by the ‘ mermaid on a dolphin’s back ’ is meant, as Warburton surmised, Mary Queen of Scots, and by the ‘ stars which shot madly from their spheres ’ are figured the Duke of Norfolk, the Earls of Westmoreland and Northumberland, who fell from their allegiance by the witchery of this enchanting siren. Adopting the affirmative of Warburton’s hypothesis, the late Rev. J. Hunter has actually shown that there is not a circumstance, connected with the mermaid, of the allegory to which something correspondent may not be found in the Scottish sovereign. She has the ‘ Dolphin ’ with her to symbolize her youthful marriage with the ‘ Dauphin ’ of France, and she was celebrated, like her counterpart, for the melody of her singing, no less than for the fatal fascination of that ‘ dulcet and harmonious breath.’ The expression, ‘ *that very time*,’ which connects the two portions of the allegory, appears to show that a contrast was intended between the two Queens. At ‘ *the very time* ’ when the Duke of

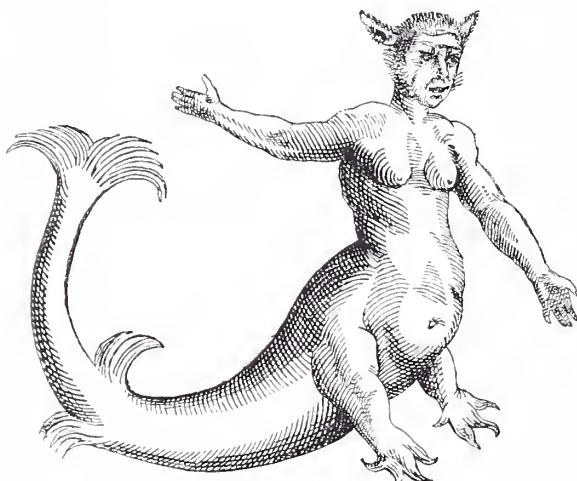


Fig. 37.—Merman, from Rondelet.

Norfolk was aspiring to the hand of the Queen of Scots, and so shooting from his sphere, the Queen of England was urgently entreated to marry the Duke of Anjou. At ‘ *the very time* ’ when at the sea-maid’s music certain stars had empty left their orbs, the shaft aimed at the ‘ fair vestal ’ fell harmless, and she passed on, ‘ in maiden meditation, fancy free.’ All this is strong presumptive evidence for the correctness of Warburton’s theory. But the most striking confirmation that could well be imagined is the drawing I have given. It was made apparently at the time when public attention was inflamed by the murder of Darnley and by the alliance of Mary and Bothwell, wherein the Queen of Scots is depicted as a *Mermaid*, and her lover, or betrayer, as a Hare. If its existence does not establish the identity of the poet’s sea-maid and the Queen of Scots, it adds to the probability of its adoption by a dramatist so prone as Shakspere was to the choice of imagery already familiar to his auditory. In this respect alone, then, it is of value ; but it is, besides, historically interesting from the insight it affords of what in contemporary estimation were the characteristics of the Scottish Queen and Bothwell.”

In the drawing the Mermaid is represented on a butcher’s block—a coarse and barbarous allusion to one of the circumstances of her career—and she holds in her right hand not a “ sceptre formed of a fish’s tail,” as Miss Strickland imagined, but a *Hawk’s Lure*, which she waves aloft in her right hand to “ lure,” syren-like, her favourites to destruction. In her left

hand she holds a lantern, doubtless a cutting allusion to the fate of Darnley. This curious drawing, which has been engraved in the *Reliquary*, bears, with the Mermaid, the initials M R, indicating the Queen; and the Hare J H, to signify John Hepburn. Another, but cruder, sketch of the same subject bears, over the Mermaid, the words *Spc illecto inani*; in the inner ring, around the Hare, *Fores vastabit te gladius et intus favor*; and above the animal, *Timor undique clades*.

Other instances of allusions to the mermaid besides the one

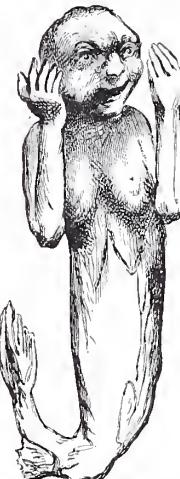


Fig. 38.—Mermaid, Leyden Museum.

just given, as, “ At the helm a seeming mermaid steers,” and “ I’ll drown more sailors than the mermaids shall,” occur in Shakspere, but these need not be quoted. The words of the Queen in *Hamlet*, while speaking of the death of Ophelia, will, however, at once be called to mind :—

“ There, on the pendent houghs her coronet weeds
Clambering to hang, an envious sliver broke ;
When down her weedy trophies, and herself,
Fell in the weeping brook. Her clothes spread wide ;
And, mermaid-like, awhile they bore her up :
Which time, she chanted snatches of old tunes ;

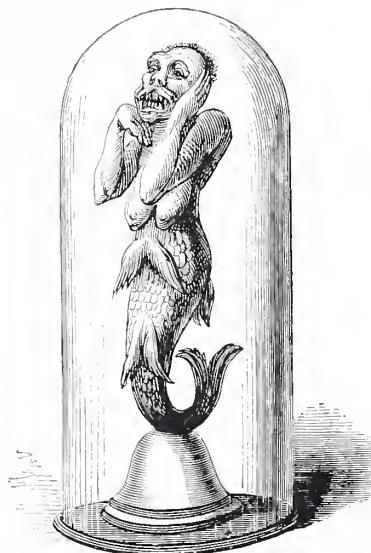


Fig. 39.—Mermaid exhibited in London.

As one incapable of her own distress,
Or like a creature native and indu’d
Unto that element : but long it could not he,
Till that her garments, heavy with their drink,
Pull’d the poor wretch from her melodious lay
To muddy death ;”—(Act iv. sc. 7;)—

as will also the lines in the *Comedy of Errors* :—

* *Love-in-Idleness* is one of the old names for the pansy, or heart’s-ease.

"O, train me not, sweet mermaid, with thy note,
To drown me in thy sister flood of tears :
Sing, syren, for thyself, and I will dote :
Spread o'er the silver waves thy golden hairs,
And as a bed I'll take thee, and there lie ;
And, in that glorious supposition, think
He gains by death, that hath such means to die." — Act iii. sc. 2.

In Alciatus's "Book of Emblems," printed in 1551, is an admirable illustration, which I reproduce in Fig. 1, with the following Latin stanza :

" Absque alis volucres, & cruribus ahsque puellas,
Rostro ahsque, & pisces, qui tamen ore canant :
Quis putet esse vlos? iungi hæc natura negavit
Sirenes fieri sed potuisse docent.
Illicitum est mulier, quæ in pisces desinit atrum,
Plurima quod secum monstra lñido vehit.
Aspectu, verbis, animi candore, trahuntur,
·Parthenope, Ligia, Leucosiaq viri.
Has musæ explumant, has atqua illudit Vlysses.
Scilicet est doctis cum meretrice nihil."

And Whitney, the famous emblem writer, wrote—

" Withe pleaunte tunes, the Syrenes did allure,
Vlisses wise, to listen to theirre songe :
But nothinge could his manlie harte procure,
He sailde awaie, and scap'd their charming stronge,
The face, he lik'de : the nether parte, did loathe :
For womans shape, and fishes had they hotho.

Which shewes to vs, when Bewtie seeks to snare
The carelesse man, whoe dothe no daunger dreede,
That he should flic, and shoulde in time heware,
And not on lookes, his fickle fancie feede :
Such Mairemaides lieue, that promise onelie joyes :
But he that yeldes, at lengthe him selfe distroies."

Passing over numberless allusions in the writings of mediæval and later poets, with whom the mermaid has ever been a prolific source of inspiration, I must not omit a passing mention of the Laureate's two charming poems, the "Merman" and the "Mermaid," the latter of which commences—

" Who would he
A Mermaid fair,
Singing alone,
Combing her hair,
Under the sea,
In a golden cave,
With a comb of pearl,
On a throne ?

I would be a Mermaid fair ;
I would sing to myself the whole of the day ;
With a comb of pearl I would comb my hair,
And still as I comb'd I would sing and say,
' Who is it loves me ? who loves not me ?'
I would comb my hair till my ringlets would fall
Low adown, low around
From under my starry sea-bud crown
Low adown, low adown,
And I should like a fountain of gold
Springing alone
With a shrill inner sound
Over the throne
In the midst of the hall."

Nor can I resist the temptation of quoting, as one of the best mermaid ballads with which I am acquainted, the following, taken down orally by Finlay :—

" To yon fause stream that, near the sea,
Hides mony an elf and plum,
An rives wi' fearfu' din the stanes,
A witless knicht did come.

The day shines clear---far in he's gane
Whar shells are silver bright,
Fishes war loupin' a' aroun',
And sparklin' to the light.

Whan, as he laved, sounds cam sae sweet
Frae ilka rock and tree ;
The hrief was out, 'twas him it doomed
The mermaid's face to see.

Frae 'neath a rock, sun, sun she rose,
An' stately on she swam,
Stopped i' the midst, and hecked and sang
To him to stretch his han'.

Gowden glist the yellow links
That round her ueck sh'd twine,
Her een war o' the skye blue,
Her lips did mock the wine ;

The smile upon her honnie cheek
Was sweeter than the bee :
Her voice excelled the hirdie's sang
Upon the birchen tree.

Sae couthe, couthe did she look,
An' meikle had she fleched ;
Out shot his hand---alas ! alas !
Fast in the swirl he screeched.

The mermaid leuch, her hrief was gane,
And kelpie's blast was blawin',
Fu' low she duked, ne'er raise again,
For deep, deep was the fawin'.

Ahoon the stream his wraith was seen,
Warlochs tirlid lang at gloamin' ;
That e'en was coarse, the hlast hlew hoarse,
Ere lang the waves war foamin'."

Prose stories relating to the capture of, or encounter with, "maidens of the sea" are "plenty as blackberries," and are, in



Fig. 40.

many instances, wild and beautiful in their imagery, engrossing in the romantic nature of their incidents, and curious in the illustrations they offer of the "fable and story and historic lore" of bygone times. To recount even a tithe of them, however, would take more space than this entire article, and I must needs, therefore, pass them by. An interesting picture of a mermaid, with a fish in each hand, and the sailors in their boat, occurs in an illuminated MS. in the British Museum (Sloane MS. 3544), and is a good illustration of the old Mermaid and Syren legends. Other representations of mermaids in the early illuminated MSS. in the British Museum—it is well to note, for purposes of reference—are, among others, to be found as follows :—Add. MS. 24,686 f. 13, an English *Psalter* of the thirteenth century ; 28,784 A f. 29, a French *Psalter* of the same century ; 14,816 f. 23, an Italian MS., *Flore di Virtu*, of the sixteenth century ; 18,852 f. 102, a Flemish *Book of Hours* of the sixteenth century ; Royal MSS. 16 E viii. f. 19 b, a Flemish *Bestiary* of the

thirteenth century; 19 D. i. f. 30, a French MS., *Alexander*, of the fourteenth century; 20 a V. f. 54, also a French *Alexander*, of the same period; 10 E. iv. ff. 2, 47, &c., a French MS., *Decretals*, of the fourteenth century; Harl. MSS. 4,972 f. 20, a French MS., *Apocalypse*, of the thirteenth century; 273 ff. 73, 78, an English MS., *Bestiary*, of the fourteenth century; 3,448, an Italian MS., *Flore di Virtu*, of the fourteenth century; 4,372 f. 79 b, a French MS., *Valerius Maximus*, of the middle of the fifteenth century; 4,379 f. 32 b, a French MS., *Froissart*, of late in the fifteenth century; and Burney MSS. 275 f. 404, a French MS., *Priscian*, of the fourteenth century.

Figures of the mermaid also occur in some of the early printed books, both in quaint old cuts and in those that are "adorned with copper plates." Many of these are strange in their form, and occasionally hideous in their features and accompaniments. Figs. 35, 36, and 37 represent three extraordinary monsters, which will serve to show the extent of wildness to which the imagination of the old engravers sometimes carried them. The latter is a Merman or Triton said to have been captured in 1531, and sent alive to the King of Poland, but afterwards returned to the water. The other two, also copied from Rondelet, and engraved as "exact portraictures" of the animals themselves, are respectively called the "Bishop," which is stated to have been caught in the British Channel in 1531, and the "Monk," captured in Norway, and so christened because "it had the face of a man, but rustic and not very graceful, with a smooth shaven head; on the shoulders a kind of monk's hood; two long fins instead of arms, the end of the body terminating in a long tail. The middle part was much broader and assumed the form of a military breastplate." These three engravings, as well as Fig. 40, I am permitted to use from an excellent little volume entitled "Monsters of the Deep," a perusal of which I very heartily recommend to my readers; it is an admirable book, both in matter, manner, and illustrations. Fig. 13 is also a copy from

an old engraving, and exhibits a mermaid said to have been captured "on the coast of Borne or Boeren, in the Department of Amboyna. It was 59 inches long, and as thick in proportion as an eel. It lived on land in a tank full of water, four days and seven hours. From time to time it uttered little cries like those of a mouse. Nor would it eat, though little fishes were offered to it, shell fish, crabs, shrimps, and the like."

It would be interesting, did space permit, to quote at length some of the remarkable, and, in many instances, droll accounts that have from time to time been printed of the sight or the capture of these fabulous creatures, but I am compelled to refrain from so doing, and must content myself by saying that ever and again mermaids have been exhibited and "made much of," both in England and in other countries, and indeed may yet be seen preserved in some museums. The one given in Fig. 38 was exhibited in the Leyden Museum, and Fig. 39 was shown in the early part of the present century in London. Like Barnum's late imposition, this monstrosity "was a hideous combination of a dried monkey's head and body, and the tail of a fish."

I must now, however, without even alluding to the many curious traditions that have been, and still are, current in various parts of the country concerning the connection of mermaids with certain localities—as "mermaids' pools," "wells," "meadows," and the like—or without alluding to the beliefs that obtain everywhere regarding them and their miraculous powers, or to many stories that are extant recounting their union with "mortal man"—bring my present article to a close. Those who desire to read the famous story of the Mermaid Melusina and her marriage with the adopted son of Emmerick, Count of Poitou, will find it and other kindred traditional tales deliciously told by Baring-Gould in his "Curious Myths," to which I refer them with much pleasure. Some day I may possibly continue this subject, by speaking of other "queer fish" and their relation to Art, literature, and legendary lore.

ART NOTES FROM THE PROVINCES.

DUBLIN.—A statue of the late Chief Justice Whiteside has been recently erected in the entrance to the Queen's Bench, in the Hall of the Four Courts, Dublin. It is of white marble, and from the chisel of Mr. T. Woolner, R.A. The learned judge wears no judicial robes, but is dressed simply in a frock coat, and stands in an erect attitude, with his right arm half raised; in his left hand he holds a roll of paper.

GLASGOW.—The death, in the month of April, of Mr. John Potter, the largest collector of paintings and works of Art in the city of Glasgow, has been reported.

BRISTOL.—An accident happened one Sunday evening some weeks since that caused no little temporary alarm and excitement: as the clergyman who had performed the service at the Church of the Holy Nativity, in the southern suburbs of this city, was pronouncing the benediction, an alabaster figure of an angel, weighing more than a hundredweight, placed at the top which overarches the altar, fell at the feet of the reverend gentleman, who had a narrow escape. The figure itself was smashed to pieces, and carried with it one of the altar candlesticks. Alabaster figures ought to be made fast; for, unlike their prototypes, they do not fly heavenwards when disturbed.

NEWCASTLE-UPON-TYNE.—During the months of April and May the Arts Association of this town held, in the Assembly Rooms, Westgate Road, its fourth exhibition of works of Fine Art, including porcelain and pottery, ivories, wood carvings, metal works, needlework, &c. The excellent catalogue of the

exhibition calls for especial notice, as in its pages were contained brief, but sufficiently copious, notes explanatory of the objects exhibited, specially valuable amongst them being those which refer to the different schools and methods of engraving, and to the ceramic specimens. The idea is well worthy of imitation, especially at provincial exhibitions, where the majority of visitors are less informed on such matters than those in crowded cities. Such a catalogue must create additional interest in the specimens exhibited, by combining mental instruction with the gratification of the eye.

PITTINGTON.—*Paintings in Churches.*—The judgment of the Chancellor of the Diocese of Durham has been recently given in what is ecclesiastically known as the "Pittington Reredos Case." It was an application by the vicar of the parish of St. Lawrence, Pittington, near Durham, for a faculty to enable him to "decorate with a painting, to include figures, the arcading, or reredos, now existing against the east wall of the chancel of his church, immediately above the holy table, the figures representing respectively our Lord in glory, the Blessed Virgin, St. John, St. Stephen, St. Lawrence, in accordance with the designs annexed to the petition; and also to place against such parts of the east, north, and south walls of the said church as are within the rails of the holy table, hangings and curtains embroidered with representations of flowers." The judge, Chancellor Hugh Cowie, declined to grant the faculty for the introduction of the painting, on the ground that such a work placed "immediately above the holy table of a parish church might lead to adoration . . . but the faculty might issue for the hangings and curtains."

ETCHING: ITS RELATION TO THE ARTIST, THE AMATEUR, AND THE COLLECTOR.*

BY J. BEAVINGTON ATKINSON.



TCHING as an art, and as an apt means of expressing the mind and motive of the artist, has been considered in the preceding paper. It now remains to say something of the method in its relation to the amateur and the collector. Mr. Seymour Haden, who has attained the point at which the well-trained amateur cannot be distinguished from the artist, writes, "For myself, I am well persuaded that etching, of all the arts, is the one least fitted to the amateur; supposing, of course, the amateur to be the person he is generally described to be. But there are amateurs and amateurs. There is also a point at which, from mere force of work, amateur and artist become convertible terms." Beyond question etching, taxing as it does the utmost power and resource of the artist, demands that the amateur shall be of exceptional ability and training. Much more has been written touching the supposed qualification or disqualification of amateurs: some critics talk of etching as an easy process, which can be taken up at any leisure moment, and then as hastily laid aside for the next convenient season. This is the amateur's common notion. Others look upon the method as so peculiarly delicate and difficult as to lie in its possible perfectibility beyond the attainment of the longest and most arduous of artistic careers. Each of these opinions is in part at least right, and only becomes wrong when pushed too far. Bearing upon this debatable question is the popular notion that etching is "an imperfect art," and therefore may be supposed, perhaps, to fall within the reach of imperfect practitioners. Also to the same effect Mr. Ruskin enunciates etching as "a blundering art," and therefore possibly peculiarly appropriate to blundering amateurs. This last charge would appear to attach not so much to the art as to its professors, for in the hands of such consummate manipulators as Rembrandt every line and touch is faultless in precision and expression. As to the accusation of imperfection, the answer is a qualified denial, to the effect that etching is the most perfect of arts, provided only it be confined within its somewhat circumscribed limits. It must not enter into competition with line engraving, mezzotint, or wood engraving, otherwise it may prove its shortcomings and imperfections. And for the use of the amateur the art should be kept simple: the subjects and the treatment should shun complexities. And one reason why etching has been taken up by amateurs is, that highly artistic effects can be got rapidly and with comparative ease.

A more fatal fallacy can hardly take possession of the mind than that faulty drawing, loose treatment, and lax labour, which inevitably come to grief on canvas, will serve sufficiently well for scratched or etched lines upon copper. And yet I believe there are reasons why the process is specifically suited to the amateur—at least to the best of his kind. And I will begin with an apparent paradox, that etching is an amateur's art because it responds to what is amateurish in the artist. It comes as a love, while much in daily life is only a labour. The artist takes to it in holidays; it is a pastime and a pleasure; he escapes from the drudgery of the painting-room, makes an excursion into the country, carries in his travelling bag a few prepared plates, settles comfortably for the night at a rural inn, and rising betimes, trudges to the fields, and in the face of nature sits down to etch the scene before him. This is indeed enjoyment, the one moment worth living for. And in his own person, be it observed, he unites the impulsive pleasure of the amateur with the trained practice of the artist. In exuberance of spirit

he sports with his subject; his hand moves joyously, the touch comes with strong intent, the lines are animated by motive, the entire plate, from first to last, is thrown off as a vivid conception. Only an amateur in the best meaning of the term—a lover of the true and the beautiful—can turn out work thus free from care and toil. And it has been my privilege to know many amateurs in whom the devotion to Art was so strong that they would struggle with professional engagements in order to steal an hour or two in the course of a week for sketching in the country. Their delight was to form drawing parties among their friends, and side by side in field or wood would sit the professional artist and the non-professional amateur. Doctors and clergymen I have found peculiarly prone to such health-giving, innocent, and intelligent recreation. Of such ardent and accomplished amateurs it may be truly said etching is their vocation.

I will not stop to dwell on the facilities, financial or otherwise, now offered to the amateur etcher in the way of etching-boxes, with all useful appliances, furnished by the best houses in the trade at the cost of a comparatively few shillings. It is more to my purpose to speak of the expressly mental qualifications of the amateur, a man of delicate susceptibilities, who hopes to find in the Fine Arts the pleasant play of fancy and imagination, an escape from the common things of life, and a relief from the over-pressure of the brain. In mental sensibility he is sometimes superior to the professional expert, and my observation has been that his intellectual conception or mental picture is almost always right. He sees in nature the latent landscape, just as the writer discovers a word-picture in the phases of life. It was said of a skilled amateur, "scholar, poet, painter," as his epitaph in Bristol Cathedral signifies, that "he held that almost every beautiful scene in nature contained in itself many pictures, and that among them there generally existed one which was more living and forcible than the rest, which it was the business of the artistic eye to select and appropriate." And in about three hours, by rapid intelligent lines, and broad expressive dashes of light and shade, this adroit amateur secured on paper the soul of every scene. Under the title of "The Sketcher," in *Blackwood's Magazine*, he discourses as follows:—

"Think not that in sketching from nature it is enough that your outward eyes see what lies before them, the mind's eye must also look out from that watch-tower, the *sensorium*, as with a new sense, a new perception, to direct, select, reject. If you can see no poetry in nature beyond what is on the retina, you want the mind's eye that constitutes the painter. You must have a convertible power to separate the free beauties of nature from slavish toil, from all idea of the dire necessity of 'eating our bread by the sweat of our brows.' Give your scenes the charm of the *dolce far niente*; make them a poetic shelter from the world; let the figures look as if they led lives of delightful leisure; take not your Chancery suits into your sylvan nooks. Your portfolio must be something more than a remembrance of localities, as your almanac is of dates. Yet I would not limit your genius: it is impossible to say what new paths genius may wander into, and what delightful wonders it may yet bring home from its own unexplored lands."

The ability of the amateur, as before said, lies in his thought, motive, and volition; hence his qualification for etching as a thoughtful and intentional art. Etching, too, claims his favour in having in it less of drudgery than some other modes of manipulation, such, for instance, as line engraving; instead of wearisome work for many continuous months, a few light-hearted hours suffice for the completion of the plate. It is to the advantage

* Concluded from page 132.

of the amateur, also, that the composition need not be carried beyond a sketch ; etching, in fact, is emphatically the sketcher's art, and I need not say that first ideas have a freshness and suggestiveness which are often lost under elaboration ; that indeed a sketch is frequently spoilt in the process of being pushed forward into a picture. In these days, when sketches and studies are prized more highly than before, it is scarcely needful to dwell on the interest and value attaching to such revelations of states of mind, or stages of creation or incubation. In etching it is necessary, above all, to know where to leave off. Many a telling story is spoilt by being overlaid by a multitude of words, and in etching, as in anecdotes, the points must be seized and brought out tersely, and the climax reached without encumbrance or circumlocution. I have a portfolio of etchings before me which might have for its inscription, "Brevity, the soul of Art." First let us turn to the head of an old man, strongly accentuated in the lines of age, reticent in touch, without superfluity in detail : the story of a long life is told succinctly : the plate may be compared to a brief epitaph. The next in the series is a landscape thrown off in a few hours : well-placed lines show surface lights on a full, bright, flowing river, tranquil reflections lying in the depths beneath ; overhead an ash-tree plays in quivering leaflets against a cloudless sky. With utmost economy of labour the subject is lucidly narrated : more detail would spoil the picture. Examples might be multiplied indefinitely. Etching has been defined the art of leaving out, or what comes to about the same thing, it may be said to consist in the knowledge of what to put in, and with such discrimination a little will go far and convey much. In this faculty for abridgment or concentration the amateur possibly surpasses the artist ; he may be a logician, or possess the power of analysis, or he may be accustomed to reduce a complex case to simplicity : all such mastery is sure to make itself felt in etching.

It is a noteworthy fact that some of our best etchers are amateurs ; indeed, it becomes occasionally difficult to distinguish between the amateur impelled to pleasure and the artist prompted by profit. In these days amateurs in Art, as in literature, usually feel flattered when their wares are recognised as possessing money worth. There never was a time when amateurs had more reason to rejoice every way. Mr. Hamerton, who possibly would prefer to be counted as professional, divides his well-apportioned hours of industry about equally between etching, writing, and editing ; and the ardour of his criticisms has given to his hobby a strong impulsion. Mr. Heseltine is busily engaged in the City, yet he finds time for the cultivation of his tastes, and he may be said as an etcher to have passed the boundary-line of amateurism ; in the new volume issued by the members of the Etching Club he stands side by side with Messrs. Palmer, Millais, Cope, Calderon, Hodgson, Hook, Horsley, Ansdell, and other Academicians. Mr. Chattock is understood to have come to Art from an alien pursuit ; he passed from the grade of an amateur to the rank of an artist, and Mr. Hamerton pays him but a just compliment in saying that "his work has been appreciated by an intelligent and numerous public." Mr. Seymour Haden, to whom is due in large degree the signal revival in England of an art which had fallen ingloriously, is known to snatch intervals of leisure from the duties of an onerous profession for the etching of brilliant plates, in which it becomes hard to say whether the artist or the amateur shines most conspicuously.

And yet, although thus much has been worthily accomplished by amateurs, I think there are departments in which more might be done. Thirty years ago I had a friend engaged in trade who amused himself by designing, and then etching, illustrations to works of fiction. Some of the early stories of Dickens he thus for his pleasure elucidated as they came out month by month, and when the tale reached completion his compositions were appropriately bound up with the letterpress. The advantages, the mental reward and enjoyment, are obvious. A reading man thus acquires the habit of seeing a picture in a printed page ; the chapters in their sequence may suggest panoramas ; written descriptions taken from actual life pass through the avenues of romance into Art, and thus literature serves as a pictorial store-

house or gallery. It is a good sign equally for an author and a reader when creations of the imagination translate vividly into the sphere of vision, and when word-pictures are sufficiently made out to etch into form.

Such mental and manual exercises may with advantage be carried further. If somewhat freer flight were given to fancy, it might soar with light wing into extempore compositions. With the exception, perhaps, of a musical instrument, there is no means whereby a mind given to improvisation can gain such spontaneous and unimpeded utterances as by the etching-needle. The resistance offered by the copper just affords that gentle curb which imagination ready to rush into riot may find timely and salutary. I hold in my hand a volume by that delirious genius Goya, and find that etching with a zest which knows no satiety yields itself up with utmost impartiality to pathetic dramas, laughable drolleries, and loathsome depravities. Yet such caprices, however clever, are mostly too repugnant to fall within the sphere of the amateur. But the Parisian satirist, Gavarni, had a sketchy, piquant way of depicting character which is quite within the reach of a discursive dilettante ; and the facetious or picturesque illustrations of Gustave Doré may serve as samples of how an author's written text can be facilely and effectively cast into pictorial form. Again, Bewick's pretty vignettes in the volumes on Birds are just such prompt voluntaries as the etching-needle might throw off sportively in a winter's evening at home. But the ideal of amateurism would seem to be first to write a history, a story, or a poem, and then to illustrate it. And a happy form for such a work to take would be for each page to have an etching at the top, with its appropriate sonnet or verse below. Since the above was written, I find that Mr. W. B. Scott realised this ideal in a volume of his poems published in 1875, illustrated by sixteen plates designed and etched by himself. I believe he is the only poet-painter who has accomplished, or attempted, a consummation so devoutly to be desired. It is to be regretted that Sir Noel Paton did not give to the world an illustrated edition of his "Poems by a Painter." The advantages accruing from such twin offspring of the brain are obvious ; the etchings echo the stanzas, the rhythm of the poetry is wedded to the symmetry of the picture.

After what has been said, little remains to be added as to connoisseurs and collectors, and that little touches Art in the general as much as etching specifically. One privilege enjoyed by persons endowed with means and position is the power to give a kindly hand to struggling talent. Patrons, for example, possessed of knowledge will be able to pick out gifted pupils in Schools of Art ; they may set on foot and foster special classes—an etching class, for instance—and by a few prizes or small commissions can stimulate the right sort of work. And as a sample of the good that may be done, let us put the case of a country squire, perhaps the member for the county, himself a collector and connoisseur. Well, what could be more fitting or helpful than that he should come to the local School of Art, of which perchance he is chairman, with the proposal that half-a-dozen of the cleverest youths or girls should set about the etching of the choicest specimens in his collections ? The suggestion is practical, because projects of the kind have proved successful. The very small amount of money needed would easily be found ; a greater difficulty might be in getting on the spot a master qualified to teach etching. The plates produced would acquire a local interest and value ; the collection put at the service of the school would gain in importance and usefulness ; the etchings, after a few failures to be cast aside, would become sufficiently good to be put together in covers, possibly with descriptive letterpress, and thus the connoisseur would in the end be rewarded for his pains by possessing an illustrated catalogue. I have among my books a volume of this kind, etchings from "Works of Art in the Collections of England," but, little to the credit of our native artists, the etchers are all French. An etching class, quite competent to carry out such commissions, has been in active operation for some years at South Kensington. I first became acquainted with the sound, student-like work there executed when the pupils

—among whom were the brothers Slocombe—had the advantage of the intelligent and sympathetic guidance of the late Mr. Richard Lane. Profiting by the example set in the Louvre, the students etch from the jewellery and other Art objects, mostly small in size and fine in design and finish, possessed by the Kensington Muscum. One advantage of the course of study is, that the accuracy of drawing and the delicacy of touch indispensable to etching will turn to good account in any other art or handicraft which the chances of life may throw in the pupil's path.

The claims of etching may not unfairly be set up against the pretensions of photography. I am the last person in the world to disparage "sun pictures," for there is not a day that I do not consult these faithful chronicles collected by me for the purpose of criticism from almost every capital in Europe. But photography, notwithstanding all that has been said to the contrary, is not one of the Fine Arts, and a photographer is not an artist. An etcher, on the other hand, even though only an amateur, is in spirit and aspiration pre-eminently the artist. And such words as "connoisseur" or "collector," though justly applied to a lover of etching, are wholly inappropriate to a purchaser of photographs. And yet among the many ways in which the Arts have become debtors to photography is the aid given to sundry processes whereby the etched masterpieces of Rembrandt and others can be reproduced in fac-simile. Indeed, the relative position in former times of collectors as a select few, and of the outside public as an unappreciating multitude, becomes altered by these economic and chemical appliances or discoveries. Moreover, while in former days a plate would yield only a very limited number of impressions of the first quality, now the surface can be so protected, by means of the electrotype process, with an infinitesimal coating of steel, as to sustain the wear and tear of prolonged printing. Mr. Hamerton writes that at first he did not believe it possible that no injury was done to the plate or the impression, but he ascertained that the covering of iron was so wonderfully thin as not to fill up the slightest scratch of the dry point. Thus the brilliance of the earliest proof is not perceptibly impaired, while the average excellence of the whole impression becomes greatly augmented. The salutary lesson to collectors from all these new methods is that they should prize less the rarity of the impression, and care more for the intrinsic merit of the Art.

Collectors, as a class, are proverbial for zeal lacking discretion, and the collectors of etchings especially have lent themselves ready victims to the caprices of fashion. The rise in the prices of certain plates has been fabulous; and it is a striking example of the fluctuation in market values, and of the inadequate returns during an artist's life, that though Rembrandt had not the wherewithal to pay his debts, "a single copy of his whole works could not be brought together for less than twelve or fourteen thousand pounds." The increase in the cost of certain plates, or rather impressions, has been something incredible. For instance, an impression from the first state of 'Christ healing the Sick,' which was sold at Amsterdam in 1847 for £147, realised comparatively recently £1,180; yet Rembrandt in his lifetime obtained no more than £8. Sometimes the money value has no relation whatever to the Art value, and depends entirely on the curiosity of the work: of such caprice Rembrandt's 'Sleeping Dog' serves as an amusing example. The only impression of the first state of this plate that exists the British Museum secured for the handsome sum of £120. Now the sole distinction between this and subsequent states arises from the fact that Rembrandt cut off within the margin of the copper just six blank square inches as injurious to his etching. The British Museum, however, were apparently of a different opinion, and willingly gave nearly £20 for each of these square inches of white paper, the only charm or curiosity being that the blank space lies within the copper-plate mark. After the

preceding figures other prices that can be named may appear insignificant. I am tempted, however, to quote from Mr. Seymour Haden's recent pamphlet, "About Etching," the following:—"Karel du Jardin, a true and most charming etcher of animals. . . . The other day I tried," writes Mr. Haden, "to get a set of his works which were sold by auction at Amsterdam, and for which I gave what I thought a handsome commission. They brought between four and five hundred pounds, however, and were bought by Baron Rothschild; and this suggests the reflection (which I hope he will not take amiss) that unless something should happen to divert into some other channel the present determination of this distinguished connoisseur to possess himself of every fine etching which comes into the market, there will be none left for anybody else." While writing the above, the post chances to bring me the Fine Art catalogue of one of the principal dealers in London. As bearing on my subject in relation to artists, amateurs, and collections, I am happy to extract the following:—"Twenty-five etchings and six vignettes in a portfolio, by Mr. F. Seymour Haden, price £40. Of these exquisite etchings by a distinguished English amateur only 250 copies were printed." Then is inserted a sentence taken from "Notes by Mr. Haden" as follows:—"The etchings were made without any view to publication; they were begun and finished in the open air—they have received few of the corrections, and none of the additions of the studio."

The above interesting data come in corroboration of some previous remarks. Such etchings possess the vivacity and vividness of sketches; they are joyous, healthful, and robust, as work usually is which is done before nature in the open air. It has been said of Rembrandt, whom Mr. Haden takes for master, that he "always sketched, and that his most finished work is sketching carried forwards." Another remark I will venture to make is, that such etchings seem to establish, and at the same time to sweep away, the distinction which is presumed to divide the amateur from the artist. They are made in holiday as a recreation, without any view to the market, and yet when published they at once raise the amateur to the rank of artist. They were executed without an idea of profit, and yet the price stated in catalogues, multiplied into the number of copies printed, represents a very considerable sum. Amateurs surely have reason to take courage; let them but go to nature in a truth-seeking and Art-loving spirit, and they will not fail of reward.

In conclusion, it is not unsatisfactory to find that we have reached in etching a state of things where the boundaries are broken down which formerly divided the artist from the amateur, and the collector from the public at large. An artist is but a lifeless machine if he have not within him the love of the amateur; and the amateur can do no work worth consideration unless he be in mind at least an artist. The connoisseur and collector will be equally wise to cultivate the taste and acquire the knowledge of the artist, and in so doing he may find opportunity to discourage in etching what is false, to check the follies of fashion, and to induce the love of Art for Art's sake alone. And, as before mentioned, it has strangely enough come to pass that the most frail, the most emotional, and at the same time the least mechanical of methods, can be so fortified and reproduced that etchings, once the prized and almost the exclusive treasures of the few, are now substantially the common property of the many. This I cannot but regard as a great gain for the art, the artist, and the public. The etcher finds his audience, his power of appeal, his hope for fame and reward, vastly increased, and thus he becomes incited to greater efforts. And what now chiefly to be desired is, that etching shall maintain what may be called its mental standard as the offspring of the sensitive and cultured intellect. So doing, it can hardly fail to secure the high regard alike of the artist, the amateur, and the collector.

BOOKBINDING.

THE art of bookbinding is a subject which has on more than one occasion engaged the attention of the Council of the Society of Arts. So far back as 1847 we reported and illustrated the opening paper of the session of that year, by Mr. J. Cundall, on Ancient and Modern Bookbinding, which he treated very lucidly and comprehensively. At a meeting of the society, held on the 14th of March last, a paper entitled the "History and Art of Bookbinding," was read by Mr. H. B. Wheatley, assistant secretary to the society: the discussion that followed included some valuable observations from well-known experts.

Speaking of bookbinding as a "Fine Art," Mr. Wheatley gave it not only as his own opinion, but also as a very general opinion, that all books should be kept in good condition—a point, it may be assumed, few persons, if any, would be disposed to deny. Anecdotes of some famous historical personages were brought forward in support of richly ornamental binding, among them that of Roscoe in his "Life of Lorenzo de' Medici," who said, "It is difficult to discover why a favourite book should not be as proper an object of elegant ornamentation as the head of a cane, the hilt of a sword, or the latchet of a shoe." Binding, to be a "Fine Art," must be the outcome of an honest and original attempt to adapt beautiful form to the special purpose of adorning a book. Moreover, appropriateness must be the binder's guiding principle, for, however beautiful the design may be, it becomes bad Art when applied to a purpose for which it is unsuited.

"There are three totally separate styles of Art," says the *Builder*, from whose abbreviated account of the lecture, or reading, our own still briefer report is taken, "to be distinguished in the history of bookbinding, and each one appears to have been uninfluenced by the others. These are exhibited in (1) the old stamped leather, which was brought to perfection by the Germans; (2) the gilt tooling, which came to us from Italy; and (3) the blocked covers of modern cloth bindings."

As a specimen—though, it must be added, a very unusual one—of the value attached to good bookbinding, Mr. Wheatley said, "The French binder, M. Trautz-Bauzonnet, who died lately, was a great master in the art of inlaying, and his works are highly appreciated by connoisseurs. At a late sale in Paris, a book of no very great value, bound by him in his best and most elaborate style, sold for £640. By no possibility could the book

itself have been valued at more than between £100 and £200, so that at least £440 was given for the binding alone."

Why does binding flourish more in France than in England? The natural answer is, because abroad there are more collectors who possess small cabinets of well-bound books. It has been remarked that, in spite of our boasted culture, few houses of well-to-do persons contain any handsome books. Now most of us have one or two favourite authors; the works of these should be possessed in the best editions and the handsomest covers.

The spread of literature in the present day, and the requirement on the part of the public that the books they purchase should be attractive in form externally—a wish which publishers themselves have been quite ready to gratify, as very often conducing to the sale of a volume—have contributed to change to a great extent the character of the binding now in general use; and there is not a child's book sent forth from the press that is not rendered more or less attractive by its cover. And this has tended to reduce binding to a mechanical art, but still one very elegant and capable of much artistic treatment. Never, perhaps, was binding of this kind in a higher state of perfection than at present. The old-fashioned millboard covers, over which coloured paper used simply to be pasted, have given place to similar millboards over which is fastened coloured cloth embossed in a variety of patterns, or showing "tooling" which may or may not be good in design. Cloth binding is entirely an English invention, and it is only of late years that foreigners have to some extent adopted it in place of their temporary paper covers. One plan—and one of extensive use—of ornamenting cloth bindings is by using dies for stamping. One special characteristic of wholesale cloth binding is what goes by the name of "case-work;" that is, the cover or case is made independent of the book, which is afterwards fastened into it. By this means the covers can be produced in large numbers, and at a great saving in expense; and there is this further advantage, that much time is saved when it is an object to issue a book almost immediately after the printing is finished.

Mr. Wheatley treated his subject in a comprehensive manner, leaving nothing untouched, so far as we can discover, worthy of elucidation before a mixed audience.

GREEKS AT PRAYER.

J. L. GÉRÔME, H.R.A., Painter.

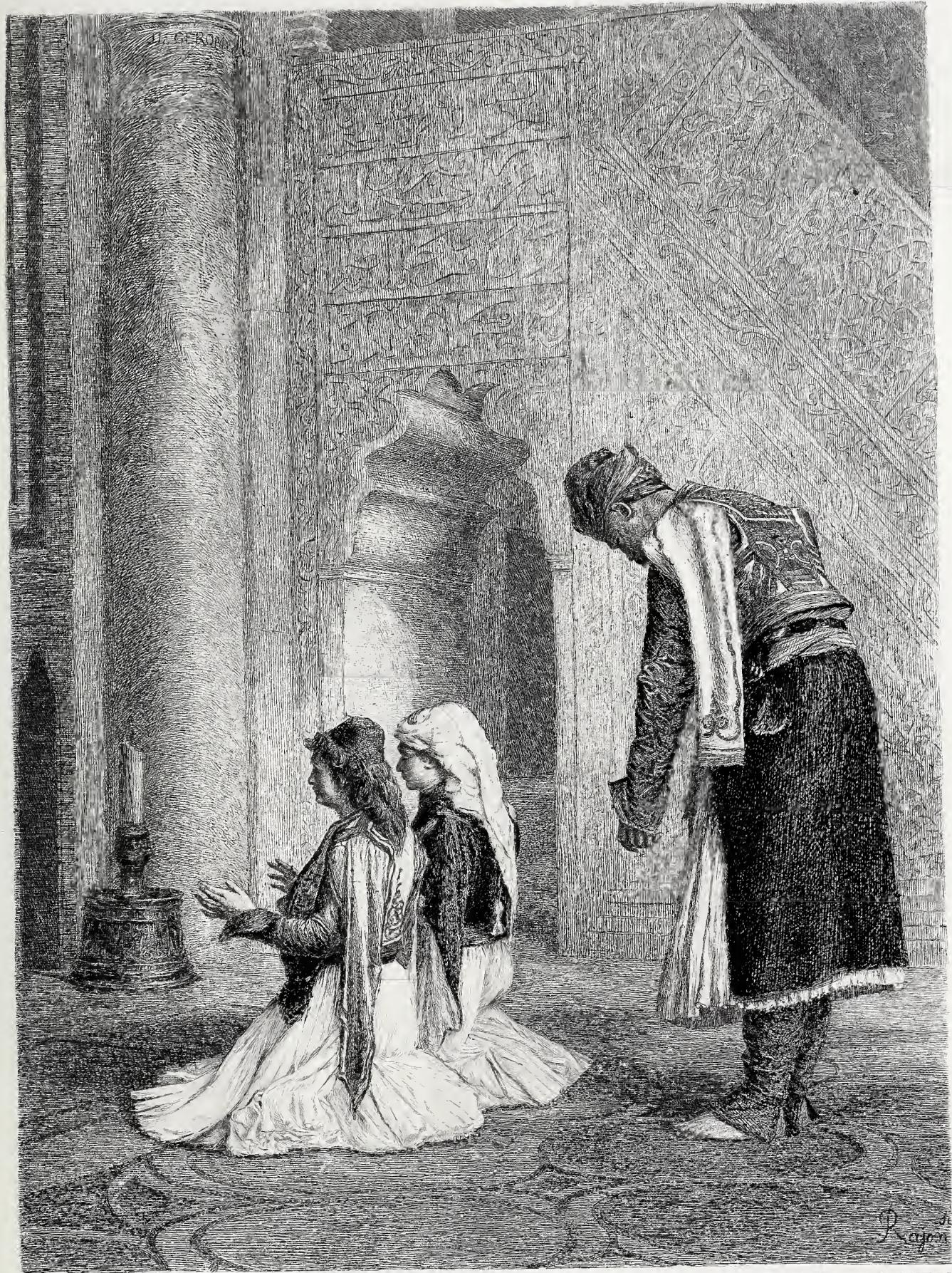
P. A. RAJON, Engraver.

THIS print is the result of the combined genius of two artists, each of whom occupies a distinguished place at the head of his profession. M. Gérôme is so well known as a painter that to endeavour to exalt him among his artistic brethren would be like "gilding refined gold," at least in his especial departments, for he ventures into more than one, and is almost equally successful in whatever he undertakes. M. Rajon's etching-needle has gained for him a reputation that has extended far beyond his own country, and is as brilliant and effective in its touch as is the painter's palette in its colours.

No small number of M. Gérôme's pictorial compositions are founded on his Eastern visits, which he has, if of a sufficiently picturesque character, chosen without respect to creed or nationality. We have here a scene in a Greek church, where a ceremonial is used surpassing in "pomp and circumstance" even the elaborate service of a Western or Roman church, between which and its opposite a great rivalry has existed for about six or seven centuries, with occasional attempts, which have never proved effectual, to promote union. The

ritual of the Greek Church consists, almost entirely, of outward ceremonies; preaching or religious instruction is but seldom used. Psalmody and hymnology have frequent part in the services, though the congregation do not join in them: this portion of the worship is limited to the choir, instrumental music being excluded.

The worshippers here are two young females, and, it may be assumed, an attendant; they are holding a solitary service, for there appears to be no priest or ecclesiastic of any kind present; in fact, the church is quite barren of furniture of every kind, except a large candlestick containing a wax taper, almost burnt down to its socket. These three figures really constitute the essence of the picture, for neither the architecture nor the decoration shows anything of a very attractive character, though a kind of screen, covered with hieroglyphics, appears by the side of what seems to be an altar. The rich dresses of the ladies and of their companion supply whatever is wanted in the way of colour to impart interest to the painting.



J. L. GEROME H.R.A. PINX^T

P. A. RAJON SCULP^T

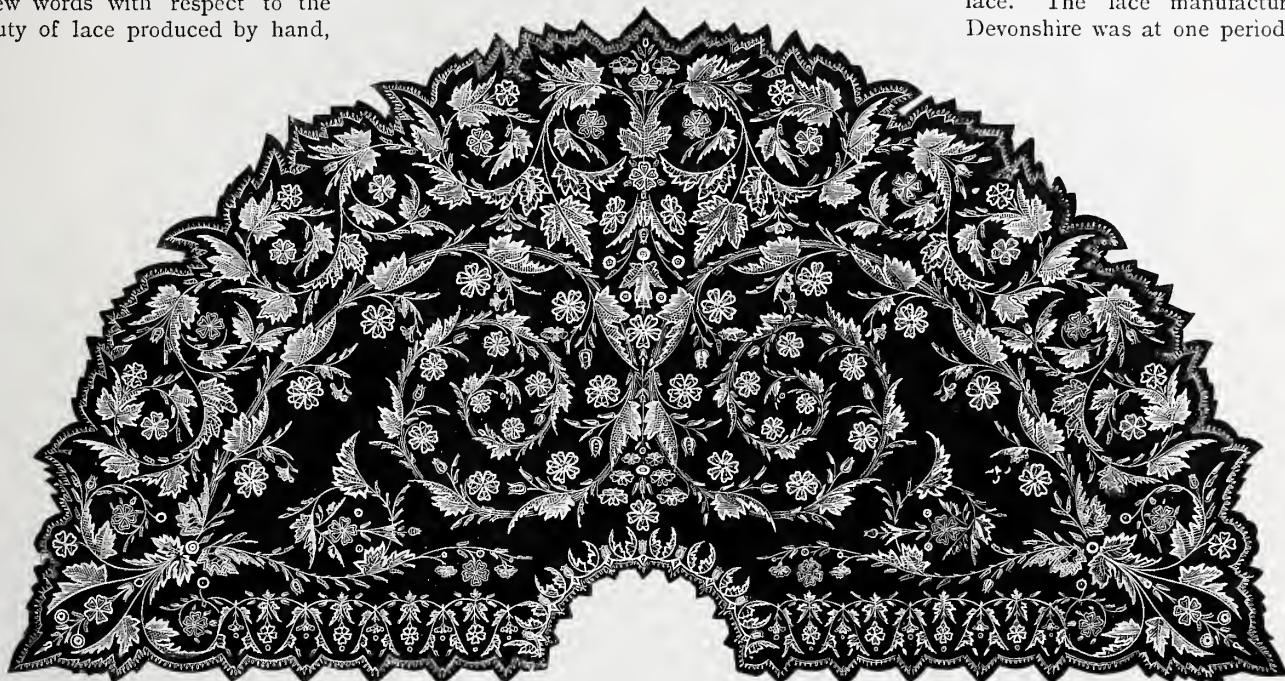
GREEKS AT PRAYER.

ORIGINAL DESIGNS FOR ART MANUFACTURE.

HONITON LACE.

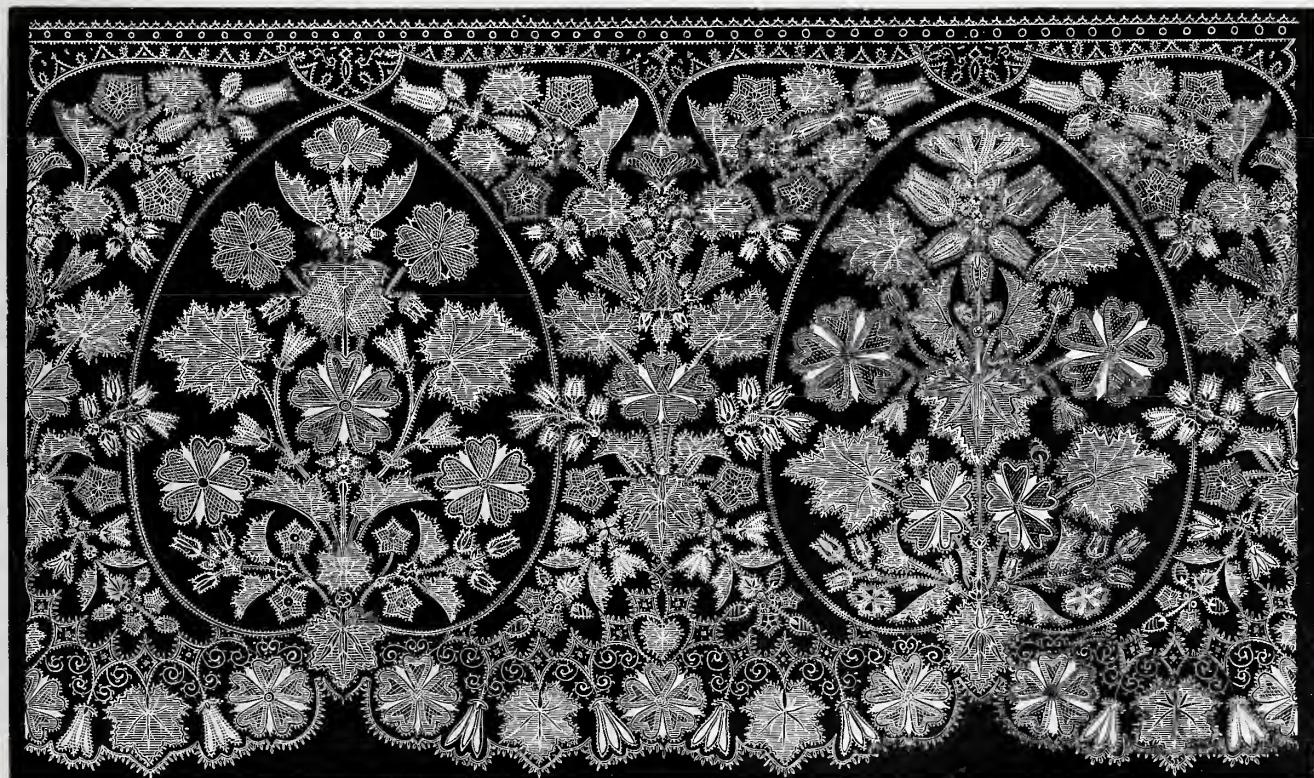
IN this series of designs for Art Manufacture we have already drawn attention to improvements in the design and manufacture of machine-made lace; it now devolves upon us to say a few words with respect to the beauty of lace produced by hand,

generally wrought with the most exquisite taste after the most patient and unremitting toil. The demand for pillow lace is now but small; nevertheless attention is being paid to it, and rare and beautiful are many of the specimens now produced at Honiton, in Devonshire, the seat of the world-renowned Honiton lace. The lace manufacture of Devonshire was at one period very



extensive. Honiton lace resembles the lace of Brussels in manufacture. The ground was beautifully fine and regular, though the forms were generally too heavy, and the pattern overcrowded,

which gave a solid or too equal effect to the whole piece. The style, however, has much altered, and the fine ground, with its delicate texture, which made Honiton famous, has been



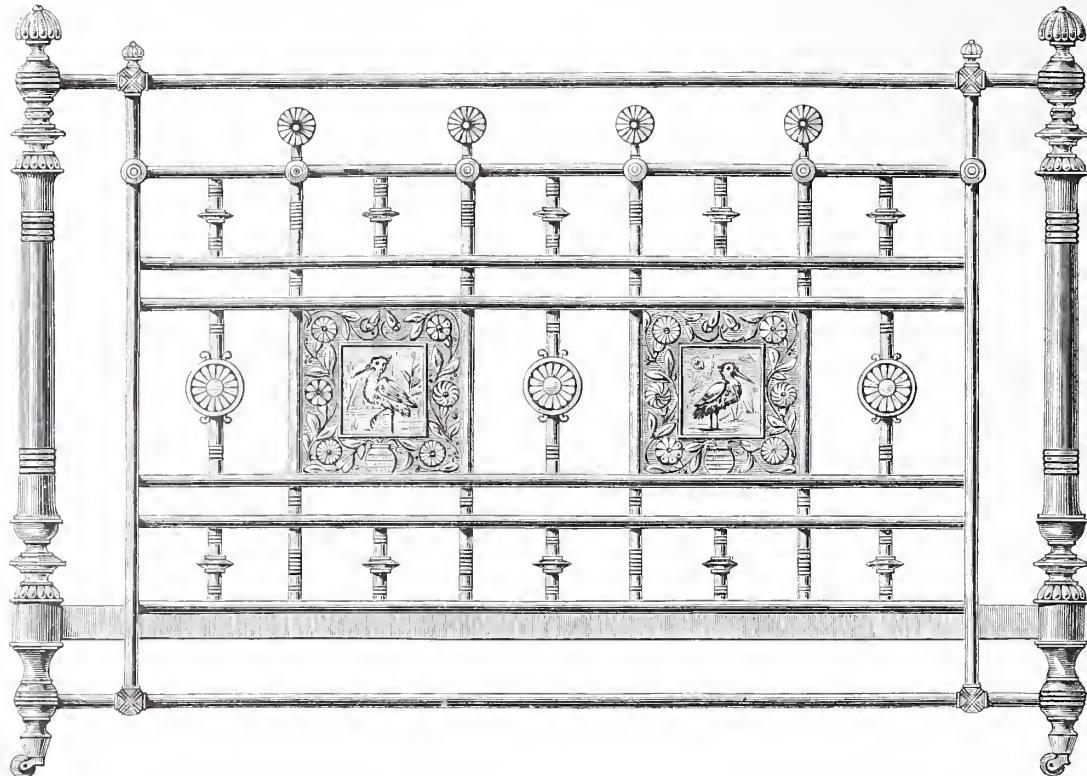
replaced by the modern "guipure." The hand-worked lace of England calls attention particularly to the labour bestowed on it, as well as to the beauty of design. We engrave two designs

for Honiton Lace by Miss Jessie Hallam, of the School of Art, Exeter, which commend themselves by their great merit. The school at Exeter is admirably managed.

BEDSTEAD.

The advance made of late years with respect to the design and ornamentation of the various productions of hardware manufacture has been very palpable. This was particularly notice-

able among the exhibits at the Paris Exhibition of 1878, the British specimens of brass bedsteads, hall lamps, balustrades, chandeliers, &c., being far superior to all others both in design and workmanship. We are, however, very far from perfect, for the sole reason, in most cases, that designers are unacquainted



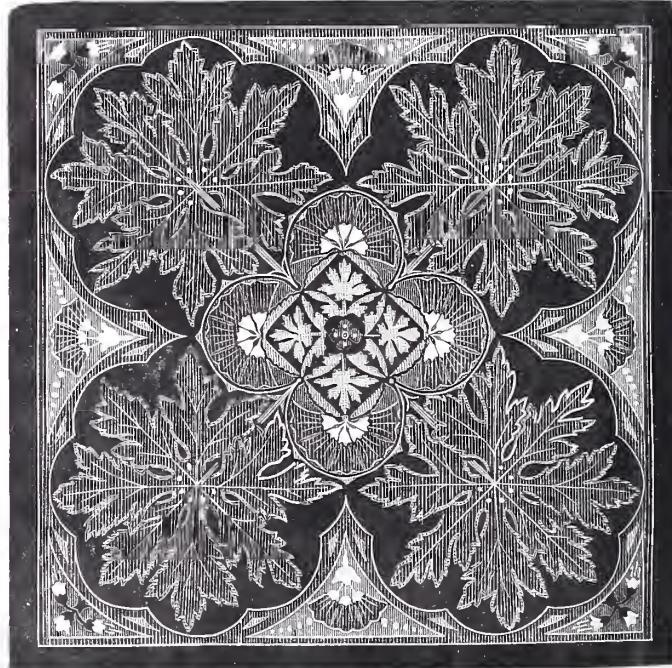
with the practical construction of the article they wish to produce; the elaborate and intricate designs emanating from our Schools of Design being usually impracticable, valuable time being wasted in over-ornamentation which it is impossible to reproduce. Mr. John Ward, of Bennett's Hill, Birmingham,

has sent us a good practical design for a polished Brass Bedstead. It is the result of practical knowledge of this branch of Art industry, and may be of advantage to the draughtsman and manufacturer as a useful and instructive suggestion to both in a branch of Art largely resorted to by the general public.



TILES.

We engrave two designs for Decorative Tiles, one of which is from the hand of an American lady, Miss Sargent Lowell,

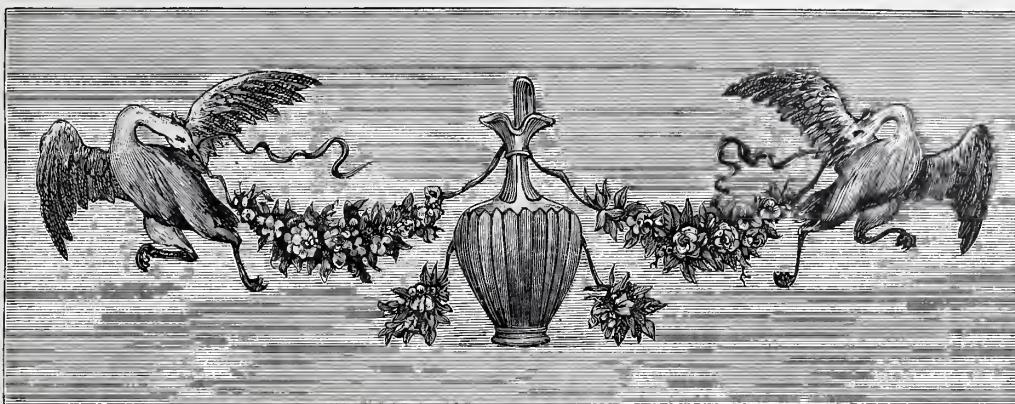


Mass., whose contributions we have already had occasion to notice; the other by Mr. Gething, one of the masters of the Stourbridge School of Art, who has submitted to us some charming and highly artistical geometrical arrangements for Tiles.

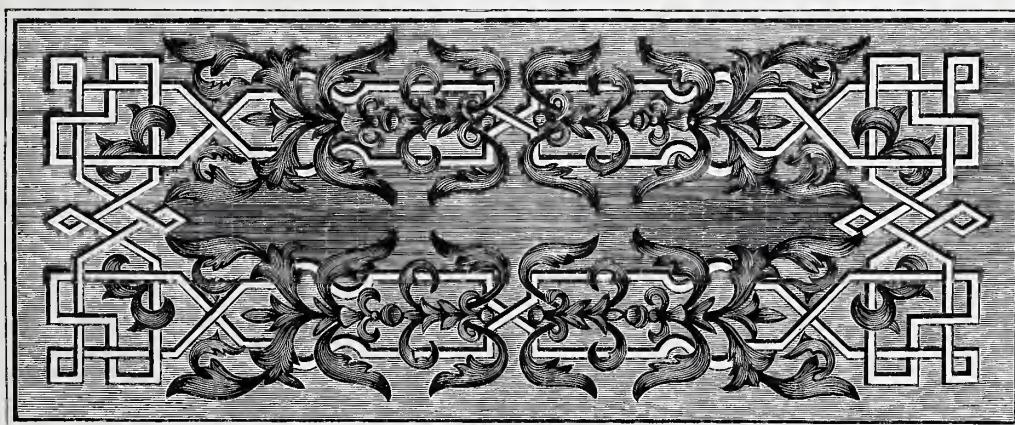
ARABESQUE PATTERNS.

Many visitors to Spain have been struck with the exquisite

taste displayed by the Moorish people, the extant remains of whose Art work still indubitably testify to the marvellous patience and artistic genius of their race. The Arabesque style



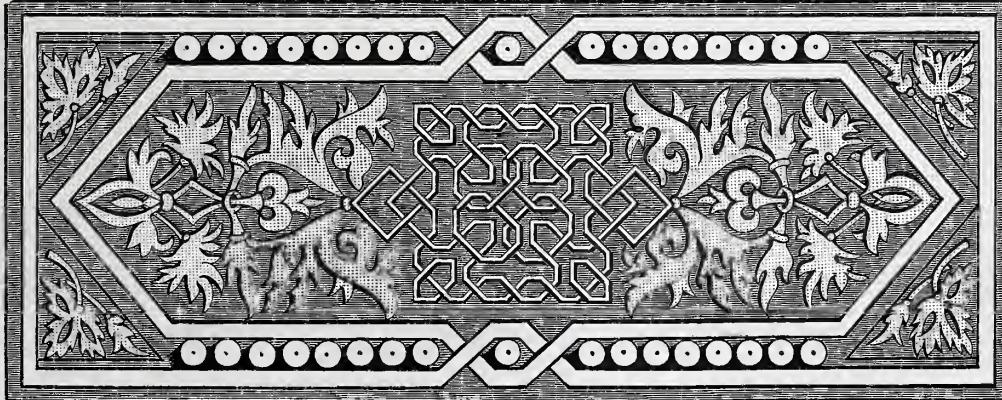
is capable of such varied combinations and adaptations that we exceedingly regret designers have not paid more attention



to what is assuredly one of the most brilliant and gorgeous of styles, placing before us, as it undoubtedly does, an unlimited



field of composition. Madame Henriqueta Monteiro, a Spanish lady, who is endowed with great artistic talent, and has imbued

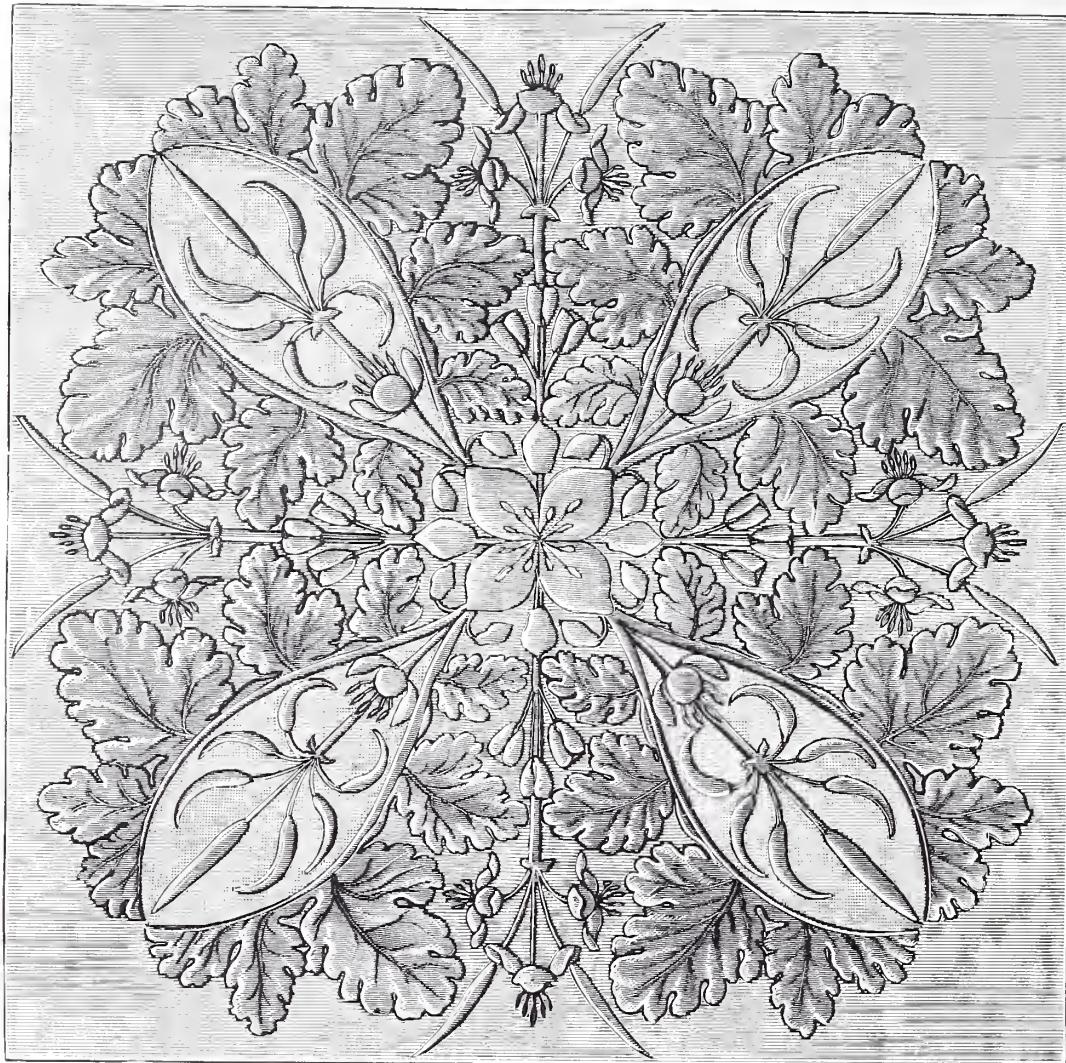


enthusiastically a love for the Arabesque, submits to us a few designs, taking as her basis the Moorish and Arabesque styles.

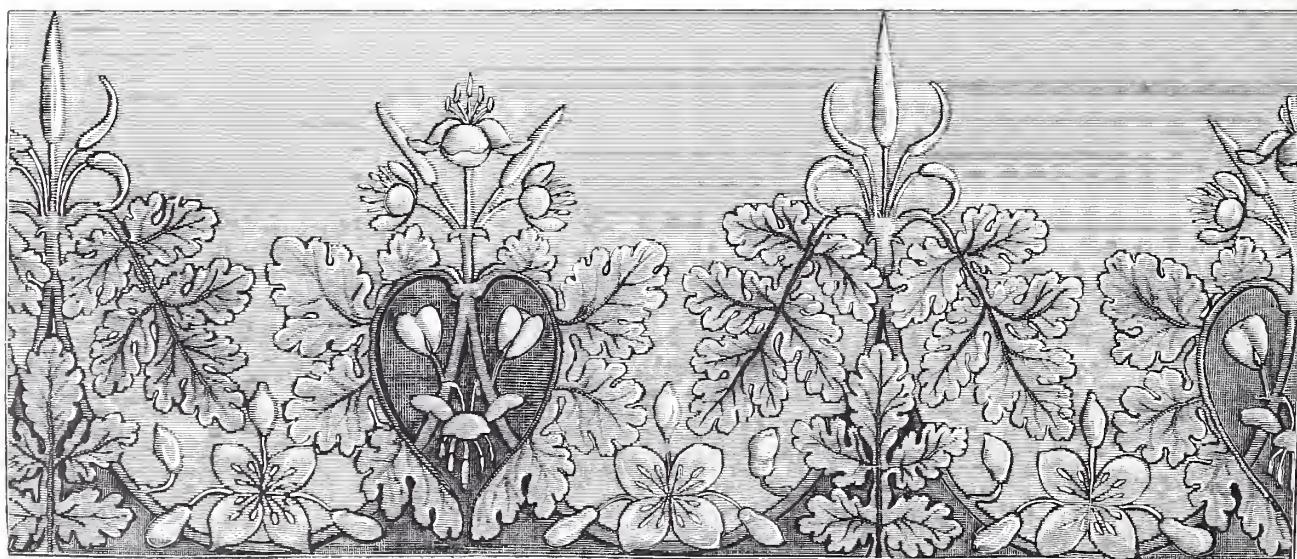
FLORAL FORMS.

Mr. Charles A. Brindley, a former Gold Medalist of the South Kensington Schools, has forwarded us several charming adapta-

tions of Floral Forms to the purposes of design, to which he has with signal success devoted his attention. We have elsewhere spoken of the too free rendering of natural forms, which designers should endeavour to avoid. Let the details for orna-



mentation be amenable to proper treatment, a slightly convenient manipulation being often of the greatest necessity.



Mr. Brindley's designs, if such they may be termed, speak for themselves, and indicate the adaptation alluded to. The floral

world supplies themes by tens of thousands as valuable suggestions to the artist who designs for Art manufacture.

THE AESTHETICS OF DRESS.*

BY MRS. HAWEIS.

IMITATION GREEKS.

THE seriously meant Greek revival in France under the artist-politician, Jacques Louis David (a man of extraordinary ability), about 1790, did not become ridiculous until it fell into decadence, though a barren simplicity of dress is excessively trying to all save the few who are too beautiful to be spoiled. It reflected a true national revolution in feeling. The corruption, political and domestic, the artificiality of social distinctions, had led to an almost frenzied longing for a reform, for some Utopia of candour, and truth, and virtue, which was recognised in its highest perfection in early Greece. To resuscitate old Greece, then (and not old Greece as it was, but their notion of it), became a continued and feverish effort. Blind to all modern purity and heroism—and much of both was guillotined—blind to the blots in that far-off early world which had some excuse in the early times, but could not have in the eighteenth century, they played at being ancient Greeks in a very different spirit from the half-fantastic Elizabethans. They mixed up Sparta and Athens. Their earnestness was fierce, almost insane. David with his partisans, wild for simplicity amidst the increasing complexities of suspicion and massacre, for ever cutting the Gordian knot, yet sensible that the knot was never untied, forced Art and manners into an old Greek mould; and seeing *le monde* filing out of the theatre in *chiton* and *peplum*, cried out with joy, “*Nous sommes ce soir à Athènes!*” Under the Empire, indeed, there were figures full of nobleness and grace within and without; the outward appearance asserted the inward aspiration. But the horror of the French system of reform sobered England, across the sea; our mood, like theirs, became sterner and graver; and being a less imaginative and artistic race, the quality which the French are very fond of, and which they call “*un adorable laideur*,” had its blurred reflection here in hideousness which no words can describe. Of course, Sir Joshua Reynolds and a few later painters have left us some very graceful examples of what beauties could look like under the reformed costume before it reached its apogee and became a servile plagiarism, and before the decadence set in, which occurred early, because the radical unfitness of the Greek garb and the Greek mood for modern France and England could not be long overlooked. But the busy general public, who were unable to endure the Greek habiliments or *déshabillé*, either through weak health, modesty, artistic ignorance, want of beauty, or want of time (Greek folds take time), were forced to adopt some compromise between Spartan theories and practical needs. It was their compromise, the *décadence* of the revival, which was so fearful and wonderful in shape and colour, and which lasted so long.

The original reformers had striven to adapt dress to the human form as a contrast to the previous fashions, and to diminish the serious waste of time and money which those fashions involved. But the reformed dress certainly settled down into something to which the human form had to be adapted with a vengeance—and the vengeance was cancer and consumption, worse than the dirty habits of fifty years before. How much suffering of another kind was traceable to the severity of the temper of the age, especially among growing girls and little weakly children, we have no space here to trace out. The practice of cropping the hair and donning a close cap immediately after marriage must have dismayed many a bride; and the backboard and almost seatless chair must have weakened, not strengthened, many a young spine. People are nowadays persuading them-

selves that the costume of that time was beautiful and becoming, because all the Art of that period drew its inspiration from Greece. But at its best it was a poor copy, and could last only for a short time. The various motives which cause our fashions to change, which I pointed out earlier (*Art Journal*, p. 99), though fashions did not change thus in old Greece, were too strong for us. Some people wanted to be conspicuous, others wanted to save themselves trouble. The shadow of the Revolution seems, indeed, to have administered a shock like paralysis to the aesthetic side of life, and after the novelty of playing at old Greece had a little worn off, the absence of real Art feeling, as distinguished from Art knowledge, in the two nations, was dismally conspicuous. They could copy, but they learned nothing by it, because the spirit pervading the Art reform of that day, whilst producing many worthy contributions to Art, was destructive to its further development, at least for a long time. The result was a dead level of ugliness, not grotesque, but flat, crass, hopeless, of which most of us have some recollection. No one looking through the fashion-books, such as *La Belle Assemblée*, *The World of Fashion*, and *The Ladies' Magazine* of, say, 1804–20, can assert that there was anything beautiful left in the bottle-shaped short gowns and coalscuttle bonnets, covered with trimmings in the worst taste, paltry, mean, yet gaudy; and if women were more virtuous then than at any previous time in this country, the ungainliness of their appearance might suggest to the cynic an explanation not very flattering to spiritual pride.

GREEK DRESS.

Among some of our blundering attempts to catch the mantle of Greek Art feeling, combined with the propensity to spoil, it is curious how many details of nineteenth-century atrocities can be traced back to Greece, adapted by the “Imitation Greeks.”

Amongst its relics are pumps and paper soles, an attempt to combine the bare foot with an invisible protection; the ugly black or red strap-shoe, before mentioned, degraded descendant of the Greek high shoe; the plain small sash worn with a white muslin or cotton gown (until recently sacred, like red shoes, to children); the tunic belted round the hips, and opening slantwise across the chest with a row of buttons, which little boys exchanged for knickerbocker suits only in about 1860. Among ornaments, single-stone ear-rings; for men, a single sealing on the fourth finger. Again, we can trace to Greece the lace mittens, hinting at the *cestus*; the turban, derived from the *sphendone*—how caricatured! The hair-net; the topknot—which may be reasonably likened to the cork in a bottle—is seen in Greek terra-cottas, but of course not with a hard, bare, low-necked dress. The common short-sleeved chemise, thoroughly stupid and un-English, which beat out of court the old, sensible, high, long-sleeved shift, when ladies elected to wear—indeed, very little else—and did not mind dying in the attempt.

The velvet brow-band (from the fillet, Fig. 2),* which was found so convenient by those who required “fronts,” that it lasted till we connected it with nothing else; side curls (compare Fig. 9 with Fig. 2),* worn with a tuft at the back of the head, not so gracefully paraphrased as they were in Charles I.’s time (Fig. 13);* and that vilest of all fashions of human hair-dressing seen in Fig. 6,* with its classic prototype (Fig. 1),* which exists in more than one marble matron in the Louvre. Nothing more unbecoming than the English version of that fashion ever was beloved by an effete civilisation. Pads were

* Concluded from page 139.

* *Art Journal*, p. 138.

introduced, huger and more huge, and ribbon tufts behind had to conceal the slovenly fastenings of ends of hair. It made eighteen look like thirty, and thirty like sixty. The *taure*, or bull-front (worn also in 1680), was worn in the time of the "first Empire." It was distinctly of Greek and Roman origin, and not to be confounded with the Apollo knot. The one was a tie or bow of hair above the head, the other a mass of little curls, like a bull's face, but pretty enough sometimes. And lastly, of course, the "low-necked dress."

The attire of men also retains signs of the Revolution time. The close-cropped head, and the trousers which liken the human leg to the elephant's. Trousers are taken from the *braccæ* of late Rome, which the un-Roman emperors derived from the "barbarians." They were long stigmatized, long forbidden, these *braccæ*, but their warmth won the day, as sometimes the basis of utility which originates every fashion does outlive all else. But the *braccæ* were tied round the ankle, much as Mrs. Bloomer tied hers, a "mode" actually adopted by young girls in the time of the Empire. Whiskers: at the Capitol in Rome numerous busts of men occur in which the whiskers on each cheek are as trim and unmistakable as in any portrait of to-day. The dress-coat indirectly, for that is a kind of horrid hybrid between the last century coat, which in

riding was buttoned back to the two buttons that linger out a senseless existence behind at the waist, and the cutaway coat which strove to exhibit more of the frame, adopted by Napoleon under David's direction. The coat of Napoleon I. may be seen to have some dim relation to anatomical structure about the ribs, &c. (lost now), like a diagram filled in with colours, which a tailor might simulate by lappels and waistcoat. There was nothing Greek here, but Rome was next best, and David next but one, and the word classic was found very elastic. This coat, in its remarkable form and manner of buttoning, again recalls a corslet or breastplate; but whether David intended such a military costume to suggest a warrior with nothing on but a breastplate and boots, I will leave others more imaginative than myself to decide.

THE PEDIGREE OF SHOES.

As to the shoes, we may say that classical influence has never been shaken off from Anglo-Saxon times up to the present day; the primitive sandal in its various forms still rings like a dominant note through all the changes of key. I have endeavoured to show this in the illustrations.

Fig. 1 (Greek), though not the simplest, is still a simple form. I have chosen it as the least dubious ancestor of the Saxon,



Mediaeval, Renaissance, and modern shoes (Figs. 2, 3, and 5), in which we see the horizontal lines on the instep-bands still echoed, though the heel is made in one unbroken piece; even to the *soillaret* (Fig. 4), which simulates all the important features of the sandal except the ankle-band, down to the very lines of the toes. This belongs to Henry VII.'s time. The modern shoe (Fig. 5) is spoilt by its heel, but that excrescence removed, the same bands in the same lines appear.

The other form of sandal, with perpendicular bands, is sketched (Fig. 19), and the shoe which it begat, more useful as a protection, is seen in the rude British shoe (Fig. 6), with its loops formed by gores cut away from a straight piece, drawn by a simple string round the instep. In Fig. 9, *temp. Hen. VIII.*, this simple form is visible in its idealized decadence; the silken front has the gores simulated by artificial slashes, or "panes," through which the stocking showed; and the string, which has no longer anything to draw, is sewn to the sides, and tied on the instep with a bow—a very curious instance of a bad copy in which the original motive is forgotten.

In Figs. 8 and 17 we see the relics of sandal openings, and the suggestion of the toes' form in slashes. Fig. 8, without the ribbon, must have been extremely difficult to keep on. Fig. 16 is an elegant fourteenth-century variation on both Figs. 1 and 7.

Fig. 7 (from a Pompeian drawing) represents a shoe worn in Greece and Rome. It was almost exactly copied, with so many other classic fragments, under Cromwell. It had the front leather high, and two small bands above buckled or tied. When female vanity became impatient of this shoe, which rather magnifies the size of the foot, and is somewhat heavy, the bands shrank upward, the top leather shrank downward, and the opening consequently enlarged, till we arrive at that ugly little shoe which was used by the Imitation Greeks, especially *red shoes*, and has since skulked solely about our nurseries; but it is threatening to come to the fore again under the name of "Watteau," though why Watteau we fail to see. Fig. 12 is better. This is the Empire shoe, which both men and women wore, but its boat shape contradicts the natural form of the foot.

The final and most melancholy *travestie* of the elaborate Greek sandal (Figs. 13, 14, and 15) is seen in Fig. 18, though something still nearer to Fig. 15 was at one time worn by the Imitation Greeks. The straps are of elastic, as narrow as a thread.

The reintroduction of heels is barely twenty years old, up to which time various small changes were rung on the Imitation-Greek theme, though the theme was thereby obliterated. But the crass and hopeless ugliness, and neglect of all the motifs of grace into which the really well-meant and artistic revival

had fallen between 1810 and 1860, like the painful and confused jar which sometimes follows a beautiful carillon, were the most curious tribute to the strength of that terrible reaction which closed the eighteenth century. People all pretended to have something better in their minds than their unworthy looks, and if they had, their looks certainly justified them. But with reviving interest in Art matters came in the heel; not that the heel is artistic, but woman knows it has many merits nevertheless. What a boon it is to a large, splay-foot, raising the instep and shortening the length! The origin of heels was probably the advantage of height and protection from

mud; but one of the reasons for their recurring popularity is that the foot, like the hand, looks prettier in the tiptoe than the flat position, and for that object a support is needful. So the heel denoted renewed interest in our "looks." The foot is very difficult to clothe beautifully. If the hand needed a similar bulwark, how could we enjoy a pretty hand?

But, in fact, from top to toe we are fearfully and wonderfully made, and, in a sense, worthy of all admiration; but we should study, in clothing the body, to avoid both the fearful and the wonderful in those many senses condemned by the several principles of use and beauty which I have endeavoured to point out.

'THE RACE FOR WEALTH,' BY W. P. FRITH, R.A.

OFTEN in reading criticisms of novels or plays we come upon some such remark as this:—"The story would have been much more interesting had it been told in one volume instead of three," or, "The drama would have gained in intensity and force had it been compressed into three acts instead of having been extended into five." Now 'The Race for Wealth' is a story, or rather drama, in the Hogarthian sense, and it consists of five pictorial acts. The first represents the ante-room of the "great financier"—the designation most affected by these specious pests—and it is crowded with all sorts of people, fashionable young girls, married ladies, a kindly faced country gentleman, a fair young widow and her pretty boy, a clergyman with his wife and daughters, and sundry other visitors, gentle and simple, all anxious to secure shares in the mine about which the arch-projector has spoken to them so glowingly in his "confidential" circulars. The second act reveals the palatial home of the supposed Midas, the walls glowing with examples of those masters whom his "Art adviser," the picture dealer, recommended as the "proper thing." Mr. Midas, with the supreme confidence of his class, expatiates to a couple of ladies on the beauties of a Turner, while in the farther room we see his wife receiving her guests in full-blown state, as they are announced by a portly groom of the chambers. Mr. Tom Taylor, in his descriptive handbook, very appropriately calls this 'The Spider at Home.' No. 3 represents 'The Victims,' who in this case are a country rector and his family. They were just about to gather round the breakfast-table—father, mother, two daughters, and their brother, the young sailor boy—when the post brought the terrible tidings, both by letter and newspaper, of the crash. In No. 4 the great financier stands in the Old Bailey dock; and in No. 5, clad in the prison garb, we see him with his fellow-convicts taking his allotted exercise in the yard of Millbank Prison.

It seems rather an ungracious thing to say, especially of one who has done more on canvas for the current history of our time, in respect of its social manners and customs, than any other living painter, but we cannot help thinking that the remark contained in our opening sentence is applicable to the series of five pictures we have just been attempting to describe. Two of the acts, the second and the fifth, especially the latter, are to our mind unnecessary. The moment the artist has satisfied spectators that the prisoner is guilty, and will be condemned, as Mr. Frith has so triumphantly done here, that moment the curtain ought to fall. The taste is questionable, if not altogether morbid, which would be gratified by such a sight as a set of hideously attired, hideously visaged convicts walking round, in single file under the watchful eyes of their gaolers, the high-walled boundaries of a prison yard. Mr. Frith, however, has thought fit to do otherwise, and looking at this social drama from his point of view, we regard the series as perhaps his finest achievement. We follow the actors all through the piece, and readily recognise them under every varying circumstance of the drama. The figures, in size, are admirably related to their surroundings, and in character are as completely differentiated on the canvas as they are in real life. Mr. Frith's scheme of colour is purposely kept unforced and in rather a subdued key, while the chiaroscuro of the various interiors is managed with rare intelligence. No. 4, the scene in court, is in this respect a most admirable piece of painting. Several portraits of men eminent in the law give to it special interest, and the whole series will be referred to in future generations with as much confidence as we now turn back to the works of Hogarth. 'The Race for Wealth,' in short, is a chapter of our contemporaneous history recorded by a hand so cunning, and at the same time so faithful, that it will always be referred to in future as authoritative.

OBITUARY.

JOSIAH WEDGWOOD.

THE death of this gentleman is stated to have occurred on the 14th of March, at his residence, Leith Hill Place, Dorking, Surrey. He was a grandson of the famous potter of the same name, who founded the celebrated pottery works at Etruria. The birth of the younger Wedgwood took place nine days after the decease of his grandfather, or, in other words, on the 12th of January, 1795. After passing some short time at the University of Edinburgh, of which he appears to have made but indifferent use, he travelled a little on the continent, and then joined his father in business at Etruria. "Here," says a writer in a contemporary journal, "he studied mainly the practical and scientific

side of the potter's work." To this he brought a wide knowledge of authorities, an excellent memory for facts, and a good judgment in the use and application of materials. Many of the results of his trials, however, remained profitless; the revival of the interest on the productions of the potter had not begun in his time, and there was no demand for those beautiful and artistic examples of ceramic-ware with which we now have long been familiar. Mr. Wedgwood's "notebook, however, remains an interesting record of his energy and love of his art." He died, after a long illness, at the age of eighty-five, and is buried at Cold Harbour, near Dorking; but his name will long survive in connection with the beautiful art to which he gave so much attention, and which he helped to raise to the importance it has attained.

CHARLES BRANWHITE.

This original and clever water-colour painter, a member of the elder society, died on the 15th of February. Son of a miniature painter, he was born in Bristol in 1817, and there studied Art under his father, beginning as a sculptor. His association and friendship, however, with the late William J. Muller, also a native of Bristol, and by a few years Branwhite's senior, induced the latter to give his absolute attention to water-colour painting, and his pictures have, since 1849, formed no small attraction of the gallery in Pall Mall East. He adopted this change of Art notwithstanding he had gained silver medals for bas-reliefs in 1837 and 1838 at the Society of Arts.

Mr. Branwhite's style of painting showed much of Muller's influence. Some of his most striking landscapes represent frost scenes. He first began to exhibit in the provincial exhibitions, but, after making his appearance in the London galleries, sent his contributions chiefly, though not exclusively, to the latter. Among the more impressive of his works may be named 'Post Haste,' 'April Showers on the Eastern Coast,' 'An Old Lime-kiln,' 'Kilgarren Castle,' 'Winter Sunset,' 'Old Salmon Trap on the Conway,' 'A Black Frost,' 'Snow-storm, North Wales,' 'Salmon Poaching,' 'On the River Dee, North Wales.'

EDWARD HENRY GIRARDET.

The French papers announce the death, at Versailles, towards the end of March, of this Swiss painter and engraver, who was born at Neuchâtel in 1819. He was a member of a family whose name has long been associated with Art, his earliest master being his elder brother, Karl Girardet, a distinguished landscape painter, with whom Edward travelled in the East. The two brothers set up their studio in the Bernese Overland, living and working together for several years in a sequestered village in that most romantic and picturesque district. Among his best-known paintings are 'A Sale by Auction in a Village,' 'The Little Apple Thieves,' 'A Village Wedding,' 'A Dying Peasant blessing his Family,' 'The Difficult Letter,' 'A Young Mother dying in the Snows of the Great St. Bernard,' 'Doctor's Visit,' &c. These works are held in great estimation among Swiss and other continental collectors. In the midst of his success as a painter he suddenly took an aversion to the art, and after remaining idle for a year, exchanged the brush for the tools of the engraver. In his newly adopted art he acquired, perhaps, even a greater reputation than in that he had abjured. His principal prints are the 'Divicon,' after the picture by Glèyre; 'Molière at the Table with Louis XIV.,' by Gérôme; 'Banquet of the Girondins' and the 'Passion,' both after P. Delaroche. Girardet received a third-class medal in 1842 for painting, a second-class medal in 1847, honourable mention in 1859, a first-class medal for engraving in 1861, honourable mention in 1863, a second-class

medal in 1867, and the decoration of the Legion of Honour in 1866. The brother Karl acquired a good reputation as a landscape painter, and was elected a member of the Academy of Amsterdam. Another brother, Paul, the youngest of the three, also achieved a reputable name as an engraver, and was awarded no fewer than five medals at as many *Salons* in Paris. They were the sons of an artist, of whom, however, we know nothing.

RAPHAEL CHRISTEN.

This sculptor, a native of Switzerland, died at the age of sixty-nine, in the early part of the year, after a long and painful illness. He was son of Joseph Maria Christen, also a sculptor, whose career, as we find it recorded in our contemporary, the *Architect*, was equally singular and romantic. "Engaged in the studio of the painter Wursch as a mixer of colours and carver of wooden crucifixes, he imbibed so great a love of Art that, though almost destitute of means, he threw up his employment and accompanied a Swiss soldier of the Papal Guard to Rome, where he attracted the attention of Canova, who gave him instruction and work." At a later period he received many commissions from King Louis of Bavaria and the court of Austria. In the Walhalha of Regensburg (Ratisbon), among other works executed by him are the statues of Hallwyl, Pestalozzi, and J. von Müller. He spent the latter years of his life at Berne, and at his death left two sons, both of whom followed the profession of their father. Daniel, the elder, however, died young, and Raphael, the subject of the present brief notice, after studying a short time at Berne, went to Geneva to learn French and receive further instruction in his art; there he found a friend who supplied him with the means of making a journey to Rome, and gave him an introduction to Thorwaldsen, whose pupil he afterwards became. After passing some time in Rome, Raphael Christen returned to Switzerland, and eventually settled in Berne. He is best known as a sculptor by his colossal statue, in bronze, of Berna, which surmounts the fountain of the Federal Palace at Berne. He also executed numerous busts of distinguished persons of his own and other nations, and there are likewise in existence several clever bas-reliefs from his hand.

AUGUSTE GALIMARD.

The French papers announce the death, towards the end of January, of this painter, a nephew of M. Auguste Hesse, under whom he studied, and afterwards became a pupil of M. Ingres. He was held in great repute in his own country as an artist, some of his earlier works, especially two contributed to the *Salon* in 1835, 'Une Châtelaine au 16^e Siècle' and 'Les Saintes Femmes au Tombeau du Christ,' attracting considerable attention. M. Galimard designed several important works in stained glass for churches. He died at the age of sixty-seven.

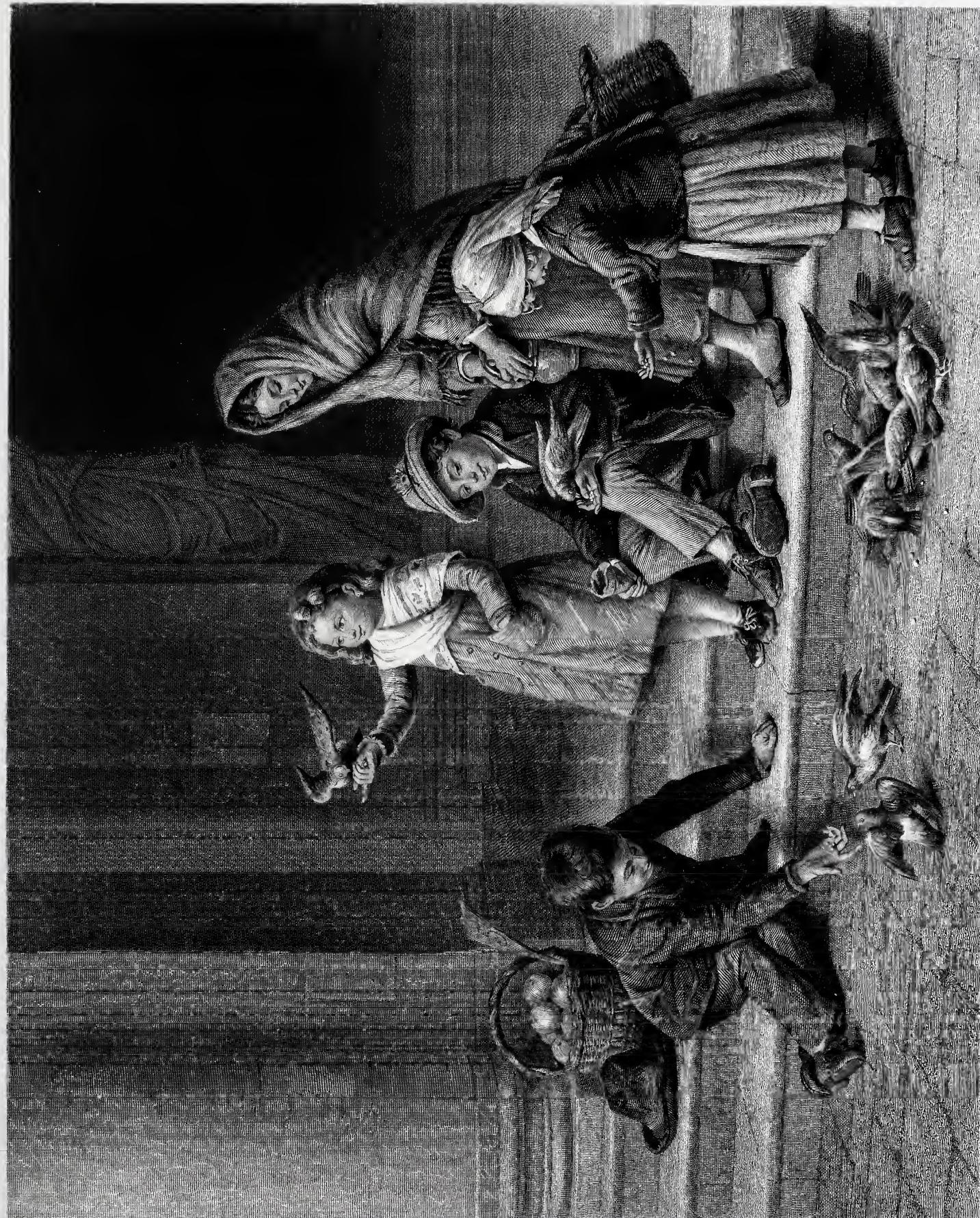
FEEDING TIME.

A. PAOLETTI, Painter.

THIS charming composition is the work of an artist whose pictures are most frequently to be seen on the walls of that very attractive exhibition, the French Gallery, in Pall Mall. Their indisputable excellence fully justifies their popularity. In our March number we gave an engraving from another of M. Paoletti's works, 'The Gamblers.' admirable as it was, we cannot but feel that the artist's reputation will be greatly advanced by a picture so bright and full of natural life, so judicious and harmonious as this, entitled 'Feeding Time.' The spacious porticos, wide steps, and large pillars at the entrances to most continental churches often afford a shelter and rest to the peasant, or a rendezvous to the lazaroni who crave alms of the worshippers. Truly such a sight as this would be in no way discordant with the feelings of any one entering the house of Him "who giveth to the beast his food, and to the young ravens

J. GREATBACH, Engraver.

which cry." The task of feeding these feathered friends is certainly a pleasant one to the kindly, merry children who, we may feel very sure, will never repay the boldness and familiarity of their soft-plumed pets by any overt act of cruelty or torment. The grouping of the picture is excellent, and each figure is easy and graceful: the positions of the birds are especially true to nature. The fluttering attitude of the one whose boldness has produced a look of delight on the little maiden's face who occupies the central place in the picture, as it poises on her hand, is very different from the quieter appearance of the bird enjoying so fearlessly his meal on the arm of the boy seated on her right; while the two pigeons in the foreground are evidently prepared to resent any aggressive acts which might deprive them of their liberty. Every detail of this delightful picture displays thoughtfulness and care.



J. GREATBACH SCULP.

A. PAOLETTI. PINX.

THE ELDIN CO. PRINT.

AMERICAN PAINTERS.

BENJAMIN CURTIS PORTER.

BENJAMIN CURTIS PORTER, of Boston, made his mark in New York by sending to the Academy Exhibition of 1877 his 'Portrait of a Lady, with Dog.' No previous or subsequent work of his is so noteworthy as this in quality. The lady stands leaning gracefully upon the back of a high chair, on which is

seated a pertinacious, staring, full-blooded pug dog, whose ugliness is in eloquent contrast to the refined and classic beauty of the woman. The motive of the representation had the disadvantage of being considered by some spectators to be a little stagy. Other persons preferred the dog to the woman; others still liked the attitude of the woman best of all; but the picture, as a whole, met with popular and academic recognition. It was



The Hour-Glass.

full of delicate realisation and of linear grace; in its treatment there was neither baldness nor artificiality; and if, as a piece of character painting, it was somewhat wanting in depth and precision, in evidence of artistic insight at the disposal of a

1880.

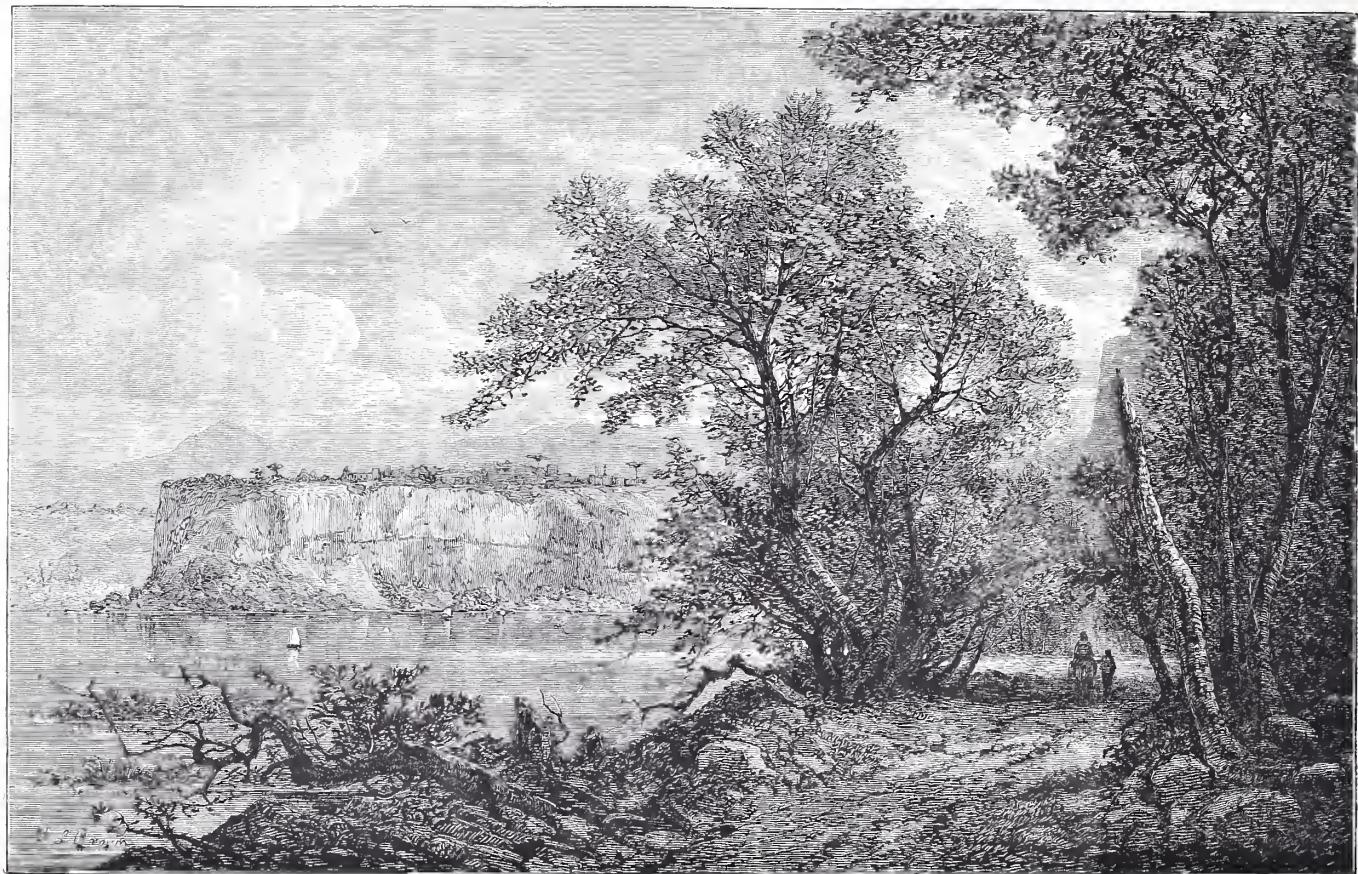
brush used to the rendition of difficult and subtle phases of psychologic interest, it possessed other merits sufficient to entitle it to intelligent respect, and to justify the frequently expressed wish to buy it.

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Mr. Porter, who was born in Melrose, Massachusetts, August 27, 1843, has the advantage—or disadvantage—of having studied regularly under no master. Contrary to the usual practice, he did not enter any Art school, nor the studio of any painter, nor did he receive set lessons in painting. He went to Boston early in life, and picked up, as chance or inclination threw them in his way, the principles of his profession. In 1872, when twenty-nine years old, he spent six months in Europe, principally in Paris and in Venice; but, although he studied considerably, he attached himself to no particular artist. In 1875 he again spent six months in those cities; and in May, 1878, made his third trip across the Atlantic.

Mr. Porter's portrait of Mrs. T. F. Cushing, of Boston, exhibited at the National Academy, New York, in May, 1878, while not scoring an advance on the 'Portrait of a Lady, with Dog,' has nevertheless several commendable features. Mrs. Cushing is represented life size, and descending a flight of stairs. The background, perhaps, is too florid, and the

figure is not remarkable either for the purity of its flesh tints or for its relief. The chief fault is a straining after the vividly picturesque; yet Mr. Porter doubtless would not be insensible to the beauty of a grave and simple portrait like that of Professor Robert W. Weir, by Mr. J. Alden Weir, in the same exhibition, where the self-abnegation of the artist, the utter absence of any effort for display, the dignity and almost severe reserve, are obvious. In the case of Mr. Porter's picture, however, the demands of the subject were different from those felt by Mr. Weir; the two portraits have little in common, and cannot properly be compared with each other. Mr. Porter's aims in portraiture are not at all those of the new French school, nor of any foreign school. Like Mr. Daniel Huntington, Mr. George A. Baker, the late Mr. Henry Peters Gray, and other eminent American artists, he is extremely sensitive to the pictorial possibilities of his sitters. He considers it to be the duty of a portrait painter to make a picture while producing a portrait, and he would probably think little of a verisimilitude



The Lake of Nemi.

which was not conditioned by pictorial necessities. Ingenuity of composition, arrangement of accessories, choice of local colours—the dress and ornaments that his sitter wears, and the place and surroundings where she sits—are matters of prime importance in his eyes. He desires something more than a perfect and sober veracity, and his portraits usually please the general spectator not less than the friends of the persons whom he has placed upon the canvas.

Mr. Porter is a young man yet, and his future is attractive. In Boston he has wrought out an enviable reputation, and in some respects his portraits rank as the very best which that city can produce. He is a figure painter also, and 'THE HOUR-GLASS,' engraved herewith, adequately represents his skill in this kindred department. It was in the New York Academy Exhibition of 1877, where its excellences, though generally recognised, were partly eclipsed by those of the 'Portrait of a Lady, with Dog,' which hung in the same room, and in a much more favourable position. Near a woman with a lute in her lap is Cupid holding an hour-glass. The gracefulness of the inven-

tion, the skill of the drawing, and the suave blending of the tints are noticeable.

The originality is unquestionable, and the same is true, in general, of Mr. Porter's compositions. Even the critic of the London Academy, who, in the American section of the Paris Exhibition, found that nearly every work of above average merit had been executed in a French atelier; that, as a rule, the subjects of the works exhibited were furnished by Europe; and that, if by chance the manners and customs of the United States were dealt with, there was no trace of anything like special national character in their treatment, could scarcely have failed to notice an exception in Mr. Porter's portrait in that Exhibition. The artist has been elected an Associate of the National Academy of Design.

GEORGE LORING BROWN.

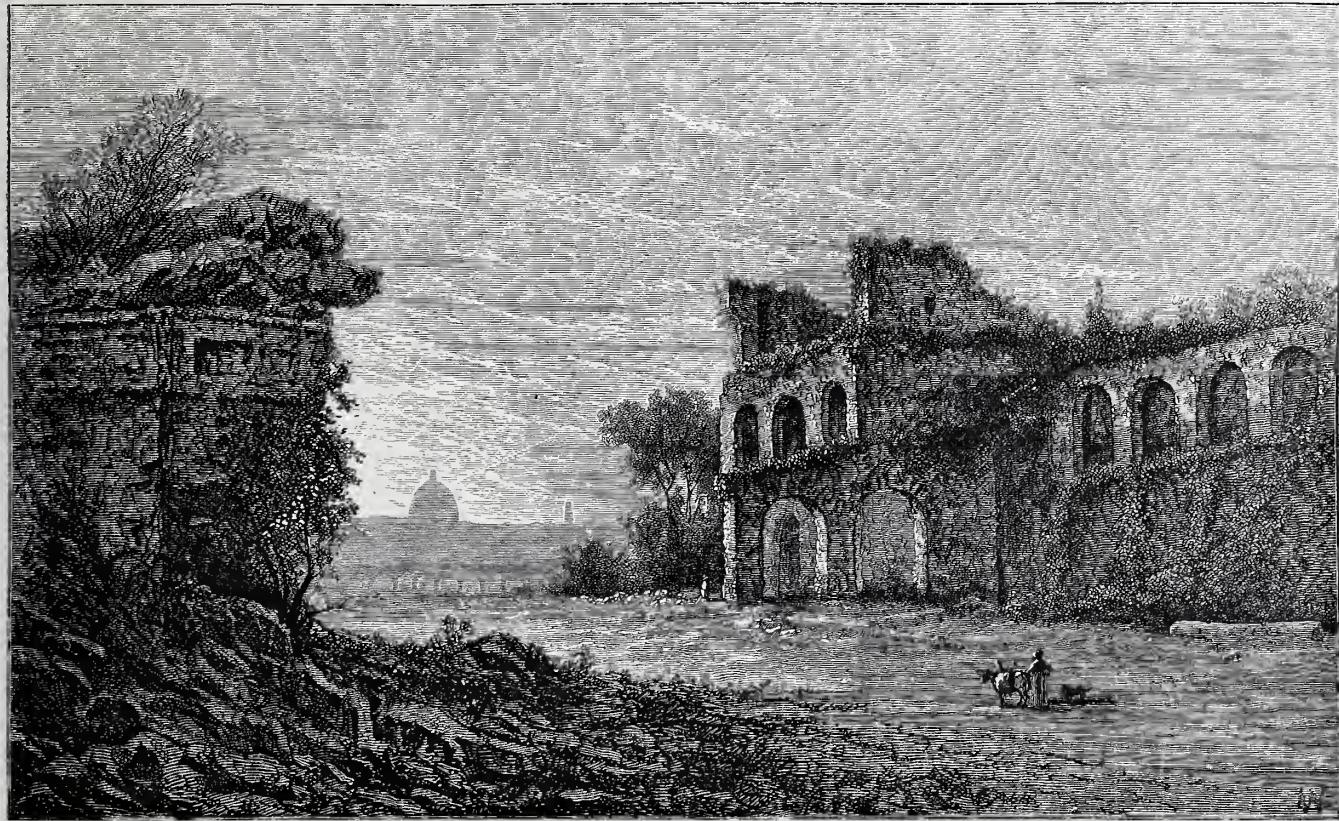
Every artist has his ideal, and each seeks fame in its pursuit. One distinguished writer has said that Raphael sought the triumph of his art in expression, Correggio in the effect of light

and shade, and Titian in colour. In following these several motives, each endeavoured to solve the great problem of Art in his own way, and each may be said to have achieved success. Church, one of the most eminent landscape painters of modern times, has studied the outward aspects of the globe in the interests of Art with a zeal akin to that which animated the great German explorer Humboldt in the interests of science: he has visited every zone and clime. His ideal may be said to combine the phenomenal elements, such as the iridescence of the aurora, or the icebergs, or the wild rush of Niagara. Durand seeks the more quiet phases of nature as his ideal; and Page has studied Titian's rich colour motive with unabated zeal during the best years of his artist life.

George Loring Brown, the subject of this sketch, achieved fame in the early years of his career as a delineator of the sunny scenes of Italy, as a disciple of Claude, and later as a student of the grand scenery of his native New England, in the embodiment of which he always accepted that eminent old master as his ideal, with modifications, perhaps, matured under the inspi-

ration of his own genius. Mr. Brown was born at Boston, in 1814, and at a very early age began to show that love of Art which has so generously ripened during his later years. He met with no appreciative interest in the home circle in the pursuit of his cherished ideal; but, at the age of twelve years, his father so far yielded to his wishes as to bind him to a wood engraver. This proved to be a valuable school for him, and, after leaving the engraver's employ, he made a series of studies of birds, reptiles, and animals for the famous "Peter Parley" and other Boston publishers. Whenever an opportunity offered, young Brown pursued his colour studies with the determination of becoming an artist, and took his first lessons from the gifted Allston.

His first work in colour which attracted attention was a copy of a landscape, so well executed that it was purchased by Mr. Isaac P. Davis, an enthusiastic Art connoisseur of Boston. He received fifty dollars for this work, and was so elated with his success that he determined to go to Europe and settle in Italy, which was then the goal of his ambition. The sum of money



The Temple of Peace.

received for the landscape copy was soon spent, but he found a benevolent merchant whose sympathies were enlisted in his behalf, and who advanced him one hundred dollars for the journey. It was all he asked, and he set out with an enthusiasm that assured success. Young Brown was at this time in his nineteenth year, and he left the city of his birth without regret, as one of his friends said, "to escape from the limits of routine, and to cast off the bonds of prejudice." He landed in Antwerp destitute of means, but while the ship that had brought him across the broad Atlantic lay in port he found a generous friend in its captain, who had discovered his destitute condition, and very delicately placed him beyond the reach of immediate want. The story of his career during the few succeeding months passed in Antwerp does not differ materially from that of many other struggling artists, but he embarked in the profession with the determination to succeed, and, however dark the future looked to him, his enthusiasm never failed. While in Antwerp he studied the architecture of the grand old cathedral in that city with delight. It was the noblest structure that he had seen,

and it made a deep and lasting impression upon his mind. He also dwelt long and lovingly over the works of Ruysdael, but his scanty resources compelled him to leave Antwerp, and he therefore embarked for London.

After a few weeks' residence in the latter city, he met with an American friend who lent him money enough to enable him to visit Paris, and thither he went with the idea of making copies of some of the grand old masterpieces in the Louvre. When he was fairly settled in Paris in 1833, he became a pupil of the great French painter, Eugène Isabey. This proved for him, however, a period of sore trial, and he was often in want of the means to buy the materials of his art. His merchant friend in Boston had authorised him to send his first pictures to him, and accordingly, as fast as they were finished, he sent them to his address. At that time there were no steamers making ocean passages, and it was several months before he received any replies from his friend, but, when they did come, he found to his joy that the pictures had proved satisfactory, and the remittances were adequate to place him beyond immediate want.

While in the studio of Isabey, young Brown spent several months in making a copy of Claude's great work, 'The Meeting of Mark Antony and Cleopatra'; but when the work was finished he cut it into several pieces in a moment of vexation at what he considered his want of success in achieving Claude's masterly handling. He saved the pieces, however, thinking, probably, that they might be useful for the production of new pictures. On his return to Boston he met with good success in selling his pictures, and found time during his leisure moments to remount the mutilated copy of Claude. This was seen by Washington Allston, then at the height of his fame, who declared that it was "the best copy of Claude Lorraine he had ever seen." With the indorsement of the great Allston, Mr. Brown, who was now in his twenty-sixth year, found no difficulty in obtaining orders for copies of Claude's masterpieces from his Boston friends. He again sailed for Europe, and in the autumn of 1840 found himself at work in Rome, with sufficient means to carry himself through the winter.

Here he worked steadily, and gained in knowledge and experience. One of his first finished copies was brought to the attention of a gentleman of Baltimore who was passing the winter in Rome, and he was so pleased with the work that he gave Mr. Brown a thousand dollars for it. The receipt of this handsome sum of money relieved his anxiety, and gave him the assurance of future success in his profession. He practised his art assiduously while in Italy, and remained there altogether for twenty years, dividing his time meanwhile between Rome and Florence. His pencil was never idle, and he painted more than sixty important landscapes, besides making a large number of copies, which found a ready sale among the American and English travellers who visited his studios in Rome and Florence. While in Italy Mr. Brown acquired still greater fame as a copyist of Claude, and even now he retains the cunning touch which first advanced his reputation as a delineator of skies and atmospheres, the characteristics of his grand ideal. During these years of earnest toil Mr. Brown acquired great freedom of handling, and a style of colouring that was noteworthy for its richness. In 1846 he made a brief visit home, bringing with him some fine specimens of his work, one of which was a moonlight scene in Venice after a storm. It was poetical in conception, and rose to the dignity of a masterpiece. A distinguished critic said in substance that it gave with admirable truth that peculiar density of the sky so remarkable in Italy on a summer night after a storm, when the moon appears to sail far out from the infinite depths of the blue concave, and silver the edges of massive clouds below. She illuminates the Piazzetta di San Marco and the famous Lion of St. Mark; the Ducal Palace on the right, the lagoons and San Giorgio on the left. In the opening on the right, between the Ducal Palace and the edifice, is seen the Bridge of Sighs. At a proper distance the illusion of this view is absolutely startling, and one who can recognise its local fidelity feels a thrill of solemn delight such as once transported him when gazing from the Piazzzo San

Marco upon the heavens thus illumined. Critics objected that the pigments were laid on too heavily, but none looked upon the picture unmoved, and not a few acknowledged that it was the best southern moonlight that they had ever seen upon canvas.

This picture was the result of Mr. Brown's early study; it represented earnest work and high-toned sentiment; but he did not pause in his pursuit of artistic knowledge on the achievement of one triumph, for his ambition admitted of no middle ground; his aim was the highest. In 1858 he received the grand prize of the Art Union of Rome, and in 1860, returning to the United States, settled for a time in New York, having brought with him a large number of drawings and studies, besides several finished pictures, all of which were warmly praised by both artists and critics. The question is often asked how Mr. Brown produces the exquisite atmospheric effects for which his canvases are so famous; but it is a secret that belongs to the artist, and one which he cannot himself solve. We often hear of the method of this or that artist—how this one glazes and that one scumbles; but it does not reveal the secret of the cunning touch, nor of the sentiment which inspires each stroke of the brush. Hawthorne, in his "Marble Faun," says that Mr. Brown is "an artist who has studied Nature with such tender love that she takes him to her intimacy, enabling him to reproduce her in landscapes that seem the reality of a better earth, and yet are but the truth of the very scenes around us, observed by the painter's insight, and interpreted for us by his skill. By his magic the moon throws her light far out of the picture, and the crimson of the summer night absolutely glimmers on the beholder's face."

In 1860, shortly after Mr. Brown's arrival in New York, one of his large pictures, representing 'The Bay of New York,' was bought by a number of gentlemen and presented to the Prince of Wales, who was then on a visit to America; and a year later the Prince bought the pendant, which is known as 'The Crown of New England.' Mr. Brown's pictures are in all the principal American collections, and are widely scattered. His chief paintings are in the possession of Lady Cremorne, of London; Prince Borghese, of Rome; ex-Governor Dix, and the estate of the late Mr. A. T. Stewart, of New York; Henry Ward Beecher, of Brooklyn; Governor Fairbanks, of Vermont; the late Alvin Adams, E. S. Tobey, ex-Governor Rodman, Samuel C. Hooper, and T. G. Appleton, of Boston. We engrave two examples of Mr. Brown's work, a view on 'THE LAKE OF NEMI,' a characteristic Italian scene, a few miles from Rome, the original of which is owned by Mr. George L. Clough, of Boston; and 'THE TEMPLE OF PEACE,' near the Coliseum, Rome. The latter, from its greater breadth of sky, is remarkable for its delicious sentiment of repose, its cloud painting, and the suggestion of an atmosphere which fairly rivals nature in its brilliant elements. As will be observed in studying this engraving, Mr. Brown finishes his pictures with conscientious care, and with a fidelity to truth in detail which will work out for him, let us hope, lasting fame.

THE REAPER AND THE FLOWER.

Engraved by W. ROFFE from the Statue by L. A. MALEMPRE.

THE exquisite lines by Longfellow bearing this title suggested to M. Malempré the group from which our engraving is taken. It was executed in 1874, for the Crystal Palace Ceramic Art Union, and the model was exhibited the same year at the Royal Academy. The poet's idea has met with a lovely embodiment. It was a charming imagination to have created the heavenly visitor who had "gone into the garden to gather the lily" so youthful as well as so fair. Very gently does she fold the tender bud in her arms, and very restfully it nestles on her breast, sleeping all peacefully till, through the valley of death,

she bears it to the garden of life, where leaves never wither and flowers never fade.

"My Lord has need of these flowerlets gay,
The Reaper said, and smiled;
'Dear tokens of the earth are they,
Where He was once a child.'

* * * * *

Oh not in cruelty, not in wrath,
The Reaper came that day;
'Twas an angel visited the green earth,
And took the flower away."



ENGRAVED BY W. ROFFE FROM THE STATUE BY L. A. MALEMPRE

STREET SCENES, CAIRO.

BY EDWARD THOMAS ROGERS, Esq., LATE H.M. CONSUL AT CAIRO, AND HIS SISTER, MARY ELIZA ROGERS.

THE DRAWINGS BY GEORGE L. SEYMOUR.



Projecting Window in the Old Quarter, Cairo.

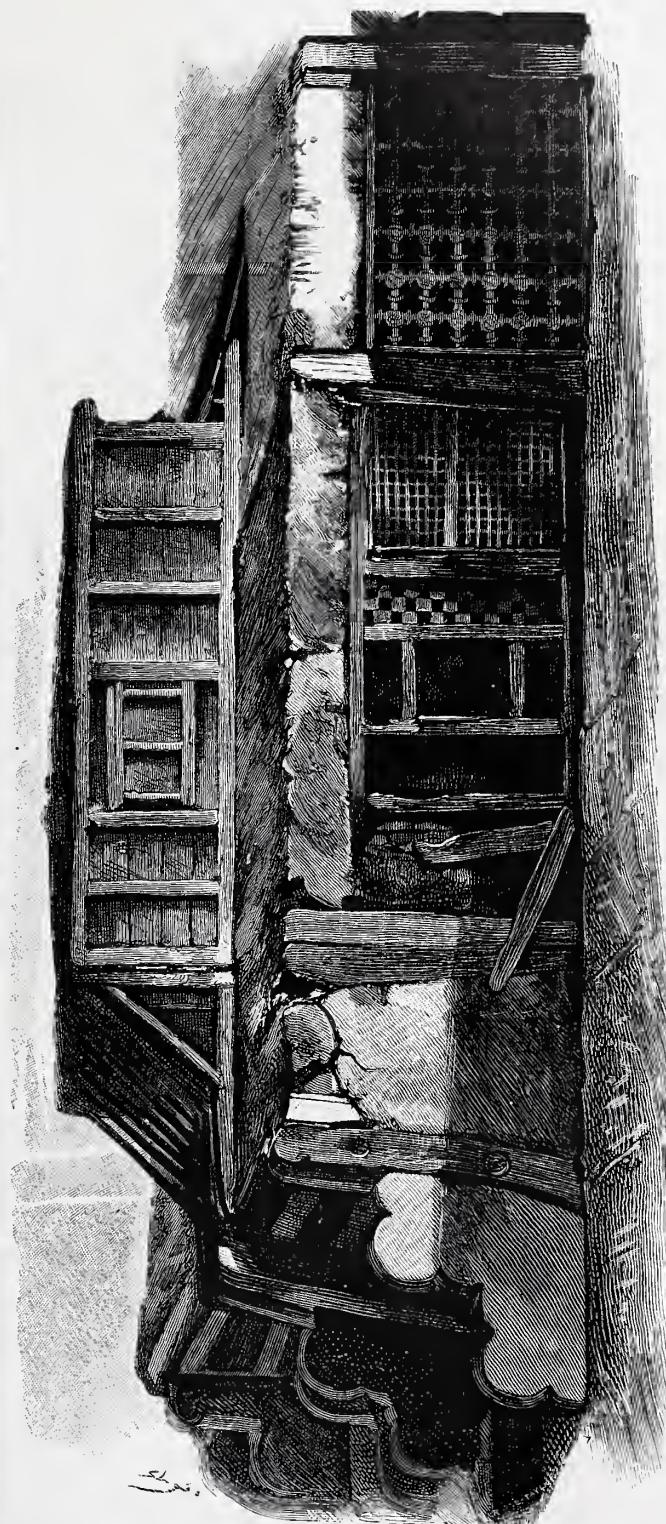
URING a sojourn in Cairo frequent visits should be made, by lovers of picturesque nooks and of striking effects of light and shade, to the old quarters of the city, inhabited solely by the natives. The crooked lanes and numerous narrow side streets, made narrower by their projecting upper stories, should be explored not only by daylight, but during the quiet hours between sunset and sunrise; for, as Captain Burton truly says, here in these by-ways "all is squalor in the brilliancy of noonday, but when the moon is high in the heavens, with the summer stars raining light upon God's world, there is something not of earth in the view. A glimpse at the strip of pale blue sky above 'scarcely reveals three ells of breadth,' in many places the interval is less; here the copings meet, and there the outriggings of the houses seem to be interlaced. Now they are parted by a pencil, there by a flood of silvery splendour, while under the projecting cornices and the huge hanging windows of fantastic woodwork, supported by gigantic corbels, lie patches of thick darkness, made visible by the dimmest of oil lights."

Many of these side streets are not thoroughfares, for which reason they are little frequented. Often at the end of a narrow *cul-de-sac* of this kind, crowded with projecting windows similar to those which are engraved upon this page, one comes to a gateway leading to one of the large old-fashioned houses of Cairo, into which no modern innovations have penetrated, and where a foreigner gains admittance only under very exceptional circumstances. Within the jealously guarded gateway would be found one or more courts, surrounded by lofty apartments, those intended for the *harem* being often richly decorated. In each court there is usually a space railed off with arched wood-work, within which trees and flowers are planted. The grape-vine and mulberry, and even the palm-tree and banana, find room to flourish in these enclosures, which offer a pleasant contrast to the network of narrow streets around them. In a future chapter the interior of one of these thoroughly Oriental houses will be fully described.

The engraving on the following page gives a correct impression of the external appearance and construction of an ordinary private house of the olden style in a somewhat superior "darb," or by-street. The foundation walls, to the height of the first floor, are formed of, or simply faced with, a rather soft and easily worked calcareous stone, brought from the neighbouring hills; it is of a pale yellowish tint when newly quarried, but after exposure to the air it assumes in course of time a darker and richer tone. The alternate courses are sometimes coloured red and white, as the walls of most of the mosques are, with red ochre and limewash.

The upper stories are constructed of burnt bricks of a dull red colour, which are, however, almost everywhere concealed by plaster and whitewash. This superstructure, of one or more

stories, generally projects about two feet, and is supported sometimes by piers or even columns, but more commonly by stone corbels or wooden brackets, as shown in the illustration.



Projecting Upper Story of a House in the Old Quarter of Cairo.

The roofs are flat, and covered with cement, and some of them are protected by parapets. The entrance to a large and im-

portant house is generally surmounted by sculptured ornament, formed chiefly of interlacing lines and bosses, with the introduction sometimes of pendentives more or less modified. The wooden doors are often decorated with conventional forms painted red, within a white border, on a green ground; sometimes an elaborately written sentence is introduced in the centre, proclaiming the supremacy of God.

The more ordinary houses have arched doors, like the one on this page; it is provided with an iron knocker formed of a simple twisted ring, and a clumsy wooden lock. By the side of the door there is almost always a staple, to which a horse or a donkey may be tethered, and a mounting stone is usually placed beneath it. Within the doorway a stone bench, called a "mus-

Some windows are formed entirely of boards, and a few of these lean forward from the bottom upwards, at an angle of about twenty degrees, for the admission of light and air. The windows of inferior houses do not project, but have a miniature *meshrebiyah* in the lower part, just large enough to hold two or three water coolers.

Many of the by-streets have a large wooden gate at each end, closed at night, and guarded from within by a porter, who opens it when necessary.

The contrast between these secluded streets, where a strip of shade may always be found even at noonday, and the new broad roads which have been constructed lately, is very striking.

On page 216 there is an artistic sketch of a very inartistic subject, the upper part of a wooden building in a wide street in the European quarter. It gives some idea of the intensity of the sunlight, from which the native streets afford a refuge, and it sufficiently justifies the builders of those narrow, picturesque by-ways which are by degrees being destroyed. In case of fire, the latticed windows in narrow streets are a source of great danger, and on that account a large number have been removed. In new buildings European windows are generally introduced.

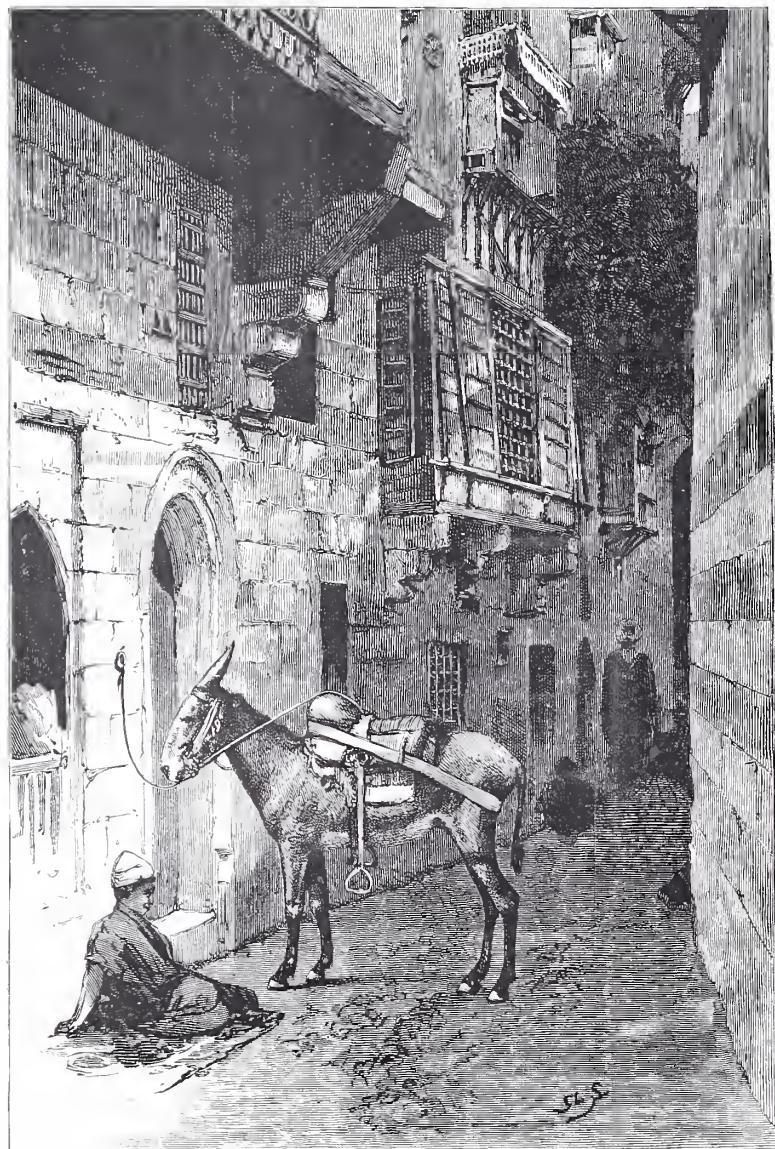
The principal streets of Cairo are lined on each side with shops; above are apartments, which, however, do not communicate with them, and are not generally occupied by the persons who rent the shops. It is a very common practice for people to visit their acquaintances in their shops, not to purchase anything, but to while away the time in conversation, smoking, and sipping coffee; and no better place could be found from whence to watch the daily round of out-of-door life in Cairo, for here, unlike the quiet streets above described, there is a constantly changing crowd of passers-by engaged in buying, selling, bargaining, or begging.

A remarkable feature in the streets of Cairo is the frequency of public processions; funerals, marriages, circumcisions, and minor family festivals being attended with as much pomp and display as those concerned can afford.

The ceremonies attendant upon death are nearly the same for women as for men. The instant death takes place the women who are present proclaim it by uttering piercing shrieks and loud cries of lamentation in a peculiarly mournful cadence, which is probably very ancient, and may even be the echo of that "great cry" which was heard "throughout all the land of Egypt when the first-born were smitten." This death-cry is called *wilwâl*, and when heard unexpectedly during the silence of night, it has an effect which can never be forgotten. Women of the neighbourhood flock to the house to join in the lamentation, and sometimes professional mourners are hired. If it is a husband and father who has died, the widow and children call upon his name with all sorts of fond and suggestive epithets, such as "O my master! O my glory! O my resource! O my father! O camel of the house!" (that is, the bearer of all the burdens). This wailing generally continues for at least an hour.

The funeral takes place within a few hours after death. Coffins are not used; the deceased, enveloped in a shroud, is carried to the grave in a bier covered with a cashmere shawl, generally of a red colour. The bier used for men is open, and about the shape of a European coffin, but larger, and is provided with legs, which raise it about a foot or eighteen inches from the ground; two parallel poles, extending along each side, project two or three feet at each end, and by these it is carried on the shoulders of the bearers.

The bier used for women or boys has a wooden lid, over which a shawl is spread, and at the head of the bier there is an upright piece of wood called a "shahid," enveloped in a shawl, and on the top of it are placed the head ornaments of the deceased.



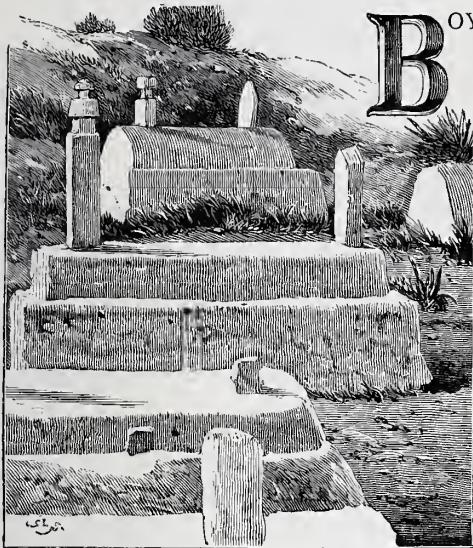
A By-street in the Old Quarter of Cairo.

tabeh," is fixed, and covered with matting, for the accommodation of the doorkeeper and servants, or the attendants of visitors, but the little donkey boy must be content to rest on a mat outside while he waits for his employer. The windows of the ground-floor apartments are generally small and high, and closely grated.

The upper projecting windows are for the most part made of lattice-work, formed of small pieces of turned wood resembling large beads of various shapes, and ornamented reels, and rosettes, ingeniously fitted together into a variety of patterns, in which the apertures for light are very small. They are sometimes painted red or green. A window of this kind is called a "meshrebiyah," or place for drink, because water coolers are placed within it to be exposed to a current of air.

Professional bearers attend the funeral, but do not carry the bier very far, for it is considered a meritorious act to follow and assist at the burial of a corpse, and consequently they are frequently relieved of their duties by volunteers. Shopkeepers, workmen, and chance passengers willingly leave their occupations to help to carry a bier for a few yards towards the cemetery.

The procession is preceded by a number of sheikhs, some of whom are blind, chanting the Muhammedan profession of faith in a melancholy tone. These are sometimes followed by another group chanting verses in praise of the Prophet.

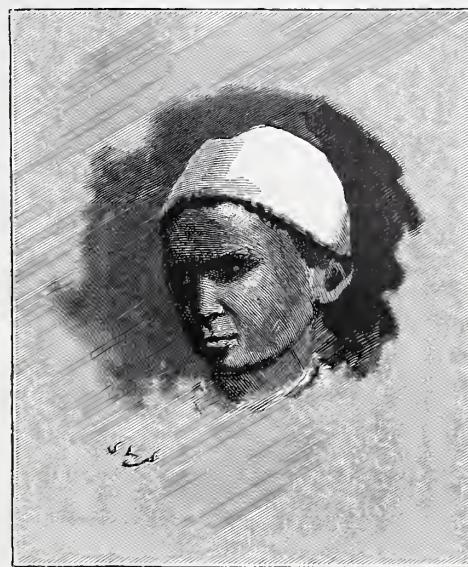


Muhammedan Graves, Cairo.

and others with small pieces of money, for distribution to the poor at the cemetery, with the bread-and-meat which is carried by the servants.

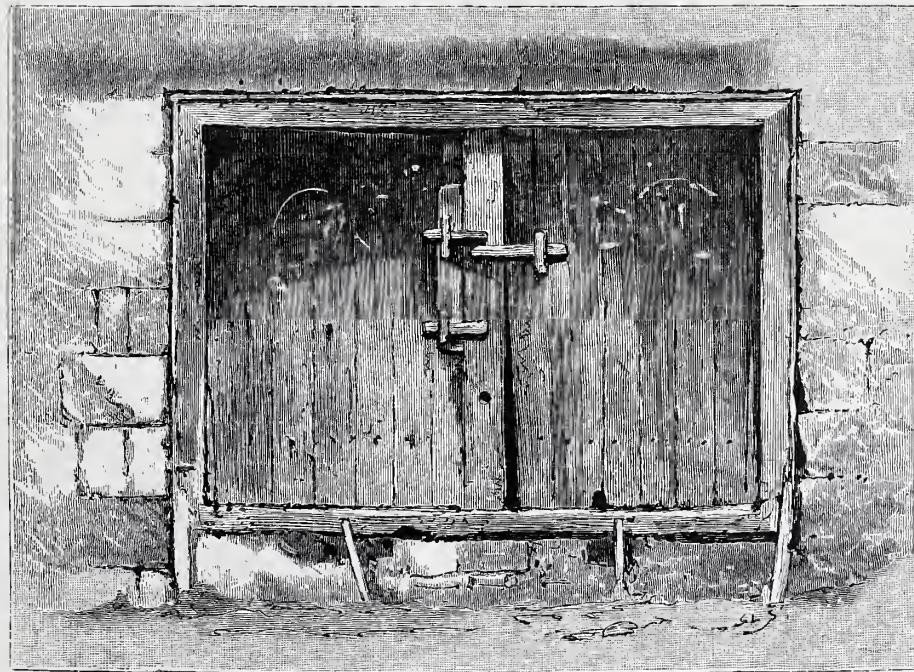
Then come the male relations and friends of the deceased, followed by the bier covered with the red shawl, behind which

the female relatives, friends, and professional mourners, who pierce the air with their cries, throw dust on their heads, and twirl their handkerchiefs (usually dyed blue) round and round above their heads, or before their faces, in sign of distress. The shrieks of the women, the clear, lively voices of the youths, and the solemn chanting of the old men, produce together a very strange effect. The funerals of very rich people and of



Donkey Boy.

those in high official authority are attended with still more pomp, and besides the money and bread that are given away, sheep, buffaloes, or oxen are driven to the cemetery to be slain at the grave, and there distributed to the poor. When a "wely," or prophet, dies, he is followed to the grave by women, who, instead of wailing and uttering the conventional death-cry, make a joyful noise, a shrill, quavering cry called "zag-



A Cairo Shop, with its Shutters closed.

hârit," which is always used at weddings and on other joyful occasions.

The body of a Muhammedan is placed in the grave turned on its right side, and with its face towards Mecca. Immediately after an interment a "mulakkin," or instructor of the

dead, sits down before the tomb and says, "O servant of God, when the two angels, Munkar and Nekir, come to thee saying, 'Who is thy Lord?' answer them, 'God is my Lord;' and when they ask thee concerning thy prophet, say, 'Muhammed is the Apostle of God; and when they ask thee concerning

thy religion, say, 'El Islam is my religion ;' and when they ask thee concerning thy book of direction, say, 'The Kurân is my book of direction ;' and when they ask thee concerning thy Kibleh, say, 'The Kaaba is my Kibleh, and I have lived and died in the assertion that there is no deity but God, and

weep and pray by turns, and they do not appear to consider it indecorous to indulge in mirth and to talk cheerfully; indeed, they act as if they thought their deceased relations were actually present, enjoying their society and celebrating the festival with them.

On these fête-days numerous groups of women and children may be seen, very early in the morning, in all parts of the city, carrying palm-branches and sweet basil, on their way to one or other of the great cemeteries in the neighbourhood of Cairo.

The visitors, on arriving at the family tomb, generally recite the Fât-hah, or opening chapter of the Kurân, and those who can afford it hire a teacher to recite several chapters, or even the whole of the sacred volume; the palm-branches are broken into several pieces, and these, or their leaves only, are placed on the tomb. Some of the family tombs are enclosed, and have small apartments attached to them; others have large tents pitched over them during the festival for the accommodation of visitors, in which case they can pass the night in the cemetery; but women who do this are looked upon with suspicion, for it is said that intrigues in the tents among the tombs are not uncommon.

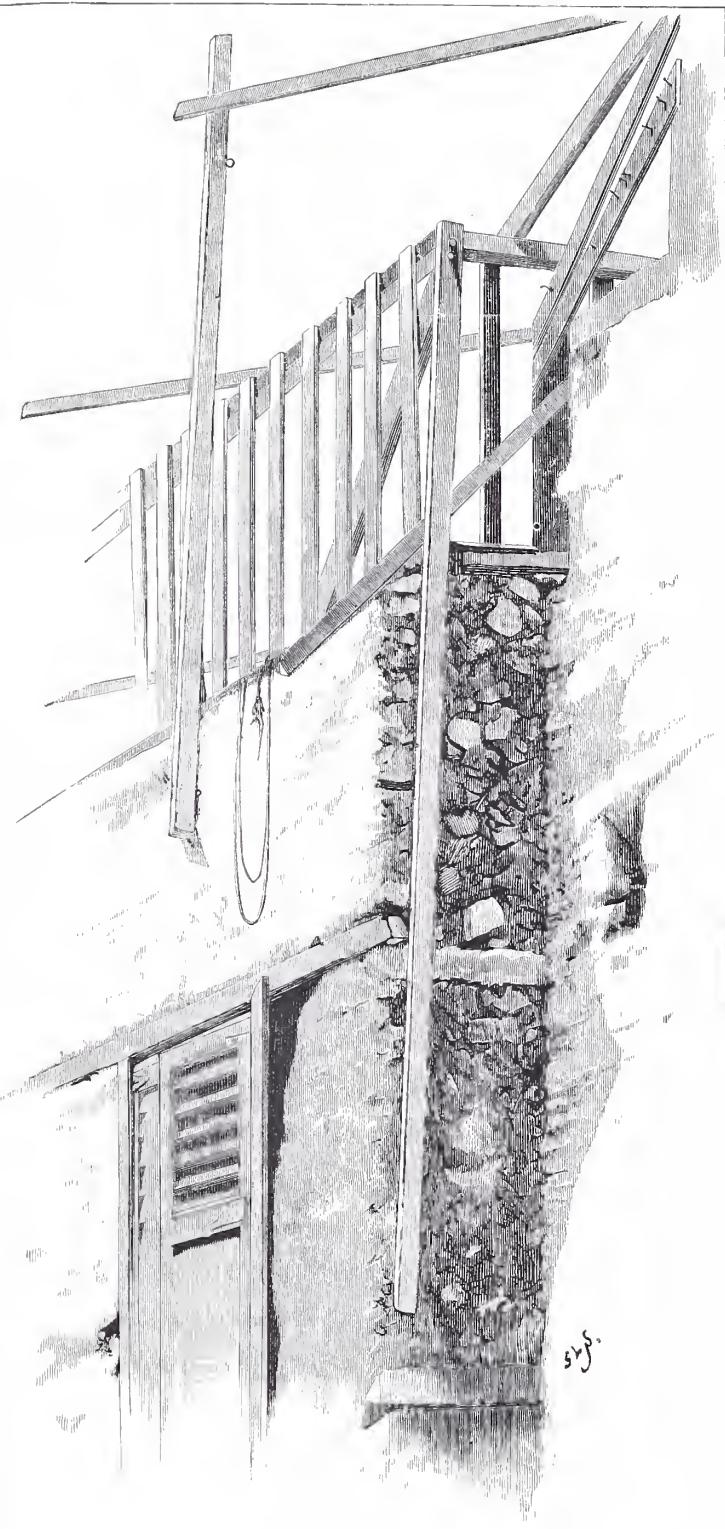
The great burial-ground north of the city, called the Bab en Nasr Cemetery, presents a remarkable appearance on fête-days. In that portion of it which is nearest to the city gate, from whence it takes its name, swings and whirligigs are erected, and numerous large tents are pitched, in which dancers, story-tellers, musicians, singers, and jugglers vie with each other to amuse a dense crowd of spectators.

On such days, and on the anniversary of deaths, the tombs of princes and nobles are visited with stately ceremony by surviving members of the family, and alms are distributed to the poor in their name or for their sakes.

These practices are quite in accordance with a very common belief of the Muhammedans respecting the state of the soul during the interval between death and the judgment-day. All commentators agree in teaching that the souls of the prophets are admitted to paradise immediately after death, and that martyrs enjoy some special privileges; but with regard to the condition of all other "true believers" before their resurrection, although there is considerable diversity of opinion, the general belief seems to be that "their souls remain near to their sepulchres." In confirmation of this belief it is related that Muhammed "used to salute the dead in their graves," and he declared that the dead could hear as well as the living, although, death having silenced them, "they could not return the salutation."

To the widely spread belief in these doctrines may perhaps be attributed not only the custom of visiting the graves of the dead, but also the erection of the many stately tombs, ancient and modern, which are to be found in all Muhammedan countries, with mosques attached to them, and apartments clustering round them, for the accommodation of the relatives of the deceased and the resident custodians and their assistants.

The Copts, who are for the most part Christians of the sect known as Jacobites, use funeral rites and ceremonies very much resembling those of the Muhammedans. Hired mourners are employed for three days after a death, and they renew their lamentations on the seventh and fourteenth days. Men and women pay visits to the tombs of their relations on three special days of the year. They go to the cemetery on the eve of these feast-days and pass the night there; in the morning those who can afford it kill a sheep or buffalo, and give its flesh to the poor. The Coptic clergy disapprove of the perpetuation of these ancient customs, but they cannot persuade the people to relinquish them.



Upper Part of a House in the European Quarter, Cairo.

Muhammed is God's Apostle ;' then they will say unto you, 'Sleep in the protection of God !'"

On certain occasions, and especially during the festival of Beiram, people seem to regard it as a duty and a pleasure to spend a day with their families, living and dead, so they assemble in the cemeteries, and there eat, drink, smoke, and

CHAPTERS ON RIVER SCENERY.*

By PROFESSOR D. T. ANSTED, F.R.S.

III.—RIVERS IN THE OOLITES.



HE oolitic rocks—limestone made up for the most part of little round particles like the roe of fish—are very characteristic in England, and govern English scenery in some of our midland counties. Oolitic hills form an escarpment overlooking the valley of the Severn, and these are known well to all the visitors of Cheltenham as the Cotswold Hills. The limestone, there prominently showing itself as a hill range, extends for some distance, though in a less prominent form, towards the north-east, and also passes away southwards to the coast near Weymouth, where it forms the Isle of Portland.

One of the features of English geology, the oolitic limestone is, perhaps, that one which produces the most marked effect on the scenery in the middle of England; and it is certainly one of the most interesting, as being the rock from which flow the various streams that unite after a few miles, and form the Thames.

"From various springs divided waters glide,
In diff'rent colours roll a diff'rent tide,
Murmur along their crooked banks awhile,
At once they murmur, and enrich the isle,
Awhile distinct through many channels run,
But meet at last, and sweetly flow in ONE;
There joy to lose their long distinguish'd names,
And make one glorious and immortal THAMES."—KNAPP.

Of the several sources of the Thames, all claiming to be the real, each has some special interest, but all present very similar features, and all come from the same rock. A broken, craggy bank richly covered with bright green vegetation, trees and shrubs growing out of the sides of low cliffs, and overshadowing the ground, bubbling springs of the clearest and purest water forming at a little distance a quiet pool, which overflows into a channel whence there is a never-ceasing flow towards some confluence with another similar streamlet—these are the characteristics of the birth of the Thames. The limestone is not crystalline, and it soon works up into a soil well adapted to support any kind of vegetation. The water supplies the rest. There is always sufficient of the rock peeping out to indicate its existence, and occasional bare ragged fragments are seen below fallen, owing to the destructive weathering of summer rain and winter frost, assisted by the vegetable growth, and insuring a picturesque variety and a pleasant result. But in none of the sources are there any elements of grandeur. Softness always prevails, and tender or quiet, not savage, beauty will be found.

The various sources of the Thames are near the summit of the Cotswolds, at an elevation of several hundred feet above the sea. The hills themselves are higher, and receive a somewhat heavy rainfall, which rapidly sinks into the innumerable cracks and fissures produced by weathering wherever the rock is exposed. But the rain entering the earth does not sink far enough to form and fill large caverns, and pour forth complete rivers, as in the more compact limestones. It trickles down until it meets with some film of clay sufficient to turn it aside. It travels along on this clay for a short distance, but never exists underground under much pressure. It converges presently at a lower level, forming springs just strong enough to produce a refreshing bubble, and quietly occupy the superficial channel provided for it.

The Thames collects its waters from a somewhat wide range of country, all of this kind. Of its upper tributaries, or rather of the streamlets of which the river is made up—for it does not receive the name of Thames or Isis till it reaches Cricklade—all rise among these Gloucestershire hills, and as they flow along are often entirely or partially concealed for a time, partly buried

in the strata, and partly lost sight of because of the abundance of tree growth in the valleys. But this tree growth has no pretension to more than the ordinary sylvan beauty of an English landscape. There are no forests, there are even few woods, and these are separated by wide tracts of field cultivated in the most ordinary and least picturesque manner. But, in spite of stone walls and cultivated fields, no one who loves nature can at any season visit these early streams that combine to form the Thames without feeling a glow of satisfaction at the alternation of wood and water, at the occasional wide expanse of the downs, the fresh breezes that blow over them, the brightness of the green that marks the course of the narrow stream, and the promise of the future growth of the river, that in its usefulness bears as large an importance in comparison with other streams as England itself does to other countries.

There is a spot to which the name Thames-head was given, whence flowed at one time, and for long centuries, a clear, full, and bright stream from a fissure in the broad surface of oolitic rock at Trewsbury Mead, on the old coach road from Cirencester to Tetbury. This overflow of the water, long retained between and amongst the limestone, deserved its name as the head of the river, although the dull stream called the Swill Brook brings water from a somewhat longer distance, from clayey as well as stony beds, at Malmesbury, and might in that sense be regarded as the parent stream. But this source of the Thames, once picturesque and striking, is now lost, as the water is removed by pumping to feed the Thames and Severn Canal, and the small remainder after this part has been transferred finds its way out into another channel at a lower level. One of the sources of the Thames is thus lost for all purposes of Art, and is replaced by a pumping station and a canal, of which in an artistic sense there is little to be said.

One, and a very interesting one, of the present sources of the Thames is called the Seven Wells. It is the origin of one of two branches that unite to form the little river Churn, which descends from the crests of the Cotswolds, near Cheltenham, and passes Cirencester, a site long ago known as an old British settlement, and afterwards a Roman camp. One of these branches commences with a spring that bursts forth on the roadside near a farm called Ullen. The spring is clear, sparkling, and abundant, the rock broken and jagged. The source of the other is that known as the Seven Wells, and is thus accurately spoken of by Professor Phillips in his pleasant account of the Geology of Oxford. He tells us that popular favour preferred this to the other and longer branch of the Churn. "This favour was not ill deserved by one of the purest sources of the clearest water ever seen bursting up in joyous activity through joints in the solid rock in a dell almost buried in foliage. Such a scene in the midst of the dry Cotswold Hills might justify the 'well-flowerings' which still find examples in the equally dry limestone hills of Derbyshire. Thanks to 'natural selection,' the springs remain as they used to be, but the beauty of the spot has been greatly altered by a flowery garden, a pretty lake and growing plantations, more adapted for gay parties from Cheltenham than suited to the grand simplicity of one of the venerable fountains of Father Thames."*

At Syreford again, where the Coln, another of the early Thames feeders, originates, there is another source of pure water issuing from similar rocks in a similar way. The real source here, however, is somewhat farther off, and is a mere thread of water running off the tough lias clays that underlie the oolite. The

* Continued from page 58.

* The Ullen Water, the name of the longer branch of the Churn, issues at about 700 feet above the sea, and the Seven Wells spring at 650 feet. They are surrounded by the prominent summits of the Cotswolds, nearly 970 feet high.

valley of the Coln, before it reaches the Thames, is picturesque and interesting, the stream running through a narrow gorge of oolitic cliff, and fed at frequent intervals by small tributaries. It swells into a river in some places, and then diminishing and almost disappearing, it passes among caverns and fissures in the rock, to reappear once more on a larger scale at some lower level.

The Leach Brook, another of the tributaries helping to form the infant Thames, rises at a place called the Seven Springs, and is a rival, but not a very successful one, of the Seven Wells that originate the Churn. There is, however, another "Seven Wells," at the head of one of the forks of the Windrush, a more important stream, joining the Thames when it has already attained a considerable volume. The Windrush flows for more than thirty miles through oolitic rocks, passing occasionally through dark, deep glens embosomed in rich foliage, and sometimes between narrow naked cliffs of limestone.

The Cherwell, like the other northern feeders of the Thames above Oxford, takes water from the oolites, but unlike them it originates on the farther side of the hills, and where only detached fragments—outliers, in geological phrase—of these limestones remain to testify to the former extension of the rocks now laid bare by the rush of waters, when all this part of England was submerged. Though interesting, there is nothing specially picturesque in the early sources of the Cherwell, which are very numerous, and proceed from the various points of a large curve, all the streamlets combining near Banbury, after a flow of about eight miles over clay that underlies the oolitic rock.

The stratified limestones of the secondary period are, in some parts of Germany, somewhat more compact, though still retaining their characteristics, and producing scenery very analogous. There is no better example of this, or one more easily and more pleasantly studied, than in the curious district in Northern Bavaria known as the "Franconian Switzerland." Here, as in England, but on a larger scale, there is a river winding along between broken cliffs, making its way along channels eaten out by the former action of the stream.

As is the case with many of the limestone rivers, the picturesque beauty is chiefly derived from the fact that they flow through fissures and gorges in table-land. These, originally due no doubt to cracks formed during the elevation of the land, have been increased and multiplied by the action of weather. In the case before us the limestone is from 200 to 300 feet above the general level of the surrounding country, and the fissures are now cut down to the clay that underlies the limestone. These form irregular valleys, bounded by high broken cliffs or wooded slopes. The former are sometimes almost inaccessible, and often penetrated by deep caverns opening half-way up, and extending for long distances in the interior. The fragmentary limestone is seen taking the most fantastic shapes, imitating ruined castles, pinnacles, and turrets, forming natural arches cut into gigantic steps, and occasionally converted by the hand of man into actual castles, scarcely less fantastic than the rough handiwork of Nature herself. Upwards of forty caverns, some of them of very large extent, have been discovered in the district we are now considering, and besides those hidden from the light of day there are some where the cavern conditions may be examined, because the former roof has given way to the continued action of the causes tending to decompose the limestone.

Few objects of this kind in nature are more interesting than the well-known *Riesenburg*, or Giant's Castle, not far from Muggendorf, in the valley of the Wiesent. "This portion of the vale of the Wiesent presents a lovely scene of quiet nature. The rich verdure of the meadows that carpet it, smooth as velvet; its slopes gushing with streamlets hastening to join the deep green stream which winds through the midst, and, unlike the turbulent Alpine torrents strewing their channels with wrecks, pursues its quiet and well-conducted course 'without o'erflowing, full,' and allows the turf to grow down to its very margin; its lofty sides draped with wood, from which every

now and then start up bold and precipitous rocks to the height of three hundred feet."

The imitative castle itself surmounting this picture of quiet beauty is singularly wild and grand. Looking up, the appearance is that of two arches forming natural bridges overhead, parts of a great vault that once formed a dome-shaped cover of the great open space below. All around the limestone puts on the appearance of having been hollowed out into imperfect caves and arches, arising from the mode of weathering of the rock. The picturesque vegetation of the dell, the clumps of trees rooted in the fissures of the rock, the tufts of fern and coarse grass showing themselves sometimes in large masses from the slightest crevice, all contribute to the beauty of the spot.

In an adjoining romantic valley, also in the limestone, a few miles distant from this natural ruin, the river is almost lost under vast piles of isolated fragments of limestone rock, nearly filling up the gorge. Here the stones, piled up in the most extraordinary fashion and balanced on mere points, seem as if they must soon fall and crush the cottages below. The road winds about in this labyrinth of rocks in the most intricate fashion, and the confusion is so great that it would almost seem as if some art were needed to have effected it.

It is, however, only the natural result of very ordinary and well-known causes acting in a very ordinary and well-known manner. Occasionally a view of all this confusion may be obtained from some higher point, and it is then seen to be strictly confined to the narrow space where the disintegrating action of the weather, combined with the eroding power of running water, has broken up the bedded limestones in every direction.

Rivers in stratified and easily weathered limestone are thus seen to be very different from those running through harder, more crystalline, and more compact mineral of the same nature. It is not, however, a question of mere geological time. Many of the very modern limestones and even marbles of the Mediterranean are completely compacted, and more or less crystalline, while, on the other hand, many of the older limestones weather easily and are soon rotten. Neither is it every rotten limestone that is capable of making picturesque water channels. Much depends on circumstance and position, and not a little on climate. But when the limestone forms the bottom of a water-course, and a river flows either over limestone or between limestone banks, then, if the limestone is bedded and not too compact, there is more probability of an interesting result for the artist than when the rock is crystalline, and free from fissures and cracks into which water readily penetrates. At any rate and always the conditions are distinct.

The passage of water over limestone is frequently accompanied by stains of colour, owing to the presence of iron oxide. Great additional beauty is given to the limestone when the water is clear and the rock wears hard and smooth, and a rich tint of orange or red forms an admirable background to the various "greens of the dark vegetation" that flourishes in damp recesses. In half-lighted caverns or in deep shade the vegetation is tufted, and not too thick, and the limestone forms an admirable background. In broad day, when the sun shines on the exposed face of the rock, little is to be seen, and it is only where deep cracks admit the long rootlets of plants to enter and fix themselves that any growth is possible. But moisture can be abstracted from the atmosphere when the thirsty soil can afford no nourishment, and thus, when a plant is fixed and accustomed to a spot, it can continue to live, although life could hardly commence under circumstances so unfavourable. Of all rocks limestone, and especially those varieties easily acted on by the weather, produces the most pleasing and varied landscape, but the same rock, when crystallized and resisting the action of the weather, is the most bare and the most dependent on form to become picturesque. Thus rivers in limestone may be, and often are, exceedingly varied, showing in one part of their course the grandeur of naked outline, and in others the richness derived from abundant vegetable growth.

THE ROYAL ACADEMY EXHIBITION.

SECOND NOTICE.



URSUING our rapid summary of the Royal Academy Exhibition, we are confronted, on entering Gallery IV., by JOHN BRETT'S large picture of 'Britannia's Realm' (387), which has already been described in "The Round of the Studios," p. 125. The Council of the Royal Academy have obtained a cheap and valuable purchase in this picture for the Chantrey Bequest. It is flanked on either side by portraits, one by JOHN COLLIER, of 'Mrs. H. Gillum Webb' (382), who stands before us attired in white, wearing a bunch of rosy May; the other, W. R. SYMONDS'S 'Winifrid, Daughter of Frederick Fish' (388). Above Mr. Brett's picture is CARL BAUERLÉ'S 'Harvest in the South of Germany' (386), a strongly painted picture—a little dry in manner perhaps—with well-grouped life-size figures. Equally free in handling, but richer and juicier, is MARK FISHER'S 'Home Paddock' (381). Then we have the well-studied 'Engel-Horner, Bernese Alps' (397), Sir ROBERT P. COLLIER, who has almost succeeded in making this class of subject his own. WALTER C. HORSLEY'S 'A Sister of Mercy on the Road to Cabul' (398) is painted in a manner which is in perfect keeping with his subject. A column of British troops is struggling through a mountain pass: in the foreground is a woman of the country pouring into the cup-hollowed hands of a thirst-famished soldier some water from her pitcher; for Indian Mahomedans never allow those of any other faith to touch their drinking vessels with lip or hand.

On the same side of the wall hangs JOHN D. WATSON'S 'Corporal Trim' (375), in the act of laying his master's sword reverently on his coffin. The sentiment is as tenderly rendered as the brushwork is manly and vigorous. Of FRANK HOLL'S, A., emotional picture of 'Ordered to the Front' (366) we have already expressed our admiration. GAETANO CHIERICI'S 'Desperate Venture' (349), a little child about to attempt a toddle across her father's floor, which serves at once for a kitchen and a cobbler's stall, may not be very original in subject, but there is no lack of originality in the manner of treatment. Above this in the corner hangs 'An Ocean Coast, Llangraviog, Cardiganshire' (342), by FRANK MILES, representing with great boldness a foam-mottled wave rising like a wall before us. The drawing and modelling aim after truth, and on this account the picture deserved the extra prize which was awarded to it in the competition for the Turner medal.

In this same corner hang several other pictures of unquestionable excellence—foremost among them G. H. BOUGHTON'S 'Our Village' (338), showing a group of ladies on a raised brick pavement chatting with a gentleman on horseback. The incident, as is usual with Mr. Boughton, is a very simple one: the charm of all he does lies in the daintiness with which he throws himself into whatever he would depict. We have also here 'Hannah's Vow' (339), by FREDERICK GOODALL, R.A., and 'Zehra' (340), by J. B. BURGESS, A.; but a more adequate example of the former will be found in the stately Arab enthroned on his camel, 'Moving to Fresh Pastures' (224), the large finished work of the water-colour replica we noticed in the Institute. It hangs in Gallery No. III., beside Alfred Elmore's, R.A., portrait of two ladies. And for a fuller example of J. B. Burgess's powers we must turn to 'The Professor and his Pupil' (431). The latter leans back in his chair with his dog by his side, giving full play to his wandering thoughts, while the former travels with his finger laboriously over the face of the great globe, that he may find for the pupil the whereabouts of the place the young aristocrat ought to have been compelled to find for himself. Here also will be found two excellent landscapes, the one by EDWARD HARGITT, showing the glorious sweep of 'The Tay' (337), as seen from Kinnoul Hill, and the

other, a marshy moorland over which 'The Gloomy Night is gathering fast' (341), by FREDERICK BENTZ.

The bright-eyed, genial face, with its olive-toned complexion, which beams on us from under a saucy crimson cap, is the portrait by J. FORBES-ROBERTSON of 'Thomas Brock' (336), the author of that noble equestrian group in the Central Hall of a Red Indian in the act of spearing a serpent. He has another portrait in Gallery V., a sweet, frank-faced young lady, 'Miss Janet Wood' (503).

At the end of the room is Mr. LUMLEY'S full-length portrait of 'H.R.H. the Prince of Wales' (360) attired in his robes of state. The likeness is unquestionable, but the dignity of the head would not have been interfered with had the garishness of the princely robes been a trifle less defiant. One of the most refined of RUDOLF LEHMANN'S portraits is assuredly that of 'Mrs. Leith' (411). Nor is LOUISA STARR less charming in her portrait of 'Elizabeth, Daughter of J. Ashton Bostock, C.B.' (426). Her 'Edith, Daughter of F. Algar' (511), is another felicitous specimen of her handiwork, and her 'Henry Pilleau' (569) is as lifelike as skill and pigment can make it. Mr. Pilleau, by the way, has a very striking picture of two 'Elephants in a Dust-storm' (376), hanging immediately above Mr. J. D. Watson's 'Corporal Trim.' In 'Henry Irving as Hamlet' (416) we cannot help thinking that Mr. LONG, A., has lost a trifle of the subtlety peculiar to that eminent actor's mouth: in other respects the portrait is admirable. Mr. OUELESS, A., had no such difficulty to contend with in portraying the countenance of 'His Eminence Cardinal Newman' (438), and the result is a speaking likeness of that distinguished member of the Roman hierarchy. Other portraits worthy of notice in this room are T. BLAKE WIRGMAN'S 'Mrs. Charles Holland' (432), FRANK HOLL'S, A., 'Rev. C. W. Payne Crawfurd' (423), and 'Miss Hermione Schenley' (430), by J. E. MILLAIS, R.A. We would also note with emphatic approval R. C. CRAWFORD'S 'Summer' (355); 'Street Trading in Venice' (357), by HENRY WOODS; 'En Pénitence' (422), by ARTHUR HUGHES; 'Preparing for a Fancy Ball' (410), by OTTO SCHOLDERER; and 'Sheep-plunging' (434), by DAVID FARQUHARSON.

Gallery No. V. is made notable by several works of more than ordinary excellence, rendering the regrets of the writer all the more pungent, because his limited space enables him to do little more than name them. First of all there is ROBERT HERDMAN'S Prince 'Charles Edward seeking Shelter in the House of an Adherent' (442), painted with a full generous brush in a rich low key. A finer Jacobite picture has not been painted since Duncan's 'Prince Charles Edward's Entry into Edinburgh.' A Highlander, stalwart and trusty, kneels with emotional loyalty to the kilted Prince, who, ragged, wan-visaged, and weary, has just entered the cottage and filled it with the quiet grace of his presence. The little household is in commotion. The young mother with the babe at her breast looks forward with an eagerness which is blended with kindest solicitude towards the stately stranger; the little girl clings with childish awe to the chair of her grandfather, whom we see in the act of reverently lifting "the bonnet off his brow" to the youthful wanderer, whom by a kind of Celtic intuition he knows to be his Prince.

R. C. WOODVILLE'S Marlborough giving orders to sound the charge at the battle of 'Blenheim' (453), and ERNEST CROFTS', A., Marlborough receiving on a green knoll the trophies after 'The Battle of Ramilie' (459), are both of them works which reflect credit on the English school. We could not have produced two pictures in this vein and of this high quality thirty years ago.

Between these hangs one of the best landscapes J. W. OAKES, A., has yet painted. 'The Reapers' Rest' (454) he calls it, showing a swallow-haunted pool with some pollards. Above it hangs a very daring portrait group, by JOHN COLLIER, of 'Mrs. Mortimer Collier and Children' (455).

On the opposite wall hangs ANDREW C. GOW'S 'Last Days of Edward VI.' (490), whom we see in a dying state being lifted towards the window at Greenwich. It has on one side CHARLES W. WYLLIE'S 'Littlehampton' (487), a pleasant meadow with the town and shipping beyond, and on the other an equally fresh and unconventionally treated landscape called 'The Turn of the Tide: at Sloughden, Suffolk' (494), by JAMES W. SMITH. This same quality of freshness is expressed with pre-eminently felicitous force in COLIN HUNTER'S 'Silver of the Sea' (506), two boats landing their catch of herrings. Mr. Hunter has gained in power and freedom of handling.

ROBERT HILLINGFORD'S 'England's Welcome to Henry V. after Agincourt' (482) must also be reckoned among the historic successes of the year. The artist has well conveyed the fact that "the people of England, on hearing of the approach of their sovereign, were literally mad with joy and triumph. At Dover they rushed into the sea to meet him, and carried him ashore on their shoulders." In *genre* we have a clever representation of 'An Affair of Honour' (498) by THOMAS DAVIDSON.

In portraiture there are two admirable examples, the one by J. E. MILLAIS, R.A., representing to the life the handsome face and figure and the very bearing of 'Luther Holden, Esq., President of the Royal College of Surgeons' (497), and the other 'The Marchioness of Huntly' (493), in whose graceful figure GEORGE REID has found ample scope for delicacy and refinement. The robust character of this artist's brushwork, however, found, perhaps, a more congenial subject in the intense personality of 'The Provost of Peterhead' (571), a keen-visioned, matter-of-fact, business-like Scotchman.

In Gallery VI. sits a Caledonian of another type, that with which we more immediately associate the higher culture, the simple-minded pursuit of things intellectual and ennobling. That grey-bearded, dignified patrician in black velvet, whom we see almost in profile, seated in an antique chair with his finger between the leaves of a vellum-covered volume, published possibly "Amstelædami apud Johannem Ravesteinum," is 'Sir Noel Paton, R.S.A., LL.D., her Majesty's Limner for Scotland' (567), one of the most imaginative of our painters, and one who, when he chooses, can be as poetical with his pen as with his pencil. And yet this man has never received the faintest official recognition from the Royal Academy of England. ROBERT HERDMAN, the painter of Prince Charlie, had in Sir Noel a noble sitter, and has done him justice.

On one side of this room hangs a clever landscape, 'Down in the Reeds by the River' (529), by FRANK WALTON. KEELEY HALSWELL'S river (522); GILBERT MUNGER'S 'King Arthur's Castle, Tintagel' (535); 'The Trawl Net: Loch Fyne' (570), by DAVID MURRAY; and the 'Passing Salute' (574), by THOMAS GRAHAM, are all good: indeed, the latter is worthy of being coupled with COLIN HUNTER'S 'Iona Shore' (572). To these we would add 'Peat-stacking in Ross-shire' (532), by DUNCAN CAMERON, and W. H. OVEREND'S 'Sinking Dispatches' (580).

D. W. WYNFIELD'S Princess Elizabeth sitting on the wet steps 'At Traitors' Gate' (573), and refusing to enter the Tower, whither her sister, Queen Mary, had sent her, is a hackneyed subject. The pendant to this is C. VAN HAANEN'S 'Pearl-stringers in Venice' (579), which we praised when it was exhibited in Paris; and between the two hangs a landscape of ERNEST PARTON'S, called 'The Last of October' (578), hardly worthy of its place, which might have been better allotted to the majestic landscape of 'God's Shrine,' by H. HERKOMER, A. WEEDON GROSSMITH'S 'Topsy' (542), a little girl carrying a basket of worsted and putting on her gloves as she goes, is charming in its *naïveté*, and capitally painted. H. FANTIN'S 'Peonies' (564) is in his usual forcible style; but Mrs. R. MARSHALL, in her 'Double Daffodil and Azalea' (1448), red, white, and yellow, strike's us as possessing all his local power and colour, plus a daylight effect which Mr. Fantin lacks.

Among other pictures marked in our notes for emphatic approbation are the children being introduced to the 'Stepmother' (534), by HAYNES WILLIAMS; the girl weeping at being 'Parted' (552) from her lover in the troublous times of 1793, by

CLAUDE CALTHROP; 'A Prize in the Lottery' (557), by FRANK W. W. TOPHAM; 'A Game of Ninepins in New England' (568), by HERBERT H. GILCHRIST; and 'Marriage Settlement: West of Ireland' (566), by HOWARD HELMICK.

Room No. VII. is, as we have said, sacred in the main to VAL. C. PRINSEP'S 'Imperial Assemblage at Delhi' (625); nevertheless there are a few pictures here not unworthy of being associated with the imperial and all-dominating canvas which Mr. Prinsep has filled so well. Among such are THERESE G. THORNYCROFT'S 'Feeding of the Multitude' (670). The artist has realised for us very fully the idea of multitude. In classic mythology we have an exceedingly sympathetic rendering, by BRITON RIVIERE, A., of the pining away of 'Endymion' (644), whom we see lying on a rock accompanied by his faithful hounds. The picture of Mr. Riviere's, however, which will most commend itself to the many is his 'Last Spoonful' (1051), a little girl lying on the ground, with a blue cup in one hand and the last spoonful therefrom in the other, hesitating in her own mind on which of the many applicants she will bestow it, whether to one of the two terriers at her elbow, or to one or other of the hens, chicks, or ducks which stand before her in attitudes of such consuming expectation.

Other pictures of mark in this room are MICHAEL MUNKACSY'S 'Two Families' (650)—this picture, which is painted with the master's usual force, and abounds in detail of the most consummate rendering, is, we are glad to see, on the line: continental artists of renown do not always receive such courtesy at the hands of the hangers; HAMILTON MACALLUM'S 'Rocked in the Cradle of the Deep' (605); W. H. BARTLETT'S 'Grande Route, Fontainebleau' (626); CHARLES H. POINGDESTRE'S 'Poultry Market, Rome' (663); and STUART LLOYD'S view 'Near Ryde: Osborne in the Distance' (615). ROBERT CATERSON SMITH is a name new to us; but, if a young man, his 'Birch Stems' (628) is a little study full of promise.

Gallery No. VIII. is, as usual, devoted to water colours; but, as most of their authors have been noticed by us elsewhere, we can only name a few. First and foremost is H. HERKOMER, A., with his 'Grandfather's Pets,' hung, of course, where it can neither be seen nor appreciated. Before it went into the Academy the greatest Art critic the world has ever known compared its colouring to Giorgione's, and was so impressed with the method of workmanship employed that he became a convert to a manner of treatment he had previously held to be heretical. But all chance of any one else's seeing this is impossible. Probably the artist will next year exhibit his works where they will be understood and appreciated. JOHN McDUGAL'S 'Stacking the Turf' (677); MARCELLA WALKER'S pretty illustration to "Cumnor Hall" (697); F. HAMILTON JACKSON'S 'Ten Virgins' (713); ROBERT W. FRASER'S 'Honey Hill, Bedford' (715); 'Ione' (716), by W. C. T. DOBSON, R.A.; 'Leith Hill, Surrey,' by A. W. WEEDON; and JOSEPH KNIGHT'S 'Break in the Cloud' (728), over a wide expanse of sheep-dotted moor, are noticeable. Nor are the following without marked artistic interest:—'Old House at Vitre' (760), by R. PHENÉ SPIERS; 'Fishing-boats going before the Wind' (792), by W. R. BEVERLY; red and blush 'Roses' (857), delicately rendered by EMILY PFEIFFER, the poetess; and a very amusing group playing by a railing under some leafless trees (924), by ANDREW MACLURE. The various members of this half-famished German brotherhood are cleverly individualised, and one cannot help sympathizing with them in having the howling of a street cur emphasizing so painfully their own frequent discords. Quoting, however, the line illustrated, we would say, 'If music be the food of love, play on.'

We now pass into the Lecture Room. SEYMOUR LUCAS'S news of 'The Armada in Sight' (948) being communicated to Drake and his officers while amusing themselves with a game at bowls in the Hoe is but a foretaste, we hope—admirable, though, it is—of what may yet be expected from this gifted artist.

The place of honour on the wall opposite to Mr. Briton Riviere's 'Last Spoonful' is occupied by 'The Beachèd

Margent of the Sea' (973), a large sea-piece with quite a different scheme of colour from what its author, HENRY MOORE, has hitherto accustomed us. In the foreground are three horses dragging a load of seaweed, the whole suffused not with a dull silver grey, but with a warm golden glow lighting up the picture. On one side hangs J. MACWHIRTER'S, A., brilliant picture of white 'May' bushes (968) in full flower growing by the side of an open gate, beside which a member of the "gentle craft" has laid his fishing-rod and basket, that he may stroll in the field beyond and make love to the girl at his side. The pendant to this is JOSEPH FARQUHARSON'S 'Babes in the Wood' (980)—a rich, low-toned picture full of weird-like suggestions and mystery, and therefore in thorough harmony with the spirit of the story. 'Reflections' (1029), by EMILY MARY OSBORN, is another picture remarkable for the harmony of its colour, and also for the finish of its details. We would note also EDITH BALLANTYNE'S 'Waiting' (990), EDITH ELMORE'S 'Study of Fruit and Flowers' (975), M. GOODMAN'S 'Old Love-letters' (1022), CATHERINE CHARLTON'S 'Where the Sea and River meet' (979), FANNY DUNCAN'S 'The Morn in Russet Mantle clad' (994), and ELLEN CLACY'S 'Shadow in the Home' (1011). Besides these we have JOHN R. DICKSEE'S 'Freedom' (1015), a poor sempstress asleep in her garret; JOHN BURR'S 'Gratitude' (972), an old man playing to his child's dancing in presence of the family which has entertained them; LASLETT J. POTT'S 'Trial of Queen Catherine' (985), a work full of the historic instinct; THOMAS S. CROXFORD'S view 'Near Tintagel' (947), with the green-turfed rocks running down to the sea; E. SHERWARD KENNEDY'S 'Darby and Joan' (1073); JOHN BALLANTYNE'S 'Ennuyée' (1079); F. SMALLFIELD'S 'Old Actors' (1012); A. H. TOURRIER'S amusing

'Soldier's Story' (1078); and C. GREEN'S rather hard but very characteristic picture of a regiment of King George's troops marching off to the tune of 'The Girl I left behind me' (1072). The various incidents in the picture are capitally set forth.

As we hope to devote an article next month to the architectural room, the engravers, and the sculptors, we pass on to Gallery X., which contains the one American contribution, that from the brush of J. G. BROWN, five street boys watching 'The Passing Show' (1415)—a picture, by the way, of which we took special notice when exhibited at the Paris International Exhibition; and the following notable pictures:—H. G. GLINDONI'S 'Charge of Witchcraft' (1441); 'Blanchisseuses' (1465), by ALICE HAVERS; 'The Chaperon' (1468), by FRED. BARNARD; R. BEAVIS'S most interesting picture of a 'Bedouin Encampment in Syria' (1479), and two landscapes (1480 and 1505) by B. W. LEADER; and the most poetical works in the whole exhibition, ALFRED W. HUNT'S 'Motes in the Sunbeam' (1413), and 'Unto this last' (1508). Unequal in execution as Mr. Hunt often is, any minor faults in this respect are forgiven in one who raises us above the monotonous level of the ordinary landscape painter, and makes us feel the imaginative side of nature. Besides these we have examples by such men as JOHN FAED, HENRY T. SCHÄFER, ÉDOUARD FRÈRE, JAMES FAED, jun., JOHN MORGAN, JAMES HAYLLAR, L. C. NIGHTINGALE, HERBERT SCHMALZ, H. T. WELLS, R.A., and two charmingly treated lady portraits—the one of 'Mrs. H. V. Haig' (1450), by Sir DANIEL MACNEE, and the other 'Mrs. George Lewis' (1482), by RUDOLF LEHMANN.

ART NOTES.

EXHIBITION OF ARMOUR.—An interesting collection of ancient armour, both foreign and English, was formed last month at the Royal Archaeological Institute in New Burlington Street. The articles exhibited were about two hundred and fifty in number, and ranged from the tenth century before Christ down to the Stuart era in our own country, and included several specimens of Etruscan and Grecian Art, and still more of Roman and Oriental workmanship. Of these the most interesting, perhaps, were a brazen helmet of the time of the Roman occupation of this island, found at Witcham Gravel, in the Fen Country, and exhibited by Mr. Vipan; a Persian helmet of the seventeenth century, exhibited by Mr. John Latham, F.S.A.; four Etruscan helmets of bronze, and another found in the Tigris, near the supposed passage of the "Ten Thousand," sent by Mr. Bloxham; some pikemen's helmets of the time of Charles I., exhibited by Mr. H. Ferguson; a Florentine casque with three combs, exhibited by Mr. John W. Baily; and an open casque of Italian steel *repoussé* work, by the same. This was a very fine specimen, and in excellent condition, the subject engraved on it being the god Mars, with Peace and Fame holding his beard; its date probably about 1540. Considerable interest attached to the tilting helmet of Sir Giles Capel, one of the knights who, in the suite of Henry VIII., challenged all comers for thirty days in succession on the "Field of the Cloth of Gold." This helmet, which was exhibited by the Baron de Cosson, used to hang in the parish church of Raine, near Braintree, Essex, down to the year 1840, when it was removed. Besides the helmets, the exhibition contained various specimens of hauberk, brigandines, and coats of mail and of chain armour, both Italian, English, and Irish: one of these, found in the Phoenix Park at Dublin, and exhibited by Mr. Robert Day, bore the armorial badge of the ancient O'Neills. Among the most curious specimens of armour, perhaps, was the banded mail, exhibited by Mr. William G. B. Lewis, constructed of iron or steel rings sewn strongly into cloth or leather. The collection

was arranged under the care, and to a great extent by the hands, of the Baron de Cosson and Mr. Burges.

TH E HAMMERSMITH CARPETS.—An attempt has recently been set on foot to make England independent of the East for the supply of hand-made carpets which may claim to be considered works of Art. The time has come for some one or other to make that attempt, unless the civilised world is prepared to do without the art of carpet-making at its best; for it is a lamentable fact that, just when we of the West are beginning to understand and admire the Art of the East, that Art is fading away, nor in any branch has the deterioration been more marked than in carpet-making. All beauty of colour has now (and for long) disappeared from the once harmonious and lovely Turkey carpets. The traditions of excellence of the Indian carpets are only kept up by a few tasteful and energetic providers in England with infinite trouble and at a great expense, while the mass of the goods are already inferior in many respects to what can be turned out mechanically from the looms of Glasgow or Kidderminster. As for Persia, the mother of this beautiful art, nothing could mark the contrast between the past and the present clearer than the carpets, doubtless picked for excellence of manufacture, given to the South Kensington Museum by his Majesty the Shah, compared with the rough work of the tribes done within the last hundred years, which the directors of the Museum have hung near them. In short, the art of carpet-making, in common with the other special arts of the East, is either dead or dying fast; and it is clear that, whatever future is in store for those countries where it once flourished, they will, in time to come, receive all influence from, rather than give any to, the West. In setting this good example Messrs. Morris & Co. have been guided by the rules, that their hand-made carpets, while they should equal the Eastern ones, as nearly as may be, in materials and durability, should by no means imitate them in design, but show themselves obviously to be the outcome of modern and

Western ideas, guided by those principles that underlie all architectural Art in common. The first instalment of these carpets, which are called the "Hammersmith Carpets," are now on view at 264, Oxford Street.

TURNER'S "LIBER STUDIORUM."—A remarkably high price (£757) was paid for a set of the seventy-one published plates of this work at Messrs. Christie's Auction Rooms on the 4th of June. The impressions were, with a few exceptions, "first states," and they were evenly fine throughout, but hardly sufficiently so to warrant a price which has only on two occasions been exceeded. In remarkable contrast to these prices were those at which six drawings contained in the same collection were disposed of. Two of them, 'Nottingham' and 'Leeds,' representing as they do the aspects of those much-altered towns half a century ago, should have been acquired by the Art Museums which are now being formed there. The Nottingham drawing once belonged to Mr. Ruskin, and has been long and lovingly written about by him. He was induced to dispose of it to its late owner, Mr. Knowles, for 1,100 guineas. It could now have been purchased by the town of Nottingham for half that money. The Leeds drawing is a splendid example of Turner's early central time, and, being in perfect condition, was a bargain at £350. The other drawings sold were 'Wharfdale,' £95; 'Flint,' £300; 'Orfordness,' £375; and 'Hermitage Castle.'

MR. BURNE JONES.—This artist has followed Mr. Alna-Tadema's idea of making the piano for his room a less unsightly object than it is at present. Founding his model on that of the harpsichord, he has embellished the case with allegorical and mythological designs, the principal of which represents the story of Orpheus and Eurydice. The piano has been manufactured by Messrs. Broadwood and Sons.

MR. G. L. SEYMOUR has returned from the south of Spain, where he has been studying the details of the Alhambra for his great picture on that subject, and has brought with him a series of fresh sketches, which will in due course appear in this Journal.

SCHOOL OF ART WOOD CARVING.—We are requested to state that one free studentship in the day classes, and four in the evening classes, of the School of Art Wood Carving at the Royal Albert Hall, Kensington, are at present vacant. These studentships are maintained out of funds provided by the City and Guilds of London Institute, for the advancement of technical education. Forms of application and prospectuses of the school may be obtained by letter addressed to the Secretary, School of Art Wood Carving, Royal Albert Hall, Kensington, S.W.

Poisonous Colours.—The Society of Arts, having had their attention directed to numerous cases of reputed poisoning by arsenical wall-papers, have appointed a committee to inquire into the practicability of preventing the employment of arsenic in any processes by which it is allowed to remain in finished goods, and to obtain evidence as to the effect a total prohibition of the use of such processes, or of the sale of articles produced thereby, would have upon various trades. To promote the object in view, this committee has issued a circular to manufacturers of colours, dyers, and others using colours in manufacturing processes, asking for information on certain specific points.

MR. RUSKIN'S MUSEUM.—A proposal has been started among the working classes of Sheffield to raise, by means of a shilling subscription, a fund for the enlargement of the Museum of St. George, founded by Mr. Ruskin, at Walkley, near Sheffield. Mr. Ruskin intended to effect this at his own expense, but the voluntary subscription—which, as we hear, originated without his knowledge—will, it is expected, suffice for the purpose. The proposed enlargement will either take the form of a new wing or of a separate building, in which will be deposited and arranged prints, pictures, casts, and sculptures. The casts are those chiefly taken about two years ago—at Mr. Ruskin's cost—by permission of the Italian Government, from the carvings

upon the Ducal Palace and St. Mark's, Venice, and represent styles of Art from the ninth to the fourteenth century. It is stated that Mr. Ruskin, whose liberality in supporting Art of a particular kind seems beyond all bounds, has commissioned a picture of the west front of St. Mark's, which will cost £500, and, when completed, will be placed in the Walkley Museum.

LEEDS FINE ART EXHIBITION.—The first exhibition of the Yorkshire Fine Art Society was opened at Leeds on the 1st of June by Sir Philip Cunliffe Owen under encouraging circumstances. For years the lovers of Fine Art in Leeds have had to lament the want of annual exhibitions of Fine Art in the West Riding, and in 1878 an effort to provide a suitable building was unsuccessful. At a meeting of the society in 1879, however, the accommodation offered in the newly erected Athenæum Buildings, Park Lane, Leeds, was brought under consideration, and from that time considerable energy has been shown in completing the arrangements for the exhibition now open. In the gallery for oil paintings are works by Messrs. Ansdell, Crofts, Dobson, Cooper, Stone, Constable, Orchardson, Armitage, Noble, Cole, Hulme, Parton, and Tissot; while the exhibits of local artists are by Mrs. Marshall, Messrs. A. Waller, President of the Leeds Society of Artists, who chiefly has had the superintendence of the hanging of the pictures, Flower, Roberts, Adams, Locock, Atkinson, Grimshaw, Pearson, and others. The display of pictures in water colours is extremely fine, irrespective of the loans by the authorities at South Kensington, the Marquis of Ripon, and the Vicar of Leeds. Recent successes by Academicians and Associates are numerous, and not a few of the best pictures formerly shown at the Royal Academy and Grosvenor Gallery are to be met with here. At the opening of the exhibition the Mayor of Leeds presided, and Sir Philip Cunliffe Owen, in performing the inaugural ceremony, said it was the wish of the Lord President of the Council that he should do so. He looked forward to the exhibition being a great one in the future, and thought a really permanent gallery could be established which would not only encourage the artists of Leeds, but also very much elevate the taste of the whole population of the town.

THE SHEFFIELD SOCIETY OF ARTISTS.—The sixth annual exhibition of paintings and sculpture, in connection with the above society, will be held this month. Works will be received at the School of Art, Arundel Street, on the 1st and 2nd inst.

LIVERPOOL.—The Art Club of this place has opened an exhibition of water-colour pictures in its gallery, including examples of the pencils of J. F. Lewis, R.A., Sir John Gilbert, R.A., J. R. Herbert, R.A., H. S. Marks, R.A., G. A. Fripp, A. P. Newton, R. P. Bonington, E. Duncan, &c.

PARIS.—A statue, emblematical of the French Republic, has been erected in front of the Institut, Paris: it is the work of M. Soitoux, and was exhibited at the *Salon* of 1850, having won a prize offered by the Government, but the overthrow of the Republic caused the postponement of its erection.—The *Gazette des Femmes* has obtained some interesting statistics as to the number of women in France who have entered the artistic and literary professions. The lady writers are 1,700, of whom 1,000 are known to be the authoresses of novels or tales for the young, 200 poetesses, and 150 compilers of educational works. Two-thirds of these ladies were born in the provinces, and the majority in Brittany, Normandy, and the south of France. The female artists are more numerous than the writers, and embrace 2,150 painters who have exhibited in the *Salon*. The remainder are thus grouped:—Modellers in wax, 754; painters in oil, 602; miniature painters, 193; sculptors, 107; painters of fans and in chalks, 494.—The Louvre has recently been enriched by the addition of two important paintings, namely, the celebrated picture by Ingres, entitled 'La Baigneuse,' and the portrait of the Comtesse de Barck, by Regnault.—A monument in memory of the painter, T. Couture, who died last year, has recently been erected in the cemetery of Père-la-Chaise; it was inaugurated by the Mayor of Senlis, the native town of Couture, and by M. Armand Desmarest. The monument takes the form of a

pedestal in black marble, surmounted by a niche of the same material, in which is placed a bust of the artist. Beneath the bust are bas-reliefs of brush and palette, and small bronze figures, by Barrias, are represented holding scrolls, on which are inscribed the titles of some of Couture's principal works:—‘La Décadence des Romains;’ ‘Le Fauconnier;’ ‘L'Amour de l'Or;’ ‘La Courtisane;’ ‘Horace et Lydie;’ and ‘Les Volontaires de '92.’ In the front of the pedestal the dates of Couture's birth and death (1819—1879) are engraved. The bust of M. Couture is a reproduction of that by Clesinger, executed in 1848, and which was destroyed by the Prussians, in 1870, at the painter's residence, Villiers-le-Bel.—M. de Nittis has lately been exhibiting, at the Galeries de l'Art, in the Avenue de l'Opéra, a collection of his water-colour pictures, many of which, as our readers well know, represent scenes of English life.—The Académie des Beaux Arts has awarded the prize “One” to M. Charbon, for his drawings marked Nos. 2 and 3 in the École Pratique pour les Sciences Physiques et Naturelles.—A fan, designed by M. Louis Leloir, exhibited in the gallery of the French Society of Water-Colour Painters in Paris, has found a purchaser at the cost of £240.

BERLIN.—It cannot be said that Berlin, either by natural situation or the aspect of its thoroughfares and the grandeur of its individual buildings, is at all a beautiful city, yet what the hurried trowel of the builder failed originally to bestow, the more deliberate chisel of the sculptor is gradually seeking to supply. The equestrian statue of Frederick the Great, the marble representation of Victory on the Schlossbrücke, with the monuments to the various kings and heroes of Prussia dotted throughout the city, all tend to adorn what would otherwise appear a very harsh, American-looking town; and scarcely a month passes without conferring some additional attraction of the kind on what the inhabitants may justly boast, perhaps, to be the “city of intelligence,” but which, by no stretch of indulgence, can be called the “city of architectural Art.” On the 2nd of June, in the Thiergarten, between the Brandenburger Gate and the Königgrätzer Strasse, a statue to Johann Wolfgang Goethe was ceremoniously unveiled. The great poet, it is true, was born in a city which only became Prussian after the events of 1866, but it surely would have been unseemly if the capital of Prussia, as of that now free and unified German-speaking nation of which the author of *Faust* is as yet the greatest literary and creative outcome, and which he, more than most others, discovered to the outer world and dignified by his writings, had omitted to raise a fair and lasting monument to his memory. It is long since the project was first resolved upon, nigh upon a quarter of a century, but it was not until 1876, nearly fifty years after the poet's death, that the renowned sculptor, Fritz Schaper, the author of the monuments to Lessing, Bismarck, and Moltke, and of the colossal ‘Victory’ in the Arsenal, was commissioned to undertake the work. Upon the undraping of the statue in the presence of the Emperor the effect produced on the large crowd of spectators was one of admiration and emotion. The central figure, draped in a long mantle and standing upon a pedestal, is eight feet high, and represents the poet in the prime and vigour of his power. In an imposing attitude and with prophetic eye he looks forth with a gaze that seems to penetrate and explore the universe and its mysteries. The fine features and intellectual brow are portrayed with wonderful fidelity and completeness, and the whole bears that stamp of spiritual equilibrium so characteristic of Goethe. Hamlet's words, “What a piece of work is man! how noble in reason! how infinite in faculty! in form and moving how express and admirable!” rise involuntarily to the lips on beholding the sculpture. Three groups of figures surround the base of the pedestal, representing Lyric Poetry, Tragic Poetry, and Science. The whole work is of solid Carrara marble, and its effect is enhanced by the background of foliage of the Thiergarten.

ROME.—The Marchese Grillon, the husband of Madame Ristori, is building a mansion in the new and as yet incomplete part of the Via Nazionale, and the other day, in digging the very

last spadeful almost of the foundations, the workmen came upon a large deposit of ancient bronzes. The find was at once seen to be a very important one, and it has been pronounced by a very competent authority, on a first but by no means complete examination, to be worth at least seventy-five thousand francs, and probably more. Some of the statuettes found are of Roman, and others of far superior Greek workmanship.

FLORENCE.—The San Donato sale dragged its weary length all through April with sales of porcelain, stuffs, water colours, and engravings. There was great loss on a Vienna porcelain dinner service, on each piece of which were represented copies of most of the famous pictures from the Belvedere Gallery at Vienna. We were assured on good authority that the service had originally cost Prince Demidoff 165,000 frs.; but, in spite of the division of the pieces into lots of from one to twenty-four, nothing like an adequate price was obtained. The pieces that went the highest were twenty-four plates at 555 frs. each, and one round compotier 4,000 frs. Worthy of notice among the Napoleonic relics were the exquisite miniature of the King of Rome when a child, 400 frs.; the miniature of the Empress Josephine by Aubrey, 1,250 frs.; bust of Pauline Bonaparte by Canova, 5,500 frs. Of the stuffs the most noticeable were a large panel in white silk, embroidered with flowers in gold and high relief, Florentine work of the sixteenth century, in excellent condition, 1,030 frs.; chasuble in cloth of gold from the Fortuny collection, 2,220 frs.; a Venetian cream-coloured satin drapery, work of the sixteenth century, 3,500 frs.; a magnificent *portière* of antique green Genoa velvet, 4,000 frs.; large drapery in crimson satin, Spanish work of the seventeenth century, 8,200 frs.; frieze in purple velvet, 3,000 frs.; altar-cloth of gold and silver, French work of the time of Louis XIV., 2,700 frs.; altar-cloth of Cramoisie velvet, rare Genoese work of the fifteenth century, from the Fortuny collection, 5,100 frs.; Spanish altar-cloth in cloth of silver, of the sixteenth century, 2,000 frs.; altar-cloth with the arms of the Patriarch of India, 4,200 frs. Of tapestries the best were two Gobelin, entitled ‘Summer’ and ‘Spring,’ which belonged to the series of the twelve months, reproduced in 1721 by Castellani Yvert from the cartoons by Lucas von Leyden, 7,600 frs. and 6,000 frs. Five beautiful tapestries, ‘The Magic Lantern,’ ‘Good Luck’ (copied from a picture belonging to Marie Antoinette at the Grand Trianon), ‘Fishing,’ ‘Repose from the Chase,’ and ‘The Vintage,’ taken from either cartoons or pictures by François Boucher, eighteenth century, 100,200 frs. Of malachite, two large cups on pedestals, 7,100 frs.; and an enormous vase, 8,000 frs. Bronze doors, copied from those by Ghiberti of the Baptistry at Florence, 8,100 frs. Two magnificent Clodéon vases in white marble, 70,700 frs.—A new room has lately been opened in the Gallery of the Uffizi, near that of the Venetian School, and named the *Lorenzo Monaco Sala*, from a large altar-piece placed there “painted by that master, and restored by the late celebrated restorer, Signor Franchi.” The subject of the picture, which is painted on panel, is the ‘Coronation of the Virgin,’ very beautifully treated; the expression of deep humility in the Virgin's face is stated to be “equal to anything in the works of his contemporary, Fra Angelico.” The picture formed an altar-piece, originally placed in the grand Convent of the Angeli in Florence in 1413, and for which position it was executed. It was removed in the sixteenth century to the Abbey of the Camaldoli of Ceretto, between Florence and Siena. The form of the altar-piece is of the fourteenth century, being divided into three compartments, with three pinnacles, the whole being sixteen feet in height, by twelve feet wide, resting on a pediment. The central panel contains the picture of the ‘Coronation of the Virgin,’ who is surrounded by sixteen angels. Each of the side panels shows ten saints and apostles.

ART IN CANADA.—The first exhibition of the Canadian Academy of Arts was opened on the night of March 6th, at Toronto, by his Excellency the Governor-General, in presence of a brilliant company. No more auspicious circumstance could

have surrounded the initial public effort of the institution. Its patron is the Queen's representative. Among its warm supporters is H.R.H. the Princess Louise, from whom a welcome message was received. The Dominion Government have manifested their desire to encourage Art by placing the old Clarendon Hotel at the disposal of the society, while its supporters already include leading men of all political opinions. The Academy has, moreover, been honoured by receiving an intimation from the Queen, through his Excellency, that her Majesty will be a purchaser from the walls of the exhibition. It has received the general support of Canadian artists in the respective provinces, between whom no bond of union has hitherto existed. The contributions of loan pictures are large and valuable. His Excellency, her Royal Highness, and suite send a most interesting collection. The Governor-General, in opening the Exhibition, said, "That this ceremony should take place to-day is characteristic of the energy with which any project likely to benefit our community is pushed in this country, for it is only ten months ago, on the occasion of the opening of the local Art Gallery at Montreal, that the proposal for the institution of the Canadian Academy of Arts was made. The Academy is to be congratulated, not only upon being able to show the pictures and the works of Art which you see around you this evening, but upon the favourable reception which the appearance of such an association has received from all classes. Art will, no doubt, be in vigorous life in Canada a century hence; but, on the other hand, we must remember that at that time these gentle critics may have disappeared from the scene, and they will themselves allow that it is for the benefit of the Academy that it should begin its existence while subject

to their friendly supervision. It is impossible to agree with the remark that we have no material in Canada for our present purposes, when we see many excellent works on these walls; and if some do not come up to the standard we may set ourselves, what is this but an additional argument for the creation of some body which shall act as an educator in this manner? You may remember that in old days in Greece an artist named Pygmalion carved a figure so beautiful that he himself fell in love with his work, and infused his own life into the statue, so that it found breath and movement. I shall not expect the Academy always to be in love with its figure-head, but I believe you will be able to instil into him so much of your energy and vitality that, if the vessel gets into difficulties, you may enable him to come down from his place, and even to give her a shove astern. Let me, at all events, express a hope, in which I believe all present will join, that the Canadian Academy, this fair vessel that we launch to-day, may never get into any trouble, but that from every city and province of the Dominion she may receive a favouring breeze, whenever and wherever she may show a canvas." The extemporised Academy building contains upwards of six hundred exhibits, gathered from the five eastern provinces of the Dominion. The bare walls and small apartments of this unused hotel are not calculated to display Art works to advantage; nevertheless, by colouring the sides of the rooms an academy red and suspending a few score of gaskets, the eye is not distracted from the treasure gathered at this the christening of the Canadian Academy of Arts. Five productions from the easel of her Royal Highness the Marchioness of Lorne are found among the water colours.

ART PUBLICATIONS.

THE LITTLE MASTERS** is another of the valuable artistic biographies ("Great Artists") issued by Messrs. Sampson Low & Co. These "Little Masters" were what Mr. Scott calls "a noble band of free-minded men and accomplished artists," chiefly of German origin, who, in the sixteenth century, exercised so large an influence upon Art as unquestionably to merit the title of "great" artists, estimating them by the power they exerted, and the result of their labours—which result, in one particular at least, was never more developed and in general demand than it is at the present time; for these men were the pioneers of the vast army of engravers, both on metal and wood, whose genius and industry have done so much towards refining the social condition of life and multiplying its enjoyments. They may be distinguished by the title of "painter-engravers," and had their origin in Italy, but "the actual movement, slow but irresistible, took place," according to the author of this treatise, not in the Teutonic division of our continent, but through the Latin nations, as we call them; mainly and first in Italy, then in France, and feebly in Spain. In Germany, indeed, although literature was touched by the aesthetic spirit, a quite different influence was at work, penetrating, like the power of spring, to the foundations of society and of all thought, which brought about the Reformation, and coincided, or nearly so, with the spread of our plate-printing. The difference of the two movements is total and absolute. In Italy the higher clergy became essentially free of mediæval Christianity, but the intellectual obedience of the community remained as it was centuries before: whatever the moral character of the priest might be, his authority was unquestioned, painters, like the rest of the community, showing no inclination even to entertain the great questions that were agitating the northern mind. We have scarcely any evidence that any one of the great Italian masters, except such as were monks, had any ideas whatever touching religion, morality, or the conduct of life."

The painter-engravers whom Mr. Scott associates as the "Little Masters" are Altdorfer, of Ratisbon; H. S. Beham and B. Betham, both of Nürnberg; Aldegrever, of Soest; G. Pencz, or Pentz—or more properly Peins, as some of his prints are signed—also a native of Nürnberg; J. Binck, of Cologne; and H. Brosamer, of Fulda. These artists are reputed to have learned the art of engraving from Albert Dürer. The history of these men and their works should interest all to whom engraving, whether on wood or copper, is a pleasure: it is very agreeably written by one who has a full knowledge of the subject, and has evidently felt no small gratification in imparting to others what study and research have taught him about these "beloved Little Masters," as he designates them. The book, though small, is a valuable addition to our Art biographies; it supplies a want which, as regards the subject, has not hitherto been adequately satisfied.

A FEW months since we were called upon to notice a work by Mr. Marcus B. Huish entitled "The Year's Art," published by Messrs. Macmillan & Co., which does for the Arts of our own country what M. Champier's work * does for the Arts of his, except that the latter embraces a more extensive field than does the former, by enlarging his remarks upon the various topics discussed—especially under the head of Necrology—and by including in his notices the Art of surrounding countries. Another difference between the two books is, that Mr. Huish's is mostly prospective, while the French author's is mainly retrospective, dealing with the Art doings of 1879; the English writer's being "a concise epitome of all matters relating to the arts of painting, sculpture, and architecture which have occurred during the year 1879, together with information respecting the events of the year 1880."

* "L'Année Artistique: L'Administration des Musées—Les Écoles—Le Salon Annuel—Chronique des Expositions—Les Ventes de l'Hôtel Druot—L'Art en Province—L'Art à l'Étranger—Bibliographie et Nécrologie—Documents Officiels." By Victor Champier, Secretary of the Museum of Decorative Art. Published by A. Quantin, Paris.

** "The Little Masters," By William Bell Scott, Author of "Lectures on the Fine Arts," &c. Published by Sampson Low, Marston, Searle, and Rivington.



A MUSEUM OR PICTURE GALLERY: ITS FUNCTIONS AND ITS FORMATION.

BY JOHN RUSKIN.

10th June, 1880.

MY DEAR —,
I can't give you any talk on detail, yet; but, not to drop a stitch in my story, I want to say why I've attached so much importance to needlework, and put it in the opening court of the six. You see they are progressive, so that I don't quite put needlework on a *level* with painting. But a nation that would learn to "touch" *must* primarily know how to "stitch." I am always busy, for a good part of the day in my wood, and wear out my leather gloves fast; after once I can wear them at all: but that's the precise difficulty of the matter. I get them from the shop looking as stout and trim as you please, and half an hour after I've got to work they split up the fingers and thumbs like ripe horse-chesnut shells, and I find myself with five dangling rags round my wrist, and a rotten white thread draggling after me through the wood, or tickling my nose, as if Ariadne and Arachne had lost their wits together. I go home, invoking the universe against sewing-machines; and beg the charity of a sound stitch or two from any of the maids who know their woman's art; and thence forward the life of the glove proper begins. Now, it is not possible for any people that put up with this sort of thing, to learn to paint, or do anything else with their fingers decently: —only, for the most part they don't think their museums are meant to show them how to do anything decently, but rather how to be idle, indecently. Which extremely popular and extremely erroneous persuasion, if you please, we must get out of our way before going further.

I owe some apology, by the way, to Mr. Frith, for the way I spoke of his picture in my letter to the Leicester committee, not intended for publication, though I never write what I would not allow to be published, and was glad that they asked leave to print it. It was not I who instanced the picture, it had been named in the meeting of the committee as the kind of thing that people best like, and I was obliged to say *why* people best liked it: —namely, not for the painting, which is good, and worthy their liking, but for the sight of the racecourse and its humours. And the reason that such a picture ought not to be in a museum, is precisely because in a museum people ought not to fancy themselves on a racecourse. If they want to see races, let them go to races; and if rogues, to Bridewells. They come to museums to see something different from rogues and races.

But, to put the matter at once more broadly, and more accurately, be it remembered, for sum of all, that a museum is not a theatre. Both are means of noble education—but you must not mix up the two. Dramatic interest is one thing; æsthetic charm another; a pantomime must not depend on its fine colour, nor a picture on its fine pantomime.

Take a special instance. It is long since I have been so pleased in the Royal Academy as I was by Mr. Britton Rivière's 'Sympathy.' The dog in uncaricatured doggedness, divine as Anubis, or the Dog-star; the child entirely childish and lovely, the carpet might have been laid by Veronesc. A most precious picture in itself, yet not one for a museum. Everybody would think only of the story in it; everybody be wondering what the

little girl had done, and how soon she would be forgiven, and if she wasn't, how soon she would stop crying, and give the doggie a kiss, and comfort his heart. All which they might study at home among their own children and dogs just as well; and should not come to the museum to plague the real students there, since there is not anything of especial notableness or unrivalled quality in the actual painting.

On the other hand, one of the four pictures I chose for permanent teaching in Fors was one of a child and a dog. The child is doing nothing; neither is the dog. But the dog is absolutely and beyond comparison the best painted dog in the world—ancient or modern—on this side of it, or at the Antipodes, (so far as I've seen the contents of said world). And the child is painted so that child *cannot* be better done. *That* is a picture for a museum.

Not that dramatic, still less didactic, intention should disqualify a work of Art for museum purposes. But—broadly—dramatic and didactic art should be universally national, the lustre of our streets, the treasure of our palaces, the pleasure of our homes. Much Art that is weak, transitory, and rude may thus become helpful to us. But the museum is only for what is eternally right, and well done, according to divine law and human skill. The least things are to be there—and the greatest—but all *good* with the goodness that makes a child cheerful and an old man calm; the simple should go there to learn, and the wise to remember.

And now to return to what I meant to be the subject of this letter—the arrangement of our first ideal room in such a museum. As I think of it, I would fain expand the single room, first asked for, into one like Prince Houssain's,—no, Prince Houssain had the flying tapestry, and I forget which prince had the elastic palace. But, indeed, it must be a lordly chamber which shall be large enough to exhibit the true nature of thread and needle—omened in "Thread-needle Street!"

The structure, first of wool and cotton, of fur, and hair, and down, of hemp, flax, and silk:—microscope permissible if any cause can be shown *why* wool is soft, and fur fine, and cotton downy, and down downier; and how a flax fibre differs from a dandelion stalk, and how the substance of a mulberry leaf can become velvet for Queen Victoria's crown, and clothing of purple for the housewife of Solomon.

Then the phase of its dyeing. What azures, and emeralds, and Tyrian scarlets can be got into fibres of thread.

Then the phase of its spinning. The mystery of that divine spiral, from finest to firmest, which renders lace possible at Valenciennes—an anchorage possible, after Trafalgar—if Hardy had but done as he was bid.

Then the mystery of weaving. The eternal harmony of warp and woof, of all manner of knotting, knitting, and reticulation, the art which makes garment possible, woven from the top throughout, draughts of fishes possible, miraculous enough in any pilchard or herring shoal, gathered into companionable catchableness;—which make, in fine, so many Nations possible, and Saxon and Norman beyond the rest.

And finally, the accomplished phase of needlework, the *Acu Tetigisti* of all time, which does, indeed, practically exhibit what mediæval theologists vainly tried to conclude inductively—How many angels can stand on a needlepoint. To show the essential nature of a stitch—drawing the separate into the inseparable, from the lowly work of duly restricted sutor, and modestly installed cobbler, to the needle-Scripture of Matilda, the Queen.

All the aciculae Art of Nations, savage and civilised, from Lapland boot, letting in no snow-water—to Turkey cushion bossed with pearl—to valance of Venice gold in needlework—to the counterpanes and samplers of our own lovely ancestresses, imitable, perhaps, once more, with good help from Whiteland's College—and Girton.

It was but yesterday, my own womankind were in much whole-

some and sweet excitement delightful to behold, in the practice of some new device of remedy for rents (to think how much of evil there is in the two senses of that four lettered word! as in the two methods of intonation of its synonym tear!) whereby it might be daintily effaced, and with a newness which would never make it worse. The process began beautifully, even to my uninformed eyes, in the likeness of herring-bone masonry, crimson on white, but it seemed to me marvellous that anything should yet be discoverable in needle process, and that of so utilitarian character.

All that is reasonable, I say of such work is to be in our first museum room. All that Athena and Penelope would approve. Nothing that vanity has invented for change, or folly loved for costliness; but all that can bring honest pride into homely life, and give security to health—and honour to beauty.

J. RUSKIN.



REALISM IN PAINTING.



"Realism and Idealism are so closely connected that it is difficult to draw the dividing line between them."—E. J. POYNTER, R.A.

IT is told of Turner that once, on being asked to paint a picture of a landscape, he asked the would-be purchaser. "Do you want a portrait of the place, or a picture of the general character of the locality?" Such a question seems a peculiar one, and certainly requires explanation. At the first glance it would appear absurd to ask an artist if he paints exactly what he sees, and represents nature as nearly as he can to the reality; because, as the art of painting is description with the brush, it should surely be the case that one who draws every leaf or stone, never missing a single variation in colour and form, would be a better and more successful artist than one who only takes from nature what he chooses, and so rearranges and alters the scene that no one can tell the exact spot he has chosen. To say that Art can always improve on nature is a statement not likely to receive much approbation, for any one gazing on the sun ascending among the pearly clouds of sunrise, or going down amidst the brilliant warmth of an autumn sunset, might exclaim, "What Art can hope ever to imitate this?" But that is not what Turner meant in asking the question; he knew better than any one that no Art can ever rival nature, far less improve on her, in such scenes. What he did mean was this—Do you wish the picture you are asking me to paint to be one particular view, taken exactly as it happens to occur from a given spot? or do you wish me to use my judgment as to what I shall insert and what omit? The first, any artist with an average degree of talent can accomplish, as the picture to be made is only a replica of the scene before him; while the latter, besides requiring—like the former—fidelity to nature both in form and colour, also requires the painter to use his discrimination and power in bringing up the principal features of the district, leaving out what is objectionable, and representing only what is beautiful and notable in the country. The former is Realism, the latter is Idealism.

Realism is painting nature exactly as it is, without the smallest change. It extends from the mere mechanical copying of nature, leaf for leaf, almost grain for grain, wherever it happens to occur. Some Realists say everything is worth painting, and no choice requires to be made; you are to walk half a mile into the country, sit down and paint what is before you, whatever it is; or paint the portrait of the first person you meet—and it must be fine, if from nature. It extends from this to choice of subject, beautiful finish, and exact detail. Nothing is, however, to be introduced which is not before the painter at the time of being painted, and also nothing is to be omitted which is in the scene. We will consider the merits of this, as contrasted with Idealism, which may shortly be termed the art of representing what we have never seen, but what we may have often wished to see.

Realism in Art has taken a strong hold on a large portion of

the public during the past quarter of a century. Different causes have helped to bring about this result. Mr. Ruskin's views on Pre-Raphaelitism have done much, but also, though in another way, and especially to the younger generation, the art of photography has, by its marvellous productions, led many to think that the perfection of Art must be in giving all details. Stereoscopic and other magnifying glasses make a photograph stand out as if in relief and reality, and many persons not unnaturally consider that this is everything that can be wished for in Art, and that a painting which endeavours to show all the details and clearness of the usual photograph should be esteemed as near this desirable perfection as possible. But, as is universally known, such perfection is not altogether possessed by photography. From reasons into which we do not at present require to enter, the result obtained is never correct in perspective—it is merely necessary to remind the reader here that such a mechanical production is far from being literally true, and it is only when something more than pure realistic photography (so to express it) is used that a good result is obtained.

To take another case. A sculptor before beginning a bust frequently takes a cast or mask of the head, but although this is a purely realistic effect, it is used only to give the proportion of the features and the prominent bones, and is not thought of as a likeness, although there can be no doubting its correctness. The sculptor knows that something more is required than merely following the features at one particular moment.

Again, the art of portraiture in painting may be realistic, as, for instance, such a likeness that when a dog comes into the room he would go up to the picture, taking it to be his master. This to some people is the highest Art, and they speak of the painter as if he were a world's wonder. But such a picture is not properly speaking Art; it is simply a process which any fairly gifted person may accomplish; and, in fact, it is almost mechanical.

Realism may also be said to be contained in the notion that a picture must be such as can easily be proved from nature to be correct; there is to be nothing left for the imagination—the fancy must not be free; painters must be, and be only, artists who are fettered to copying nature exactly as she appears. This would indeed be an ideal realistic artist, but though many artists of the present day are styled realistic, few go entirely this length. Mr. Millais is a realist, and that of very high order—in his way quite unsurpassed. His pictures are classed among the best productions of the century, but he has defects which detract from his dignity. These defects may arise more from his training than from innate feeling, for he seems to be continually endeavouring to depict ideal scenes with a realistic

pencil (and this may help to show how closely the ideal is allied to the real). The Earl of Southesk, in his "Britain's Art Paradise," 1871, mentions a picture, "The Somnambulist," by Millais, which the writer describes as being wrongly drawn and unbeautiful in form of shoulders and bust. And why so? asks the author. Because, he answers, "the modern Realism says the woman is to be made imperfect because perfect women are rare, and of all things the picture must look natural—must look real." This is what is so often objected to in Realism—it takes things as they are, and from one particular specimen, which, if it have any defects, are duly depicted, and being thus defective, it cannot—so says the Idealist—be taken as a fair sample of nature, and to be correct is not true nature because of these defects.

A late series of pictures by Mr. Millais may be taken as examples of what is meant by the statement that this artist is naturally more ideal in thought, if not in action, than he is usually considered to be. These three pictures record different persons at what are justly termed important periods of life. The first painted was "Yes or No?" a lady undecided what answer to give her suitor—"swithering," as the Scotch would say. The second is plain decided "No!" yet given with such a wonderful degree of refinement as to form a noble painting. The third is "Yes!" In this last-named picture is an incident which, if there ever was one, ought to be treated ideally and poetically. A couple of lovers giving and receiving the old old question and answer—here surely is food for the poet—for the imagination and highest art of the painter. Nearly every poet and novelist has essayed the subject, and there is, perhaps, more written about it than any other; but painters have seldom or never tried it, none at least until modern times—certainly none of the older masters. Marriage Feasts, Cupids, and Venuses in plenty, but never lovers at the all-important moment. One would therefore be inclined to think that Mr. Millais should treat what may be called an original subject in an original way, and use his imagination in his picture as well as in his title. But he does not. As a Pre-Raphaelite, he considers that when he has thought out the subject of his picture he has exhausted his art; so he simply paints two portraits—one a lady, loving and lovely, the other a man, handsome and presumably happy. The spectator may bring with him as much poetic thought or imagination as he likes; but the painter gives him as little as possible, for the fault of Realism must always be that it takes too slight notice of these. Those pictures of Mr. Millais are beautiful works of Art, but they are only portraits, not embodiments of "Yes!" "No!" or "Yes or No?" The meaning of the last might certainly be guessed, but it would only be a guess, while the others could be either both "Yes!" or both "No!" so little do the pictures tell of their own story. The thought of the pictures is idealistic, but the execution is purely realistic, and though they are bound to live in the spectator's memory as lovely pictures, it is only as works of Art in portraiture, not as lovers applicable to all time. They may also be taken as representative of modern realistic Art on the one hand, with the old masters' Cupids and other gods as idealistic on the other. The old painters, if they told of love, told it only in symbols with gods and goddesses; but the modern must have his love told in plain language, exactly as it would be, nothing added, nothing taken away.

There is nothing Realists despise more than angels and fairies. No one, they seem to say, ever saw an angel or fairy, and how then can they be painted? Leave such to artists who think they can represent what they never saw, but give us the substance, something we can feel and see, none of your imaginations, however pleasing. There is nothing more beautiful than nature; let us study under her, and under no other.

Idealists, on the other hand, say, "Art is human labour regulated by human design," not a mere copy of what is before the painter, without interposition of the artist's power of design, imagination, and idealistic qualities. What is of the earth is earthly; let us try to be spiritual, not sensual; let us show we think there is a soul which is not seen as well as a body which is seen, and let us endeavour, if possible, to carry men's thoughts

to different regions and more elevating themes than are to be met with every day. Let us show what we think is the perfection of beauty by making every picture we produce as beautiful as possible, without reference to an exact copy of any one place or thing in nature. Let us, in fact, idealize everything we touch, and let us not be, as we think Realists are, ignoble and degrading. Let us be noble and aspiring, teaching men the great lessons of life, and thus fulfilling our mission as far as our intellect and training allow us, and as it becomes our position as reasonable and intellectual creatures to do.

Such is the style of language to be found in books, both new and old, written by supporters of ideal, or, as they somewhat presumptuously term it, "Great Art." But might we not ask, Why cannot the Realist teach us as well as the Idealist? Why cannot the Realist be noble and aspiring as well as the Idealist? Mr. Ruskin gives Raphael's "Dispute of the Sacrament" as the type of the Florentine idealistic school, which picture is thus described by Mr. Wornum: "This painting contains some of the finest and most expressive heads of modern Art, and many of its draperies are cast with much grandeur of effect; the drawing also in the majority of the figures is unobjectionable. . . . This great picture is in two principal parts; the lower represents a council or assembly of the dignitaries of the Church on earth, and above in the clouds is a heavenly synod of saints and angels, with the three Persons of the Trinity, according to the Roman Church, in the centre." Yet of this highly ideal picture Sir Joshua Reynolds says, in his first Discourse, "Raphael appears to have made his sketch for this picture from one model; and the habit he had of drawing exactly from the form before him appears by his making all the figures with the same cap, such as his model happened to wear: so servile a copyist was this great man even at a time when he was allowed to be at the highest pitch of excellence."

In these two illustrations we have one given as an example of high ideal Art by an ardent advocate of Realism, while the other, of realistic Art, is given by as ardent a supporter of Idealism. Rather remarkably, here are two writers differing much in their ultimate conclusions on Art—one of last century, well known and widely read, the other of this century, at least as famous as a critic and as much studied, who each supports his own theory—Idealism and generalisation: Realism and definition—subjects considered as in opposition the one to the other. Yet these authors can point to the same picture as an example of the two terms.

There is, however, another kind of Idealism from Raphael's. Barry, the Royal Academy professor of painting at the end of the last century, was a so-called Idealist, but he could not make a likeness of any one object in the universe. When he attempted it his hand refused its office; and accordingly he set up for an example of the great or ideal style of Art, which at that time was thought to cover all defects. And we also hear that another professor of painting and Art critic at the beginning of this century, Fuseli, complained that nature put him out—that is, he could not draw what he saw before him, and rather blamed nature than blamed himself; and he was one of those who thought that not to copy nature is the rule for attaining perfection. "Because they could not paint the objects which they had seen, they fancied themselves qualified to paint the ideas which they had not seen." Hazlitt also tells of another Idealist, the celebrated Sir Benjamin West, who wrote a description or advertisement of his *own* picture, "Death on the Pale Horse," which is now, alas! quite forgotten, that "its having for its subject the Terrible Sublime, it would place Great Britain on the same conspicuous relation to the rest of Europe in arts that the battle of Waterloo had done in arms!"

But Realism is very apt to descend into imitation, and imitation is the very lowest form of Art; for whenever we find anything in painting becoming mere imitation, and sensual pleasure being taken in the cleverness of the deception, we have sensationalism, which, while it pleases, at the same time degrades. For the surprise which the onlooker finds in ascertaining that what he sees is not what he thought it to be, takes away the feeling of pleasure he would feel if what is represented be legitimate Art.

It is curious that any object which is of itself small and comparatively mean can be imitated so closely as to be for a moment deceptive, but an object with any expression or grand beauty cannot be so depicted. "We may 'paint a cat or a fiddle so that they look as if we could take them up,' but we cannot imitate anything really great, as the ocean or the Alps. We can imitate fruit, but not a tree; flowers, but not a pasture; cut glass, but not a rainbow."

Sir Joshua Reynolds, in his Discourses, seems to be in great perplexity about the matter of what artists should paint. At one time he tells students that they should study from nature, and her only. At another he says a mere copier of nature can never produce anything great. These statements can be reconciled by remembering that all writers on Art, without exception, however much they may differ as to more advanced artists, advise students to practise from nature at first until they have overcome the mechanical difficulties of their art.

When an artist sits down to paint a picture it is, or should be, his intention to do so as well as ever he can; and, unless he has to paint for the morrow's dinner (which sadly alters the case), he ought to spare no pains to bring his picture to such a state of finish that the educated spectator's thought will take up the theme and carry his mind to pleasures he did not anticipate. For, as Sir Joshua says, "the value and rank of every art is in proportion to the mental labour employed on it, or the mental pleasures produced by it; although, at the same time, as the great end of the art is to strike the imagination, the painter is to make no ostentation of the means by which this is produced, the spectator having only to *feel* the result in his bosom. An inferior artist is unwilling that any part of his industry should be lost upon the spectator, and he takes as much pains to discover as the great artist does to conceal the marks of his subordinate assiduity."

Some who aspire to produce good Art are apt to believe that they have but to follow certain rules and they shall soon be perfect; but greatness never attained attention to rules, and no rules in the world will ever elevate a man unless he has the quality within him. All authorities concur in laying down certain rules, as that the young student should study attentively from nature, and what are nature in stone, the ancient Greek statues;

and that constant practice from these only can give a good style. But after he has overcome the preliminary difficulties of his art, he will then find that rules are only fetters. Up to this time the student has only learned the language he is to write in, and all his work has been like a schoolboy's. When the boy leaves school he does not necessarily cease to learn, but each day until the end finds him with some new experience. So with the artist, after he has mastered the mechanical part of the painter's craft. He has now no school-book, no teacher, no guide except nature; he must trust now to her and to himself, nothing else will be of much assistance. And when he has reached this length he cannot stand still, he must either improve or retrograde. Then he has to decide whether he will continue Realist, or enter the realms of Idealism. But he will very soon find that the boundary between Idealism and Realism is very indefinite, and that he may go from the one to the other by a turn of the brush or a movement of the pencil. And if he only carefully and conscientiously paints what he wishes to represent, he cannot fail to become a master.

In conclusion. Realism, although more limited than Idealism, is not necessarily opposed to it, the dividing mark being hardly perceptible, and a due proportion of Realism being quite necessary to Idealism. The very highest Idealism relies on Realism for its greatest achievements, and granting that the latter may not be so ambitious as the former, still the power it possesses is absolute; for without Realism, to some extent, pictures would be mere assemblages of colour, in which form would be scarcely distinguishable, and which, therefore, could not convey accurate truth or beauty to the spectator, which is the principal duty of painting. At the same time Realism may be very fairly contrasted and compared with Idealism, in the way we compare and contrast history with poetry in literature. For as no one should think of maintaining that history is opposed to poetry, because the one usually is Idealistic, while the other is Realistic. The Ideal is the poetry, while the Real is the history, and when it is claimed for Realism in Art a corresponding position to that which history has in literature, it is held that such a position is not at all in opposition to Idealism, but is its principal guide and assistant.

D. C. THOMSON.

THE BOUQUET.

VON ANGELI, Painter.

THERE is probably no living foreign artist who has received such distinguished patronage as Herr von Angeli. A portrait of her Majesty the Queen, which we believe is at Windsor, was in every way so admirable that he had the great distinction of quickly receiving commissions to paint portraits of most of the royal family; among them a picture of the Prince and Princess of Wales and their children is in the sovereign's possession at Osborne. The Duke and Duchess of Edinburgh, Prince and Princess Christian, the Marquis and Marchioness of Lorne, and Princess Beatrice, have all honoured this chosen painter with sittings for their likenesses; and by command of her Majcsty, Von Angeli has, at Darmstadt, painted the portrait of the sweetest of England's royal daughters, the late Princess Alice, with her children. But it is not by any means entirely as a portrait painter that Von Angeli has achieved the popularity he so truly merits. Several works of historical and *genre* character are well known. In 1862, at the International Exhibition, he contributed one entitled 'Her Condemnation read to Mary Queen of Scots,' and to the annual Exposition held in Berlin in 1871, 'The Avenger of his Honour,' a picture which received considerable commendation. At Vienna the same year the one we now engrave was exhibited under the title of 'Jugendliebe.' The composition is graceful and effective, the climbing plant relieving the massive masonry

E. FORBERG, Engraver.

of the handsome dwelling, from a casement window of which the oft-repeated story of *Romeo and Juliet* is being enacted. Indeed, the fair damscl seems to be uttcring the words of Shakspere's heroine—

" How cam'st thou hither, tell me? and wherefore?
The orchard walls are high, and hard to climb;
And the place death, considering who thou art,
If any of my kinsmen find thee here."

And her brave cavalier replying—

" With love's light wings did I o'erperch these walls;
For stony walls cannot hold love out;
And what love can do, that dares love attempt;
Therefore thy kinsmen are no let to me."

That the exploit and the offering are not unacceptable to the maiden is evident, for though there is a look of surprise, she evinces also considerable pleasure in her tender glance and smile; it is easy to conjecture the result of the gift and adventure, at least so far as the lovers are concerned, should there be no such feud between their houses as existed between those of the rival nobles of Verona. The figure of the cavalier is peculiarly good and natural, firmly yet lightly poised on his narrow foothold. Herr von Angeli is by birth an Austrian, one indeed of whom any country may be proud, sending, as he does by his works, its fame into many lands in both hemispheres.



E. FORBERG. SCULPT.

ANGELI. PINX^T.

THE BOUQUET.

THE WORKS OF JAMES FAIRMAN.

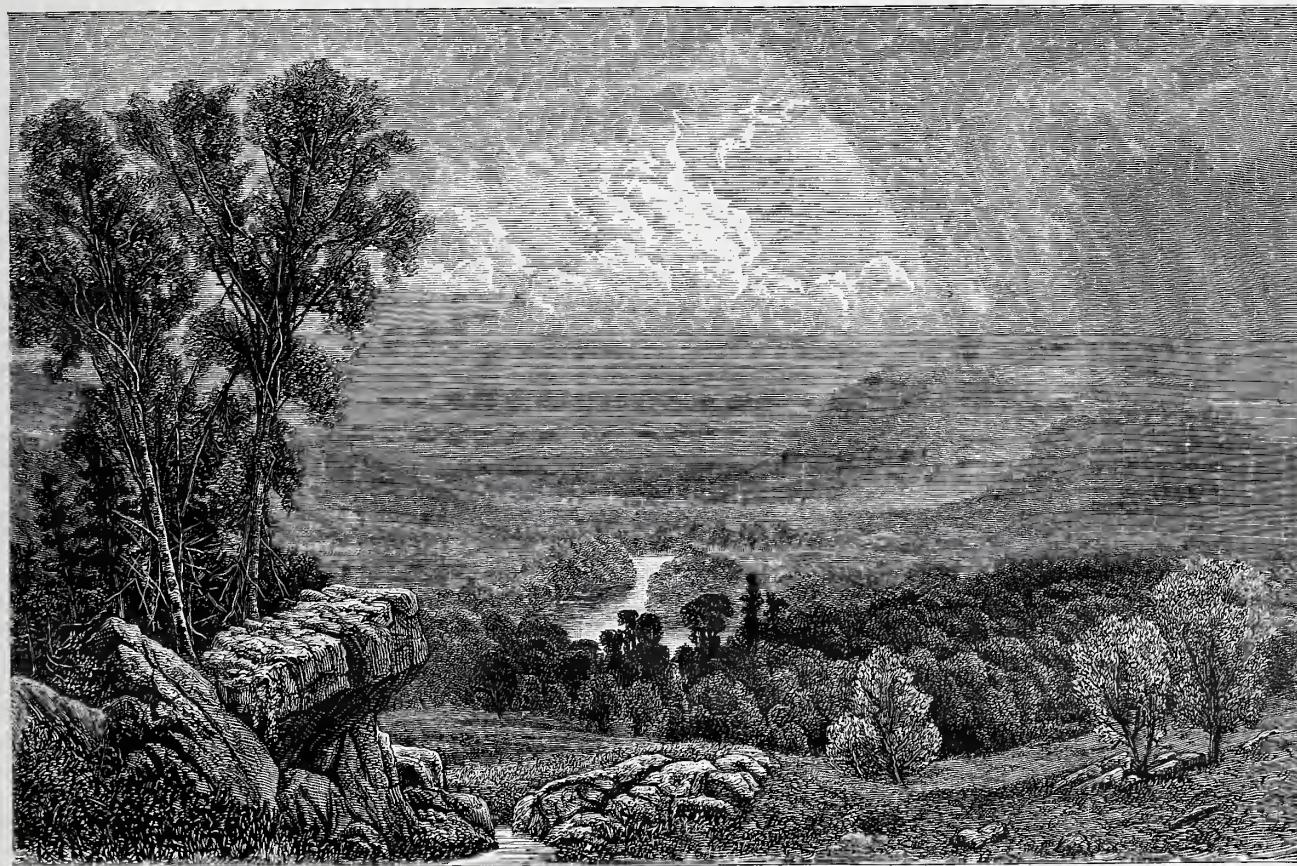


HERE is one sense in which the glory of the British Islands will endure till the end of time—that is, in furnishing the brain power that will be perpetuated in the nations of British extraction: among them is the great Western Republic. One of the class of representative men, born on this island, but having a career that will find a place in history, is seen in Col. James Fairman, the American artist and Art lecturer.

James Fairman was born in Glasgow, Scotland, in 1826. His father was Laurenz Fehrman, a Swede, who served as a staff officer in the army of General Bernadotte. When Bernadotte turned against the first Napoleon, it became evident that the opponents of the great emperor must leave the kingdom. Among these was Laurenz Fehrman, who came to Glasgow. Thereafter he wrote his name Laurence Fairman. He was a man of scientific knowledge, and of profound spiritual experience. This fervent and learned Swede was married to Mary Farquharson Black, a Scotch lady of unusual force of

character. After the death of Laurence Fairman his widow went to New York, with her sons John and James, the former being at that time nine, and the latter about six years of age. Both the children manifested an early liking for Art. Whether this was inherited or not is uncertain. It is interesting, however, to know that Karl Fehrman, their uncle, was Director of the *Beaux Arts* in Stockholm. James ascribes to his elder brother, who died at the age of eighteen, the possession of considerable powers, and to him the younger brother was greatly indebted for his own Art inspiration.

It is impossible here to describe minutely the agencies which contributed to the development of James Fairman's talent. From a lofty ideal of the artist's mission sprang a desire for thorough knowledge in every department that would be helpful to his growth, so that he has never spared any pains or expense to achieve mastery in his noble profession. He began drawing when five years of age. In 1842 he entered the New York Academy of Design, then under the directorship of Frederic Agate, and this man's feeling attention to the young student



Drawn by Clough Bromley.]

Pleasant River Valley, Maine, U.S.

[Engraved by J. and G. P. Nicholls.

who brought his pencil drawings for inspection deeply impressed the boy's mind. Here he passed his evenings copying from the antique, while practising his trade as bookbinder and finisher in Harper's establishment. For five years he painted in water colours before he touched oil. Later he studied what little New York could then teach in portrait painting. In 1851 Mr. Fairman visited the World's Exhibition in London, and was introduced to the great works of the English school of Art. Returning to America in a full-rigged ship, he secured permission to do work as a "light hand," which involved reefing, steering, and other duties, and thus, in a seven weeks' stormy voyage, he studied technical matters in marine painting.

1880.

Up to this time, and for ten years longer, Mr. Fairman's Art study and practice were tentative and preparatory. His mind and heart were partly absorbed in collateral pursuits. The anti-slavery agitation brought him forward as a platform speaker, and, to make himself more effective in this work, he studied law under the Hon. E. Delafield Smith, of New York. In connection with these legal studies he pursued a course in Latin, and later acquired a good knowledge of New Testament Greek, from an interest in religious and theological truth. In 1858 he was elected a member of the New York City Board of Education. He was also candidate for Congress in the Eighth New York District.

3 N

Before the Rebellion broke out in 1861 Mr. Fairman had served eight years in the militia. The son of a soldier of the great Napoleon, he was an enthusiastic student of the art of war. He had already mastered the chief text-books in military science. When the Rebellion began Mr. Fairman enrolled himself as a private soldier, but was soon made Captain of the Tenth National Zouaves, and afterwards was elected Colonel of the New York Seventy-third. Later he was assigned to the command of Plattsburg Barracks, where he raised the New York Ninety-sixth, with which regiment he went to the field. Into the service of his country he then threw himself with energy. In Gen. Casey's report of the battle of Fair Oaks, Col. Fairman was commended for special gallantry. He fought through the disastrous campaign of the Peninsula, and, suffering from injuries in the service, left the army in 1863.

Coming out of the service, Mr. Fairman took a studio in New York, and gave himself for two years to the practice of his art, with the view of becoming a professional artist. He soon discovered how little could be taught by the leading landscape

painters in the city, and became satisfied that, like Haydon, he must pursue his own *curriculum* in order to be thorough, and must avoid the indolent and unscientific methods in vogue about him.

One of his first landscapes, called 'Westward the Course of Empire takes its Way,' was presented to Gen. John C. Fremont, and the artist now thinks it a matter of indulgent generosity that the great Pathfinder accepted it as a gift! In 1865 his first picture for the stranger public was sold at Goupil's for one hundred and fifty dollars. Mr. Fairman resolved not to paint masses of cheap pictures, so that in later life he has no apprehension of ill-favoured offspring coming up to claim paternity. And the result has shown the wisdom of this course, as he has steadily advanced in his art, as well as in substantial success, he having been employed in painting commissions, chiefly from America, during his eight years' residence abroad.

In 1867 he published a series of articles in the *Chicago Art Journal*, criticizing the Art organization of America. The work was handled in the fearless and forcible manner which has



Drawn by Clough Bromley.]

Stratford-on-Avon.

[Engraved by J. and G. P. Nicholls.

characterized his public services, and his exposure of the utter unfitness of the so-called "New York Academy of Design" for any service in the true interests of Art was the pioneer effort to the logical results that have followed in the better Art schools which have superseded it. Indeed, one of the features of his career as an artist has been his supreme regard for, and jealous defence of, a pure and elevated standard of Art, regardless of the interests of the coteries, whose only purpose was to secure a leadership for commercial ends, sacrificing the true mission of a noble profession. And like all those who, instead of a sullen inactivity, have courageously but courteously appealed to the great tribunal of the people, and demonstrated their sincerity and capacity, he has a strong position in the profession, and has seen the satisfactory fruits of his labour.

In the winter of 1867 Mr. Fairman delivered, in the large hall of the Cooper Institute, New York, three lectures, entitled "The Artist's Mission," "The Artist's Preparation," and "The Artist's Work." These evidenced the range of the lecturer's

studies in his own and the kindred arts. They were repeated in other places, and will be put forth by the author in a small volume. He has also published a manual for the guidance of amateur students in Art.

Varied culture and experience, humour and dramatic talent, combine to make him a fascinating conversationalist.

In the autumn of 1867, at a competitive exhibition in St. Louis, at which about forty of the leading painters of America were represented, Mr. Fairman took the first prize for a picture called 'Sunset in the Androscoggin Valley, Maine.'

In 1871 he went abroad, visiting the Holy Land, purposing to remain eight months, and, after a rapid survey of the chief modern schools of European Art, to return home. At once, however, there unfolded the necessity of a protracted residence abroad, with a careful, thorough, and in many respects *de novo* study of his profession. This led to his deliberately adopting the plan of a ten years' exile from America, with study in the German, French, and English schools, and incidentally in those of Belgium

and Norway, having particular reference in the latter to the school of marine painting represented by Sörenson, Neuman, and Melby.

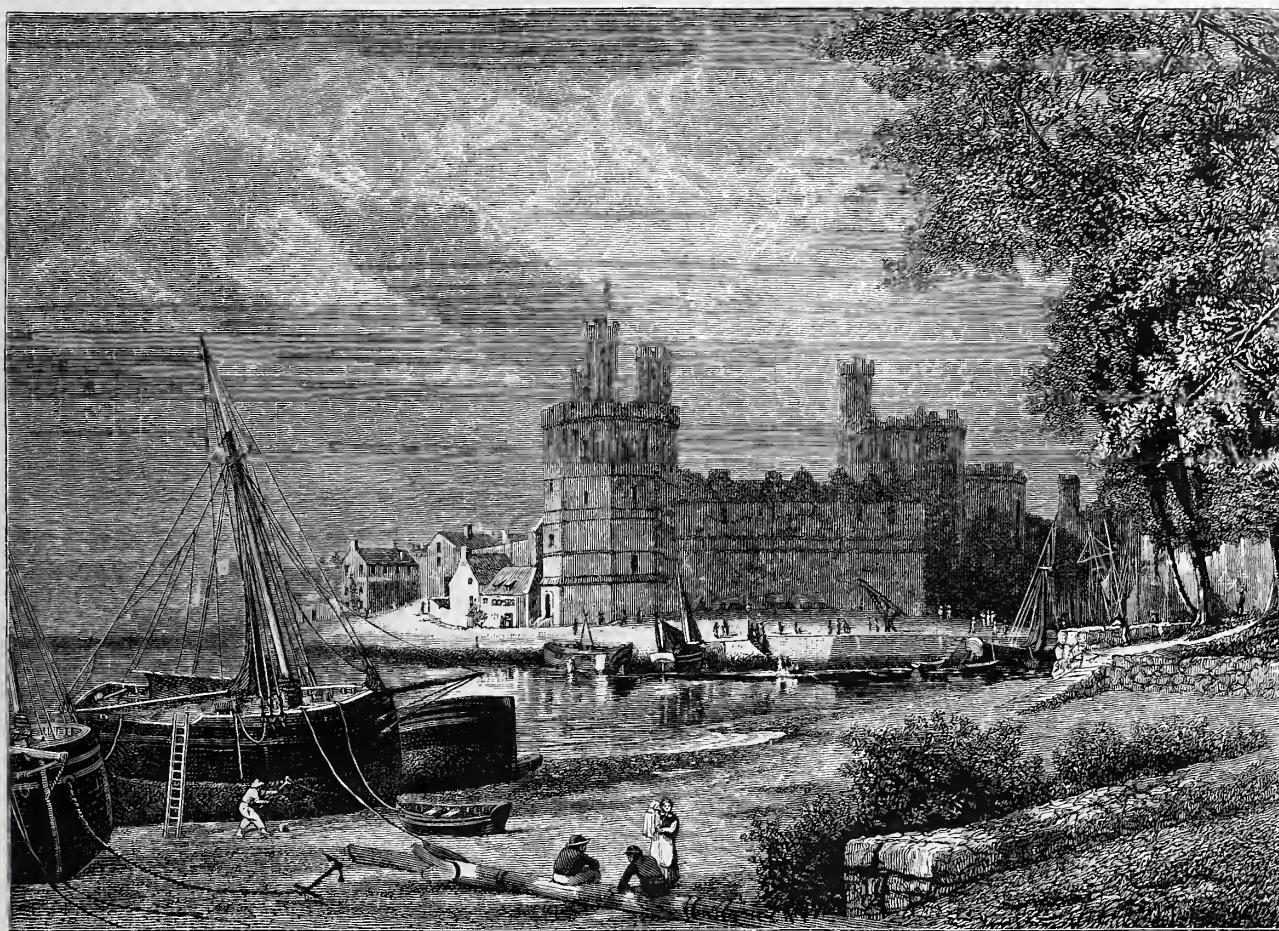
Three years were occupied at Düsseldorf, three in Paris, and nearly two years have been passed in London. Mr. Fairman recognised the characteristic thoroughness and thoughtful power of the German artists, and was largely indebted to them. He availed himself of the invaluable optical researches of Bunsen and Kirchhof, and, by the close study of the relative lines of physics and philosophy, he endeavoured to plant his art upon a scientific basis. It will yet be an axiom in the Academies, that a thorough knowledge of optics and meteorology is as essential to the landscape painter as the understanding of anatomy is to the figure painter. D'Anvers says that "the power of rendering sunlight in something of its truth and fulness is the zenith of the landscape painter's ambition."

Mr. Fairman's three years in Paris did not give him a hearty admiration for many of the present phases of French Art, but

he learned much from the French mastery of material agencies and unequalled skill in manipulation. On the whole, he deems London the most healthful and the most inspiring atmosphere for the American Art student abroad.

His career as an artist has been distinguished by his efforts to wed the elements of a scientific education to the warm blood of true aesthetic sentiment in practical Art; in fine, to make the art of painting a learned profession instead of a maze of blind empiricism.

We give three specimens of engravings from Mr. Fairman's pictures, which will enable our readers to judge of the style and composition of the scenery he selects. The first is from a locality known as PLEASANT RIVER VALLEY, in the State of Maine, New England, U.S.; and though we have no personal knowledge of the locality, it must be quite evident to the most superficial observer of the engraving that the place does not belie its name. The artist speaks of it as one of the



Drawn by Clough Bromley.]

Carnarvon Castle, North Wales.

[Engraved by J. and G. P. Nicholls.

most beautiful scenes in New England, and one of the last from which the red man was driven in the march of civilisation.

The second engraving is from a picture the subject of which is STRATFORD-ON-AVON, always held in reverential memory, not alone by all Englishmen, but by the cultured inhabitants of the most civilised nations, and especially by Americans. The Avon, covered with water-lilies, past which stands the town noted as the birthplace of Shakspere, and close by whose banks is the easily recognised church, forms a passage of picturesque scenery which has often moved the pencil of the artist, whether foreign or native. The place is sacred to genius, and that is enough to render it attractive. The artist has treated his theme with gracefulness and a sense of true landscape beauty.

CARNARVON CASTLE, the subject of our third engraving, is an edifice no less attractive to an Englishman from its historical

associations than to foreigners from its magnificence as a fortress of mediæval times. A castellated building stood here in the latter part of the seventh century, when Cadwallon, a brave Welsh prince, fixed his seat at Segontium, as the place was then called. The erection of the noble castle we now see is due to Edward I., who commenced it about 1283, soon after his conquest of the Principality. It was here that the birth took place, in 1284, of the first Prince of Wales, afterwards King Edward II., so barbarously murdered at Berkeley Castle in 1327. Gray alludes to the event in his fine Pindaric ode, "The Bard":—

"Mark the year, and mark the night,
When Severn shall re-echo with affright
The shrieks of death through Berkeley's roof that ring,
Shrieks of an agonising King!"

THE ENGRAVED WORKS OF THE LATE THOMAS LANDSEER, A.R.A.

IT has often been said that the fame of the late Sir Edwin Landseer owed as much to the graver of his brother Thomas as it did to his own pencil. If for the word fame we substitute "popularity," there will be few, we should imagine, disposed to doubt the assertion. But while thus extending the knowledge of his brother's art, he was widening that of his own; and long before Sir Edwin's death the plates of Thomas Landseer became Art works of the highest excellence.

Following quickly on his death, two collections of his engraved works have been exposed to view by the print publishers in the vicinity of Pall Mall, Messrs. Graves and McLean. They show the progress of English engraving during the last sixty years, and how the fashion has changed from the severer line to what is now called the mixed style, and in another direction has brought back the practice of mezzotint, which was carried to such perfection in the days of our great-grandfathers, and whose glory has been again revived by the genius of Samuel Cousins.

According to the valuable catalogue of Sir Edwin's engraved works, compiled by Mr. Graves, jun., the first work etched by Thomas Landseer was 'A Bull,' which his brother painted in 1811; but with the exception of the lion 'Nero,' 1814, he did

not execute an engraved plate till 1823, when he produced the 'Rat Catchers' and five other plates, not to mention several etchings. The first plate, however, in the modern or mixed style, which attracted special attention to Thomas Landseer as an engraver was 'Dignity and Impudence,' finished in 1841.

In 1843 were issued the plates of 'Laying down the Law,' 'Lady and Spaniels,' and 'Eos,' the Prince Consort's favourite greyhound. In 1848 Thomas Landseer produced his finest plate, that of 'The Stag at Bay,' and for the copyright of this work Sir Edwin was paid eight hundred guineas, as against thirty which he received for his 'Dignity and Impudence.' There is, of course, no comparison in the Art merits of the two pictures. 'Dignity and Impudence' was at best but a cabinet work, while 'The Stag at Bay' was an animal composition of the highest order. In this plate the genius of Thomas Landseer as an engraver culminated, and whatever suggestion in modelling, texture, colour, and atmosphere the graver's tool can convey, will be found in this marvellous work. His fame rests on performances of a similarly subtle and perfect kind, and it is pleasant to think it will go down to posterity linked with that of his much-loved brother.

ART JOTTINGS.

WHILE at San Donato disputings ran high over objects of Art, the very important collection of the late Count Possetti de Fabriano was put up for sale by his heirs in the Corso Vittorio Emanuele at Florence. The sale began on the 1st of April, and lasted till the 10th. We have not space to notice more than the most important sales (artistically), which came off on the last day, among which were three fragments of coffers in carved ivory, representing Adam at his forge and Eve blowing the fire, and the middle piece representing Adam leaning against a tree; work of the ninth century, 250 Italian frs. A rectangular plaque, representing Christ seated on a throne, holding the Testament in one hand, and blessing with the other; fine work of the eighth century, 680 frs. A little diptych with double face, on one side a hawking scene and a cavalier advancing towards a lady; on the other a young girl crowning a young man kneeling before her; French work of the thirteenth-fourteenth century, 2,150 frs. A large fine coffer, rectangular in form and with flat cover. On the four sides were twelve bas-reliefs representing scenes from the life of Christ; lock and handle in gilt brass; work of the fourteenth century, 14,750 frs.

A diptych, partly gilded; on one side the Adoration of the Magi, on the other the Crucifixion; French work of the fourteenth century, 670 frs. A large triptych in wood with ivory marquetry, with bas-reliefs in carved bone; in the centre and on the upper part, Christ on the cross; below, the Virgin and four saints; upon the right wing, Jesus and the woman taken in adultery, and two saints; upon the left, the Resurrection and two saints; Italian work of the end of the fourteenth century, 890 frs. The statue of Alcides, twenty-six centimètres high, went for 5,200 frs.; a *cippus* representing an antique sacrifice, 3,000 frs.; another of the Rape of Proserpine, 2,300 frs.; the statue of Fortune, 1,700 frs.; the St. Jerome, 1,000 frs. and over.

We learn with pleasure that Professor Castellazzi, Director of the Institute of Fine Arts in Florence, and Commendatore Augusto Conti and Professor Gaetano Bianchi, have been appointed by the Syndic to consult as to the best means of preserving the mural paintings of the great cloister of Santa Maria Novella. Never were supervision and care more needed, and we wish the community all success in their undertaking.

BULGARIA.

J. PORTAELS, Painter.

WITH the exception of the great masters of allegorical conceptions it is comparatively a rare thing to see this style of Art, which would not be found popular in this unidealistic age. But there are lessons of truth and power which could be conveyed in no other manner than this, and a concentrativeness of force which could never be described by more realistic representations. We doubt, indeed, if the painter's pencil had told a tale of famishing and hunger-stricken men and women, or weary and wayworn fugitives, or daring warriors striving for their country's freedom at the cost of their lives, whether the scene would strike as deep a chord of pity as the despairing, distraught face which M. Portaels has portrayed. Unkempt, uncared for, at

P. ARENDZEN, Engraver.

least for her own sake, we see nought but misery and gloom in the woman whom nature had made strong and beautiful: truly there is in it a "thunder of white silence" appealing against man's wrong. More than twenty years before the date which the painter has affixed to his picture, the shadow which has since fallen so heavily on that fair land was first cast over it by words uttered by imperial lips, that "Bulgaria might be made an independent state." In pursuance of this and other schemes she soon became the arena of the long and terrible struggle which can scarcely be said to have even yet ended. We doubt not that M. Portaels paints from what he has seen, for few artists travel more; and he always paints well.



J. PORTAELS. PINXT

P. ARENDZEN. SCULP^T

BULGARIA

ORIGINAL DESIGNS FOR ART MANUFACTURE.

SILVER CUPS.

THE design and ornamentation of works wrought in the precious metals deserve special attention, and the highest Art should be applied to the richest and most costly materials.



Some few years ago the adaptiveness of the design was scarcely taken into account, weight of metal generally being the paramount consideration, which gave ample scope for the too natural

and imitative treatment then practised. Happily designers and manufacturers in this branch of Art industry are paying great attention to beauty of form and the ornamental arrangement of details, thereby procuring the complete obliteration of the incongruities of design with which they were at one time sur-

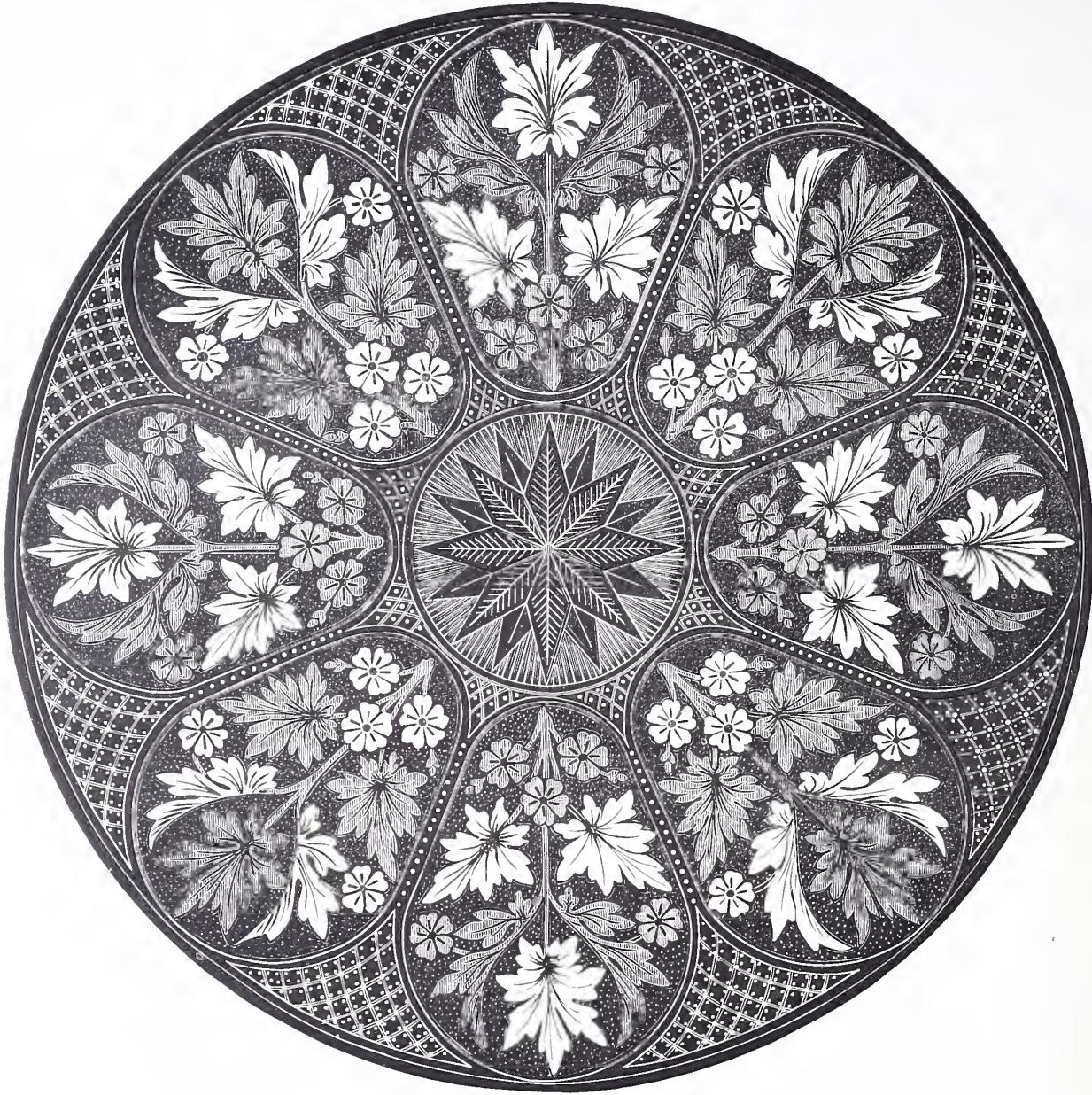


rounded. We engrave two designs by Mr. W. Stace, School of Art, Birmingham, which speak for themselves, the form and neat ornamentation leaving little to be desired.

PORCELAIN PLATEAU.

We have already had the pleasure of acknowledging the excellence and beauty of the designs submitted to us by

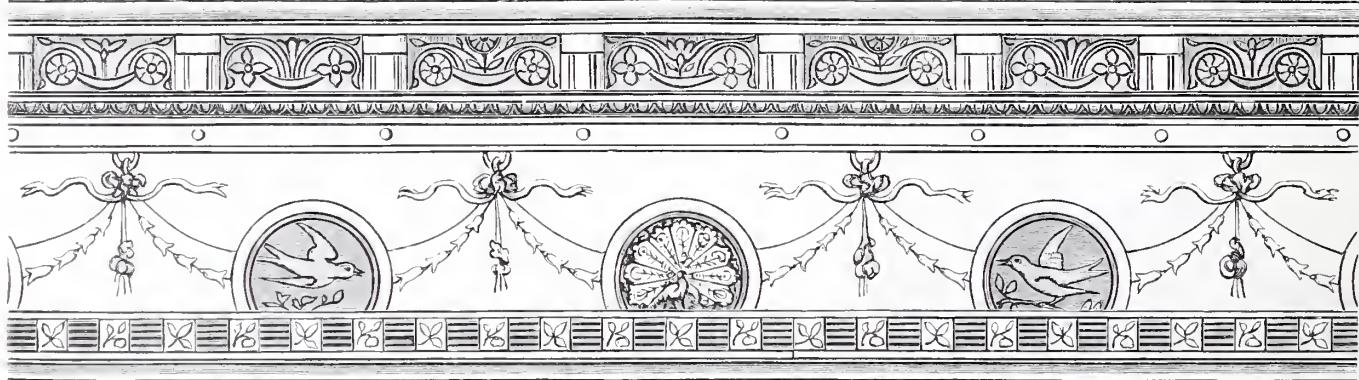
Mr. George Lambert, of the School of Art, Derby. We now engrave one for a Porcelain Plateau, which commends itself on account of its simple but tasteful treatment. The same, when reproduced in brown, black, and gold, would be very effective.



FRIEZE.

Of the manifold improvements brought about by Art, none is more remarkable than the rapid advance made in Wall Decora-

tions, an advance of which we have every reason to be proud, and one which has been attended with the greatest commercial success. In this branch of Art industry a large field is



open to the artistic designer, who should strive as much as possible to avoid the usual conventional designs but too often

adhered to. We engrave a design suitable for a Frieze by Mr. H. E. Clifford, School of Art, Glasgow.

CASKET.

We have elsewhere drawn attention to the advance made in the art of the silversmith. Mr. John Watkins, the well-known

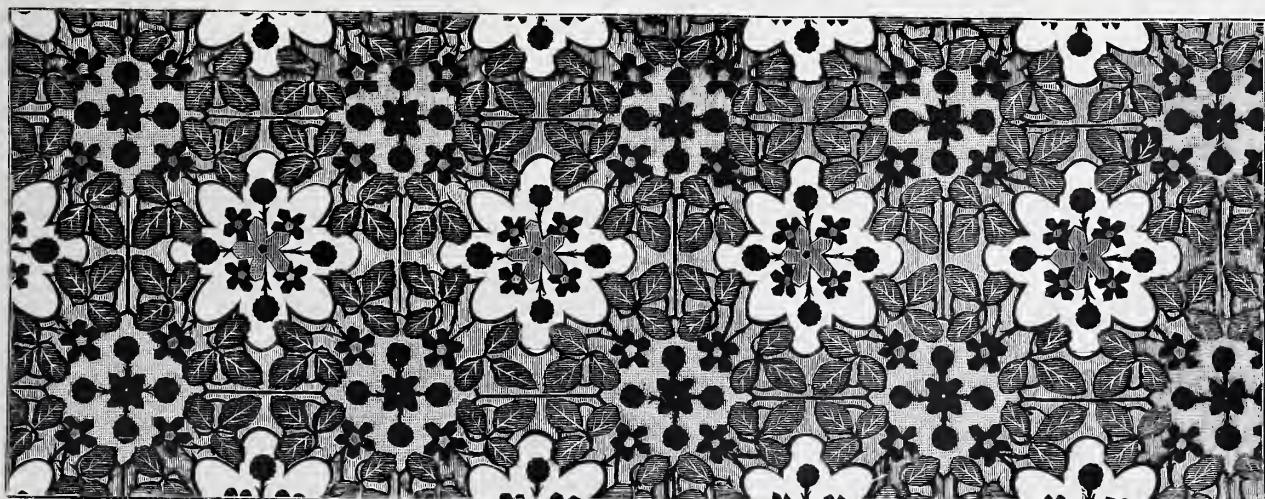
draughtsman, has kindly sent us a design for a Presentation Casket for reproduction in the precious metals. The subject portrayed is the story of Meleager, which the artist has successfully treated in a manner worthy of great praise.



TILES.

We have before alluded to the very marked improvement in the designs for Floor and Wall Tiles, to which designers have

with success paid much attention. In many cases a too free rendering of natural forms is unfortunately adhered to; this should be avoided. Designs based on geometrical forms or



conventionalised foliage are to be particularly recommended. We engrave a design for Floor Tiles by Miss E. Carroll.

JEWELLERY.

The improvement in the designs for Jewellery used for personal adornment has been very marked. Here the ornamentist's

fancy is free, and the invention need be but slightly checked by a consideration of use. Enamelling is now largely employed in the embellishment of jewellery, for the purpose of giving variety of colour and contrast to the surfaces, which could not otherwise

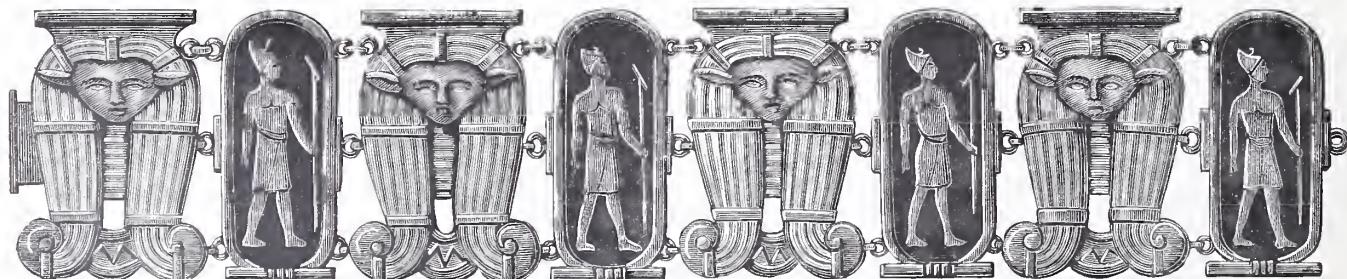


be obtained. Another method of decorating the surface of jewellery is by engraving. This is largely and almost univer-

sally employed for the delicate details of modern jewellery, and is for the most part the result of the dexterous use of the graver.



The charming variation of the metal, and the play of light and shadow thus introduced, without interfering with the generic



form, are of the highest Art value. We engrave a design for Jewellery, Egyptian in style, by Mr. Duffield, School of Art,

Birmingham, which will be much admired, the brilliant colours of the enamel rendering the design highly effective.

THE GREAT SCULPTORS OF MODERN EUROPE.

THORWALDSEN.

FEW lives are more picturesque in startling contrasts than that of the Danish sculptor, Bertel Thorwaldsen. He was born in 1770, of parents low in the social scale; the mother a Jutland peasant, and the father, Gottskalk Thorwaldsen, finding occupation in ship-builders' sheds by a knack of wood carving, so little cultivated or intelligent that he fashioned a lion for the figure-head of a ship, which bore the semblance of a poodle. The wood carver was the son of a poor Icelandic pastor, who sent him to earn a scanty subsistence in the more genial climate of Copenhagen. Later on, Danish annalists, in the obsequious spirit of those flattering ovations which made the sculptor dread returning to his native country, lest, as he said, he should have "the annoyance of exhibiting himself like a strange beast," tried to trace the family descent from one Olaf Paa (or the peacock), who lived in the twelfth century, and enjoyed great renown as a more accomplished carver in wood. But this illustrious genealogy was far from being suspected during the days when the timid, fair-haired, blue-eyed child used to carry his father's dinner to the timber-yards upon the quays at Copenhagen. Bertel was a hopeless dunce, in the lowest class at school, shy and awkward, and sometimes a butt for ridicule. The poet Andersen tells a tale of the boy loitering with other lads of his age in the great square at Copenhagen, so lost in admiration of the somewhat affected equestrian statue of Christian V., the work of Cæsar L'Amoureux, that his companions hoisted him up on the rearing horse, by the side of the royal rider, in his red cotton cap, and then running away, left their innocent victim to be summarily dealt with by the indignant police. Andersen was probably far enough from suspecting at the time how, like the fable of his own poor persecuted duckling, the victim of the trick was in after-life to develop into a swan. The boy had all the true Icelandic stolidity. At the age of eleven he was admitted to the Free School of the Danish Academy of the Fine Arts. But even his love for the pencil and carving tool could not make him ambitious. Once only he flushed with pleasure when, on hearing that he had gained a small silver medal awarded by the Academy, the chaplain, wishing to encourage him, distinguished him before his companions by the name of "Herr Thorwaldsen," and told him that he might go into the "upper form." But this spark of enthusiasm expired as quickly as it was kindled. Bertel, in 1789, again carried off a prize for a bas-relief, 'Love in Repose.' But the lad was content to become an artisan in his father's workshop, and to wander about in spare hours, pipe in mouth, with a dog at his heels. Such was his apathy that when he had been persuaded to join an amateur dramatic club, he could not remember a single word of a subordinate rôle; and when his eager friends urged him to enter into competition for a small gold medal, he was no sooner installed amongst the candidates, provided with brandy to keep up his courage, than he was seized with terror, and was met running away by a professor, who, knowing his temperament, coaxed him to return. The subject, which won him the medal, was 'Heliodorus driven from the Temple,' executed, as all his prize works were, in bas-relief. Two years afterwards the travelling grant was vacant, and was awarded by the Academy to the young Thorwaldsen, in spite of his mental inertness. It was in May, 1796, that Bertel, then twenty-six years of age, and accompanied by his dog Hector, embarked on board the *Thetis*, bound for Naples. The voyage was long and stormy, the vessel remaining for a time in Malta for repairs. The *dolce far niente* suited the shy young man well, who spent the months in smoking, sleeping, and amusing himself with the dog, which could not be offended by his supineness. The captain wrote, "He

is an honest fellow, but a shocking idler. God knows what will become of him! He is so incorrigibly idle that he does not care to write to his parents, and while on board he would not learn a word of Italian."

"Bertel," or, as the Italians afterwards called him, "Alberto," had letters of introduction to the learned Zoëga, who complained bitterly of the professors of the Danish Academy for sending a student to Rome who did not know a line of history or mythology, and not a word of French or Italian. Thorwaldsen's friends say that Zoëga exaggerated, and the young man was probably too apathetic to defend himself. But Zoëga, who was a fervent disciple of Winckelmann, and an archæologist in his enthusiastic admiration for the antique, had reason to be irritated with the ignorance of a young sculptor who was not only uninitiated in the secret of the new principles which were then bringing about a complete revolution of ideas, but whose mind seemed almost destitute of common intelligence. Fortunately a new order of things was at hand, and a touch from the Sleeping Beauty, who still lay dreamful and unstirred by revolutionary excitement on her proud seven hills, was destined to wake the phlegmatic young fellow into life. "I was born," he said, when he attempted to describe the transformation which took place in him, in after-life, "on March 8th, 1797; up to that time I did not exist."

"The snow that is in my eyes is beginning to melt," he said simply of himself as he stood in silent ecstasy before the statues of antiquity, giving vent to no more eloquent exclamation than the one which he jotted down in his album, "Ah, what beautiful things!" The undemonstrative, taciturn lad, who had hitherto been so satisfied with an inferior destiny, experienced such a complete revulsion of feeling that he fell ill and melancholy, being several times so overpowered by the struggle which was taking place in his mind, that he was tempted to take ship and return to Denmark, and only the fear of showing weakness restrained him. Amongst the men of various nationalities, including some of the rarer spirits from different parts of the world, who, in spite of rumours of wars and tumult, were then congregated in Rome, few seemed to comprehend the metamorphosis which was taking place in the silent and dreamy pilgrim who had migrated from the latitude farthest north. In the Eternal City Thorwaldsen for a time played no more important rôle than that of other Art students, destined to succeed or fail, to swim safely to the shores of success, or to drift on the tide of ill-fortune to oblivion. The French entered Rome in February, 1798, and the Pope was carried off to Valence, but that which had far more effect upon the spirits of young Thorwaldsen was that some of the Art treasures were departing for Paris. Meanwhile, he was copying from the antique, and it was obvious, in his first attempts at original composition, that he had cast away the old trammels and the old spirit of servile imitation. He had discovered a new form of speech. From his earliest years he had been silent, and when his fellow-students were discussing the method on which they would work, it had been noticed as characteristic that he would be quietly modelling the clay, whilst they were still arguing about the plan on which it was proper to proceed. He was never, even when he became celebrated, at all ready with his pen, or ready of speech; he could think of nothing to say. He had an equable temper, but a joke, even if highly flavoured, did not awaken him to much enthusiasm, and he seemed often to care for nothing so much as tobacco, and to be more than half oblivious of the existence of those around him. Words were not in his case the coins of intellectual exchange. Listening to the word, he did not readily perceive the idea it stood for, but these ancient statues had a revelation for him. He instinctively understood their language, and Zoëga, zealously watching over him, noticed with surprise that, in spite of Thorwaldsen's want

of education, he showed, in copying from the antique, an instant preference for the noblest examples. He was destined to remain to the end one of those "passive geniuses" of whom Jean Paul Richter speaks as the "dumb ones of heaven," seeing high visions like Zacharias, and remaining speechless when they would tell them. But now a new road was opened to him through Art, his sole road to the higher life; and his thoughts, which could not clothe themselves in burning words, were to be perpetuated by another and more enduring method, written in stone for the benefit of after-generations. If he was still somewhat deficient in energy, he was equally without guile. He was no longer an object of ridicule or railery, and his northern origin seems rather to have recommended him to the notice of Russians, Germans, and Swedes, with whom he was popular. He hired the studio in the Strada Babuina, which had been previously occupied by the unappreciated Flaxman, whose dead brows were to be crowned with laurels, but whose highest efforts had been so little noticed during his life. The tall, grey-eyed Dane was more fortunate—other artists were kind to him. Joseph Koch, from the Tyrol, became his friend, and an English landscape painter named Wallis paid him a scudo a day for designing small figures for the foreground of his pictures. Still the times were unpropitious. In the great upheaval of ideas which was then taking place in consequence of the French Revolution, there was not much money to spare for the purposes of Art, and Thorwaldsen, who found it impossible to cke out the pittance of £24 allowed to him by the Danish Academy, determined, at the expiration of the second term of the allowance, to pack up his small belongings and return to Copenhagen. His trunks were actually hoisted upon the *Vetturino*, when some informality about his passport obliged him to postpone his departure for one day.

A few hours later and his prospects were altered for life. An English banker, Mr. Thomas Hope, well known for his generosity and for the interest which he took in struggling genius, entered his studio, and asking to see the colossal statue of 'Jason' (the praises of which had been sounded even by Canova, who said, "The young Dane has producdd a work in a new and grand style"), inquired the cost of the statue. "Six hundred sequins," timidly answered the sculptor. "That is not enough; you should ask eight," responded Mr. Hope, who sent an immediate instalment of the money. This enabled Thorwaldsen to remain in Rome, no longer a pensioner, but an independent artist. Thorwaldsen, as usual, had no words with which to express his gratitude. Mr. Hope probably hardly expected them from the large-limbed, phlegmatic, picturesque-looking Dane. But Thorwaldsen's biographers would willingly slur over the fact that his procrastinating, vacillating, listless disposition caused him to sit loosely to the engagement which he had made with his deliverer, delay begetting delay, and excuse lagging after excuse, so that the commission which had been given in 1802 was not executed till the year 1828, when the sculptor endeavoured to mollify his long-suffering, but justly indignant patron by begging him to accept as compensation busts, also in marble, of Mrs. Hope and her two daughters.

Yet, from the time that the English banker's foot had crossed the threshold of the sculptor's studio, the wheel of fortune had turned, and prosperity never seemed to forsake Thorwaldsen. He executed other commissions, though the 'Jason' was neglected. In 1805 Zoëga wrote, "Thorwaldsen is now quite the fashion, and commissions are coming in on all sides." The 'Bacchus,' the 'Apollo,' and the 'Ganymede' were completed, and there began to be a sort of competition amongst the great persons who opened their *salons* to the young Dane for a work from his chisel. The Marchese Tortonia, having seen the 'Briseis,' asked for a group of 'Mars and Venus;' the United States' Consul ordered a colossal statue of 'Liberty'; and the municipality of Florence wanted a statue of 'Dante.' Sketches were made for these statues, all of which stopped at the stage of projection. Languor and procrastination were again overtaking the artist. He was not well in health. He had suffered from attacks of weakening fever, but his mind was undergoing a still more noxious and febrile deterioration. It may be said

that there is no surer index of a man's character than the way in which he conducts himself in his relations with women. The same want of that honour which Wordsworth describes as

"The finest sense
Of justice which the human mind can frame,
Intent each lurking frailty to disdain,
And guard the way of life from all offence
Suffered or done;"

was shown in Thorwaldsen's behaviour to good Frances Mackenzie, as that which he displayed with regard to the unredeemed pledge which sat so lightly upon him after he had been saved, in a certain sense, by the timely influence of Mr. Hope. But no man can be just to others who is not just to himself, the first requisite of justice being that he should look his social duties in the face, and help forward the solidarity, and not the dissolution of society. Thorwaldsen's career had been injured from the time that he had been caught in the toils of a designing Roman waiting-woman, as unprincipled and shrewish as she was bold and scheming. Murder and suicide would be threatened by this southern nature, which calculated on retaining its influence over the colder Teuton. But Thorwaldsen, once released by the influence of stronger minds from so degrading a spell, attacked by fever, and nursed by pitying friends at Tivoli and Albano, became gratefully attached to the gentle, intelligent Scotch girl who had helped to tend him in his weakness. The engagement to Miss Mackenzie was announced in the papers; but she was not sufficiently handsome to retain the sculptor's affections. On his return to Rome his dream of domestic happiness was again dispelled by the appearance of a flashy Viennese woman, who was not worthy of comparison with his promised bride. With his usual thoughtlessness and vacillation he "flung from himself," as Herr Thiele says, "every consideration of duty and honour, while his good angel turned away his head and wept."

Thorwaldsen remained unmarried. He was penitent too late for the harm which he had done, and a simple, dignified letter, which Miss Mackenzie wrote to him from Florence, saying, "If you enjoy all the good which I wish you, you will be much happier than I ever could have made you," affected him profoundly. He had the more time to devote himself to Art. The 'Briseis,' and the group of 'Cupid and Psyche,' completed in 1805, had already indicated an unexpectedly high standard, at which his talent had obtained a marked development. His life-size 'Venus,' his 'Hebe,' and his 'Adonis' completed the success. Prince Ludwig of Bavaria and Christian Frederick of Denmark had already honoured him with their friendship. Madame Brun, whose critical opinion was greatly valued at the time, spoke of the 'Adonis' as "noble and simple, in the true antique style, and full of feeling." "Your friend, madame," remarked Canova, "is a divine creature. It is a pity I am no longer young." This masterpiece was completed by Thorwaldsen himself, it being too much his custom to allow his pupils to rough-cut and even finish his marbles. The exquisite delicacy of Canova's statues, and the softness and refinement which were conveyed by the final touches of his chisel, could never, indeed, be emulated by the more hasty Dane, who left the execution of his ideas to subordinate artists. On the other hand, Canova's enemies accused him of having had recourse to fictitious methods for heightening the effect of his statues, though he rarely used any other means than that of washing his marbles, after they had received their polish, with *aqua di rota*. The 'Entry of Alexander the Great,' which was completed in June, 1812, one of the noblest, most thoughtful of Thorwaldsen's works, was criticized for being too hurried in execution. But in this, as in the 'Mercury,' the pose of which was at first suggested by a street porter, whom Thorwaldsen saw by chance in the Corso, there was an amount of careful work which rivalled in its way the expressive delicacy of Canova and the passion of Gibson. In 1814 Thorwaldsen composed the bas-relief of 'Nessus and Dejanira,' and 'Love as a Child'; in 1815 'Vulcan's Forge,' and finally the two celebrated medallions, 'Morning' and 'Night,' the idea of the latter being conceived during a sleepless night, and executed in a single day. In 1816

he completed 'Ganymede and Venus.' In 1817 he made his first model of the 'Graces.' To the same year belong the group of 'Ganymede and the Eagle,' a 'Young Shepherd,' and a bust of Byron, of which an amusing anecdote is told, that directly the noble sitter took his place in the sculptor's studio he put on a forced expression of quite imaginary misery.

After the rupture of Thorwaldsen's engagement with Miss Mackenzie he determined to put an end to his other entanglement by fulfilling his long-deferred project of a journey to his native land. He left Rome for Denmark in 1819, having been twenty-three years absent from his own country. On his way he passed through the Simplon to Lucerne, where he made a sketch model of the wounded lion, in memory of the Swiss Guards who were slain in defending the Tuilleries in 1792. The majestic simplicity of the colossal lion, hewn by a happy inspiration of Thorwaldsen out of the solid rock itself, instead of being executed conventionally in bronze, is not likely to be forgotten by any one who has seen it. After visiting Dannecker at Stuttgart, the sculptor proceeded to Copenhagen, where an ovation was prepared for him, the poet Oehlenschläger delivering a pompous speech. The royal family vied with the people in making much of the sculptor, who found himself, somewhat to his own annoyance, in the height of the fashion. The incessant coming and going, and the new religious works on which Thorwaldsen was speedily engaged for the adornment of the metropolitan church, proved very wearisome to him. Thorwaldsen fell ill, and the Emperor of all the Russias, discarding etiquette, came to see him, and cordially embraced him. The Poles paid him a like honour, engaging him to execute a statue of Poniatowski, the fate of which remains uncertain to the present day. In December, 1826, Thorwaldsen hurried back to Rome, hearing that an accident had happened to the floor of one of his studios, carrying with it two marble statues. On his return to Rome he succeeded Canova and Camuccini as President of the Academy of St. Luke. Leo XII. paid him honour as the greatest sculptor at that time in Rome. After that he was employed to finish the monument of Pius VII., which had been ordered seven years before by Cardinal Gonsalvi. The erection of this mausoleum was the commencement of bitter feuds, which increased during the latter years of the artist's stay in Rome. The friendship with Mendelssohn and Vernet, and the erection of the statue to Schiller, were amongst the happiest experiences of this period of his life. Thorwaldsen played the flute like a virtuoso, and kept a piano in his studio, on which Mendelssohn was wont to play to him as he handled the brown clay.

Once more, in August, 1838, the sculptor made his plans for returning to Copenhagen, having drawn out his singular will, by which he bequeathed many of his works of Art to a museum in his native city. The boats which were sent to meet him on this occasion were decorated in the Pompeian style. Crowds awaited him as he entered the courtyard of the Charlottenberg Palace, now a picturesque old man, with eyes still bright and limpid, and long locks of white hair falling on his shoulders. "Would you not think," he asked, as he stood on the balcony which overlooks the Royal Square, "that I am the Pope, and that I am going to give the benediction from the balcony at Rome?"

The crowd which surged round the statue of Christian V. was so great, that the statue which he had climbed under such different circumstances when a boy seemed to rock in a troubled sea. But "uneasy lies the head that wears a crown," and if Thorwaldsen flattered himself that he should be able to return to his usual peaceful life, he soon discovered his mistake, and found that, like a sovereign, he had to bear the weight of his greatness. He was still too lazy to put on anything but a dressing-gown in the mornings in his studio, and was now so beset with inquisitive visitors that he passed whole days playing cicerone in this negligent attire, and wearing the shabbiest of slippers. His habits of economy had of late degenerated into parsimony, though the Administrative Council of the Frue Kirke paid him handsomely for the religious works which he undertook at this period. He entered upon the subject of 'Christ and the Twelve Apostles,' 'The Entry into Jerusalem,' &c., without any per-

sonal enthusiasm, but this did not prevent him from treating them with his usual aesthetic capacity. Philhellenic in all his sympathies, he seems to have made no secret of the fact that he had as little belief in the God of the Christians as in the ancient mythology. Ignorance is always incredulous, and the young man who had entered Rome at five-and-twenty with a mind almost as destitute of knowledge as a sheet of white paper was likely enough to pick up all the unsettled ideas, all the hobbies of Rousseau, and all the Voltairean negations which were then afloat. His proclivities were pagan from the time he entered Rome. He was not influenced by the picturesque grandeur of the Renaissance, or by the dramatic prettinesses of Bernini; he never wavered in his adherence to his only schoolmaster, the antique. With respect to artistic form, he was essentially Greek. That interpenetration of soul and body, and that mystic beauty which had been more or less shadowed forth by Christian painters and sculptors, were a dead letter to him. And yet he succeeded in his honest efforts to study Christian Art, and, being strong in physiognomical expression, as he was in classic shapeliness and pure outline, he approached the ideal, if he could not absolutely reach it. In 'The Angel of the Baptistry' he even succeeded in conveying a true expression of religious sentiment, whilst in the sermon of 'St. John the Baptist' the pose is noble and natural.

The Baroness von Stampe, who had a fine château in the neighbourhood of Copenhagen, took the old man in some sort under her superintendence as well as her protection, invigorating by stratagem his flagging energies, and using various womanly wiles to induce him to complete his works. At her residence the poet Andersen entertained him with fairy tales. When in Copenhagen the ladies who amused themselves with decorating Thorwaldsen's apartments took the necessary precaution of placing him under the care of a methodical servant named Wilkens. Wilkens, who kept the list of his master's engagements, became a celebrity in his turn. Great people intrigued for his favour, and offered him money to have their names placed on the list. But Wilkens was incorruptible. When the time came for him to be dressed by the assistance of this major-domo, Thorwaldsen would ask, "Where do I dine to-day?" Wilkens took him to the host's house, and went to fetch him in the evening, but the sculptor frequently did not know the names of the people with whom he had been dining. Yet he enjoyed their society with a kindly humour which characterized his old age, but which unfortunately was varied by black and suspicious moods, which also had been unknown to him in youth. He had a strong iron chest made for his precious things, under the belief that robbers would come and trick him, and he distressed honest Wilkens by the untidiness of his clothes, suggesting that when his shoes showed slits, he could put a little ink to hide them. "The world!" he would cry to Wilkens; "there you are again with your world. Have I not told you a thousand times that I don't care in the least what the world thinks of these things?" His indifference to social distinction or to the esteem of kings was a trouble to the faithful servant, who honoured him for the natural kindness of his disposition, in spite of his occasional fits of misanthropy. In May, 1841, Thorwaldsen set out for his last journey to Rome, stopping on the way at Leipzig, Stuttgart, and Munich, where he was received almost as enthusiastically as he had been at Copenhagen. At a banquet at Munich, Schelling, Martius, Stieglitz, Naumann, and others paid him the most extravagant compliments, but the artist's triumphal journey fatigued him exceedingly. He little appreciated the flattery which overstepped truth, and suffered from an attack of exhaustion as soon as he reached Rome. He occupied himself principally with a small series of religious bas-reliefs, and also attempted a new group of the 'Three Graces.' He returned to Copenhagen very much reduced in strength, carefully planning his route so as to avoid the observations of strangers. His first visit was to the Museum, where, by a curious arrangement, the monument built to perpetuate his fame was also to be his tomb. He remained there with his white head bent, for some minutes lost in thought. The following year he executed the model for a colossal statue

of 'Hercules,' and in 1844 the bas-relief known as the 'Genius of Peace.' On March 24th of the same year he complained of feeling unwell. The Baroness von Stampe found him at work on a bust of 'Luther.' He put down the lump of clay, which is still preserved at the Museum with the mark of his hand distinctly seen on it, and went to dine with the Baroness. "Now I can die when I like," he said gaily; "Bindesböll" (speaking of the Museum) "has finished my tomb." The account of the sudden death of Wulff, the translator of Shakspere, who was taken ill at the Theatre Royal during a performance in March, 1843, had excited his envy. "Well," he had exclaimed at the time, to the surprise of Andersen, "I call that an admirable death!"

Possibly the story had some effect on Thorwaldsen's imagination; for at the interval of precisely a year he himself was taken ill at the same theatre, to which he went alone after dining with his friends, and was removed to the adjacent palace, supposed to be fainting. An attempt was made to bleed him, but it was found that he was dead. His funeral was conducted with almost royal pomp on March 30th, 1844. His remains rested for nearly four years in a chapel belonging to the Frue Kirke, till the Thorwaldsen Museum was completed, when they were removed in September 6th, 1848, where they repose in a vault in the centre of the collection of the great master's works.

J. K. SPENDER.

THE SCHOOL OF ART, DUBLIN.

THE recent distribution of medals to the students of the Art Schools (late the Royal Dublin Society) affords opportunity for a few remarks upon their past history and career. The Royal Dublin Society was founded as early as 1731. It was incorporated by royal charter in 1749, and was the first institution in the United Kingdom to offer premiums for the encouragement of drawing and the promotion of Art. The earlier premiums awarded by the society were distributed to the pupils at the Parliament House in Dublin, now the Bank of Ireland.

In the year 1853-4 these Art Schools became incorporated with the Schools of Design established by the Board of Trade. After the date of the enrolment of the schools into the scheme established by the Science and Art Department, the students were brought for the first time into competition with those of the schools of England and Scotland. In these competitions they so distinguished themselves as to place themselves at the head of all similar establishments throughout the country. Their success led the Council of the Society and the Committee of Fine Arts to make strong representations to the Government of the disadvantages under which the students laboured in consequence of the absence of a Museum of Art, containing a well-selected collection of examples of Art specimens calculated to illustrate the phases of the best periods of Art and its purest developments, as distinguished from an incongruous assemblage of objects merely quaint, curious, or appealing to antiquarian taste, such as at present too largely encumber our museums, and occupy space which should be given to productions showing a high order of taste, and exemplifying the simplicity of Art in its highest walks, and the principles which underlie true beauty and grace. About the year 1868, too, a number of citizens suggested the importance of having an institution for Science and Art in Dublin, and that it should be located in the Dublin Exhibition Palace; and it was proposed by them that the collections of the Royal Dublin Society, the Royal Irish Academy, the College of Science, and the Royal Hibernian Academy should be transferred to this building, and there united. Shortly afterwards a Royal Commission was appointed to inquire into the feasibility of establishing in Dublin a Science and Art Department for Ireland. Having visited Edinburgh and London, the Commission returned to Dublin, where it sat at Dublin Castle in 1868, the present Duke of Leinster, then Marquis of Kildare, being chairman. It reported "that the time had arrived when the wants of the community in Ireland had outgrown the useful action of private societies, necessitating a thorough rearrangement and consolidation of existing institutions." In order to carry out this recommendation, the Lords of the Committee of Council in Education proposed to build on a site adjacent to Leinster House, Dublin, a Science and Art Museum for Ireland, and it was suggested that the Art School should be made into a special Metropolitan School, the Royal Dublin Society being relieved of their management of, and contribution to, it. Finally, in 1877 the Royal Dublin Society, after considerable hesitation,

surrendered this and others of their departments to the State. It was before the Royal Commission of 1868 that Sir Henry Cole stated that never in the history of Schools of Art had there been an institution so prosperous and successful as that of Dublin, under the teaching and management of Mr. Lyne. Sir Henry remarked, "I don't hesitate to say, as a positive fact, that the Dublin School of Art is a great deal better than the *École de Dessin* in Paris."

The distribution of prizes, by his Grace the Duke of Marlborough, to the students of these old and time-honoured schools of the Royal Dublin Society, now designated the Metropolitan Art Schools, took place recently. The Director of the Science and Art Museum for Ireland represented to the Lord Lieutenant that the several institutions of the Royal Dublin Society having passed into the hands of the State, it remained for him to say, as regarded the position of the School of Art, that it laboured under great disadvantages from the absence of Art collections for guiding the taste of the students as well as the public, this want being most seriously felt in Dublin, and from the want of any great branch of industry requiring the taste and skill of designers, Dublin possessing but one such industry, poplin weaving, which, however, had received important encouragement from the Duchess of Marlborough. The Director, Dr. Steele, further explained to the Lord Lieutenant that many students of the school distinguished themselves in the production of designs for this manufacture and for lace, and had frequently obtained high national prizes for them, and that this Metropolitan School of Art had been eminently successful in the cultivation of this branch of Art, notwithstanding that the remuneration obtainable in Dublin was not sufficient to encourage Art students to devote themselves to the pursuit of design in Dublin as a lucrative employment. He also proceeded to show that the influence of the school's teachings might be proved by reference not alone to school returns, but to the number of local artists who were, or still are, students of the school, and by the number of works executed by them for public exhibitions, and the number of artists of eminence educated in the school. The Duke of Marlborough remarked that he had lately examined various designs for poplin manufacture for furniture decorations in Dublin Castle, and that he had been extremely gratified to find so many designs to be the work of the students of the Metropolitan School of Art. Referring to the plan of payments on results of instruction, which is a feature of the present educational system of the department of South Kensington, the Duke said that in the first year the number of Art prize-takers in England was 16 per cent. of the whole number of students, in Scotland 15 per cent., and in Ireland 23 per cent. As regarded the direct money payments on successful teaching of Art in English schools, such payments amounted to 2s. 3d. per head, in Scotland to 2s. 4d. per head, in Ireland to 5s. per head; the Duke observing that the last figures were indications that the Irish pupils have received more valuable prizes, and have been winners in more difficult competitions, than those of Scotland and England.

FAMILY FESTIVALS AND FETE-DAYS AT CAIRO.

By EDWARD THOMAS ROGERS, ESQ., LATE H.M. CONSUL AT CAIRO, AND HIS SISTER, MARY ELIZA ROGERS.

THE DRAWINGS BY GEORGE L. SEYMOUR.

*A Nile Boatman.*

ARRIAGE contracts among the Egyptians are very simple in character, but the wedding festivities are elaborate, and the preliminary arrangements often very tedious and difficult. A father will sometimes object to give a daughter in marriage to a man who is not of the same trade or profession as himself, and he is always very unwilling to allow a younger daughter to be married before an elder one.

In the upper and middle classes of society the bridegroom can very rarely obtain even a glimpse of the face of his bride until after the conclusion of all the legal and social ceremonies attending marriage. In the lower ranks there is necessarily less reserve. The preliminary arrangements having been made by parents or friends, the bridegroom is admitted to an interview with the "wakeel," or deputy of the bride, and settles the amount of dowry. Two-thirds of the dowry are generally paid before the marriage contract is pronounced, and the remaining third is held in reserve, to be paid to the wife in case of her husband's death, or if she should be divorced against her own inclination. A day or two after this interview the bridegroom, accompanied by two or more friends, goes to the house of the bride. He is received by the bride's wakeel in the presence of witnesses. All present recite the "Fatihah," *i.e.* the first chapter of the Koran. The bridegroom pays the stipulated portion of the dowry; then he and the wakeel sit down upon the ground face to face, and grasp each other's right hand, raising the thumbs and pressing them against each other. A "fikee," or teacher, places a handkerchief over the joined hands, and utters a few words of exhortation and prayer. The wakeel then says, "I betroth to thee the maiden for a dowry of such an amount;" and the bridegroom answers, "I accept from thee her betrothal to myself, and take her under my care, and bind myself to afford her protection, and ye who are present bear witness of this." This completes the contract, but eight or ten days are generally allowed to elapse before the "Leylat-ed-dukleh," or "Night of Entrance," when the bride is brought to the house of the bridegroom, and he beholds her unveiled for the first time.

In the meantime the portion of the dowry already paid is spent on articles of furniture, dress, and ornaments for the bride, whose parents generally add to the dowry a sum of money at least equal to it in amount. The objects thus purchased are the recognised property of the bride, and if she is divorced she is entitled to take them away with her. The furniture is sent to the house of the bridegroom mounted on camels or carried on the heads of men, and usually by a circuitous route, so as to display the treasures widely. Among the articles there are generally numerous divan cushions and coverlets, chests more or less ornamented, a looking-glass, and sometimes two chairs

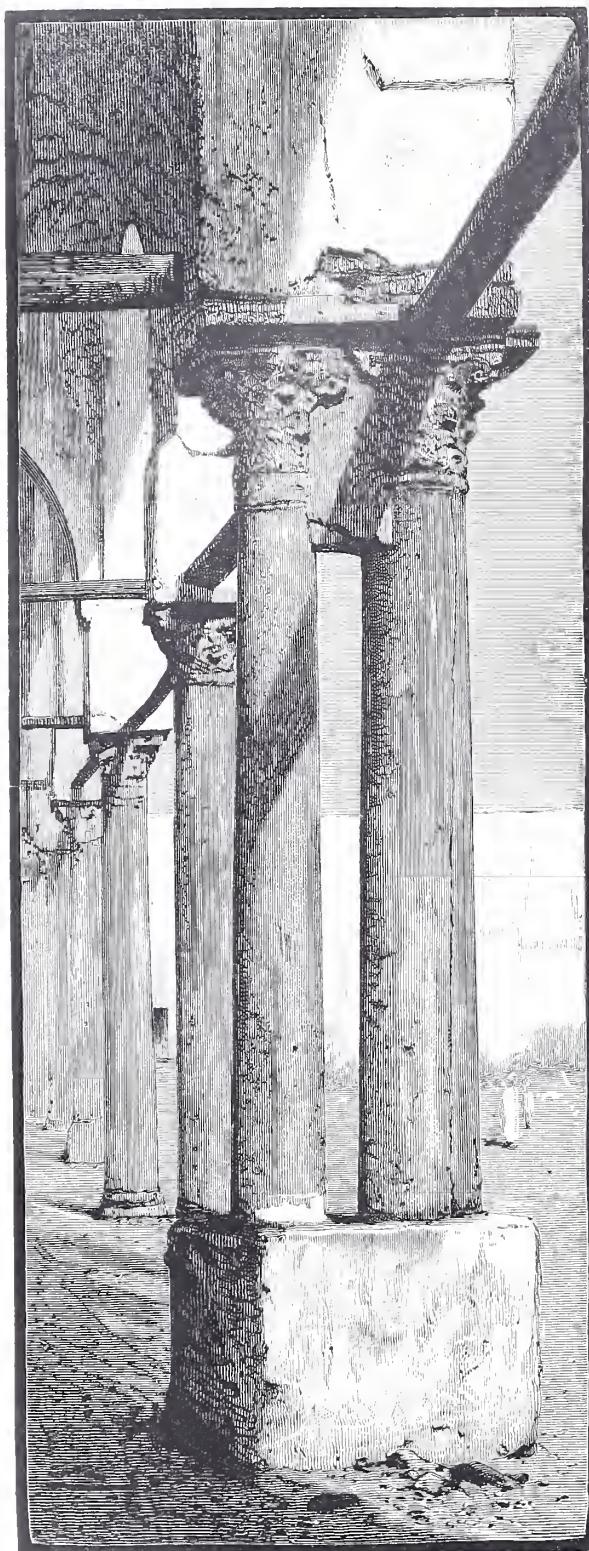
made of cane, upon which to place at night the turban of the husband and the head-dress of the wife. These chairs are sometimes canopied, and they are never on any account used as seats. An embroidered silk kerchief of thick material should be attached to each chair, to be placed over the head-dresses at night.

If the wedding is fixed for a Friday, the bride goes in state to the bath on the preceding Wednesday. This procession is called "Zeffet-el-Hammam." Musicians lead the way, and sometimes are followed by two men carrying the towels and various articles used in the bath upon large round trays covered with silken kerchiefs; then comes a man carrying a long-necked bottle containing orange-flower water or rose-water, and he occasionally sprinkles passers-by. Another man carries a censer with aloes-wood or some other odoriferous wood burning in it. More commonly, however, the bride is preceded only by her female relations and friends and a number of young girls walking in pairs. The bride walks closely veiled and under a canopy. Musicians, or two or three drummers, close the procession. On returning from the bath to the house of her parents, the bride and her companions of the bath have supper together, and love songs, not unlike the Song of Songs, are sung by professional singers. At the close of this entertainment a very singular method of levying contributions is sometimes adopted by the bride. A large quantity of henna having been mixed into a firm paste, she takes a lump of it in her hand, and each guest sticks a piece of money into the surface of it till it is completely studded with coins. A large sum is thus sometimes collected, for it is contrary to Oriental etiquette to give anything but gold on such an occasion. There are, however, some very small gold coins in circulation in Egypt. After this ceremony

*Unveiled. (See page 244.)*

the hands and feet of the bride are smeared with the henna paste, and bound up in linen, and the guests use the remainder of the paste to dye their own hands, which on the following morning appear of a dark orange-red tint. This night is called the "Leylat-el-Henna," or the "Night of the Henna."

On the wedding-day the bride and her friends, having breakfasted together, start soon after noon for the house of the bridegroom, moving very slowly and by a circuitous route through the principal streets for the sake of display. This parade is prolonged sometimes for two or three hours. The procession is headed by a band of music, or by a few men beating drums and



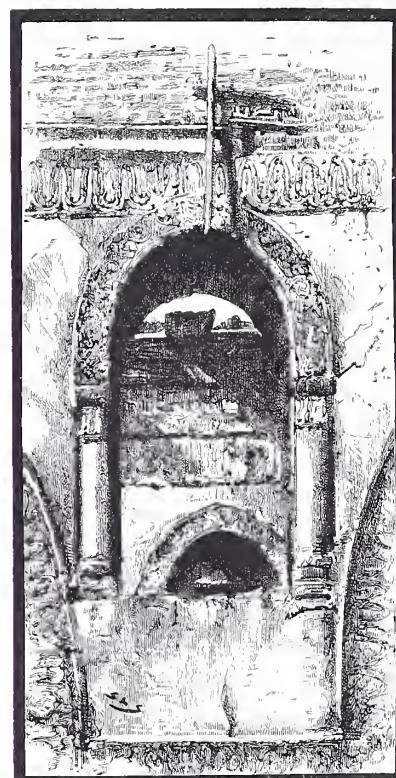
Sketch in the Colonnade of the Mosque of 'Amru, the first Mosque built in Egypt. Founded A.D. 643. (See pages 17—19.)

blowing the native pipe, called "zamr." These are followed by a number of performers with wooden swords or with quarter-staves, who from time to time stand and make an exhibition of their proficiency in mock combats, while the whole procession pauses to watch their performance. Next follows the bride, completely

shrouded from head to foot in a red cashmere shawl, and led by two women under a square silk canopy of some gay colour, such as pink or yellow. The canopy is open in front only, and is carried, by means of a pole at each corner, by four elderly men. At the top of each pole an embroidered handkerchief is usually fastened. The friends and relations of the bride follow, sometimes forming a very long train.

In bridal processions of the lower classes the women of the party utter, at frequent intervals, shrill cries of joy called "zaghareet," but this practice is considered undignified, and is avoided by the better classes of people. If the bride be of a somewhat superior class, instead of walking under a canopy, she rides on a high-saddled ass, or is driven in a close carriage, the roof of which is covered with a red shawl, and the horses of the carriage have each a white handkerchief attached to the head-stall.

When, however, the bride is a lady from one of the palaces of the reigning family, she rides in a state carriage with four horses, attended by a military escort, and the coachmen and footmen of her carriage, and the coachmen and footmen of many of the



Upper Portion of Arcade in the Mosque of Tūlūn. A.D. 873. (See page 19.)

guests' carriages, wear Persian shawls, presented to them in memory of the occasion. These shawls, which in some cases are very costly, are worn scarf-fashion over the right shoulder and under the left arm.

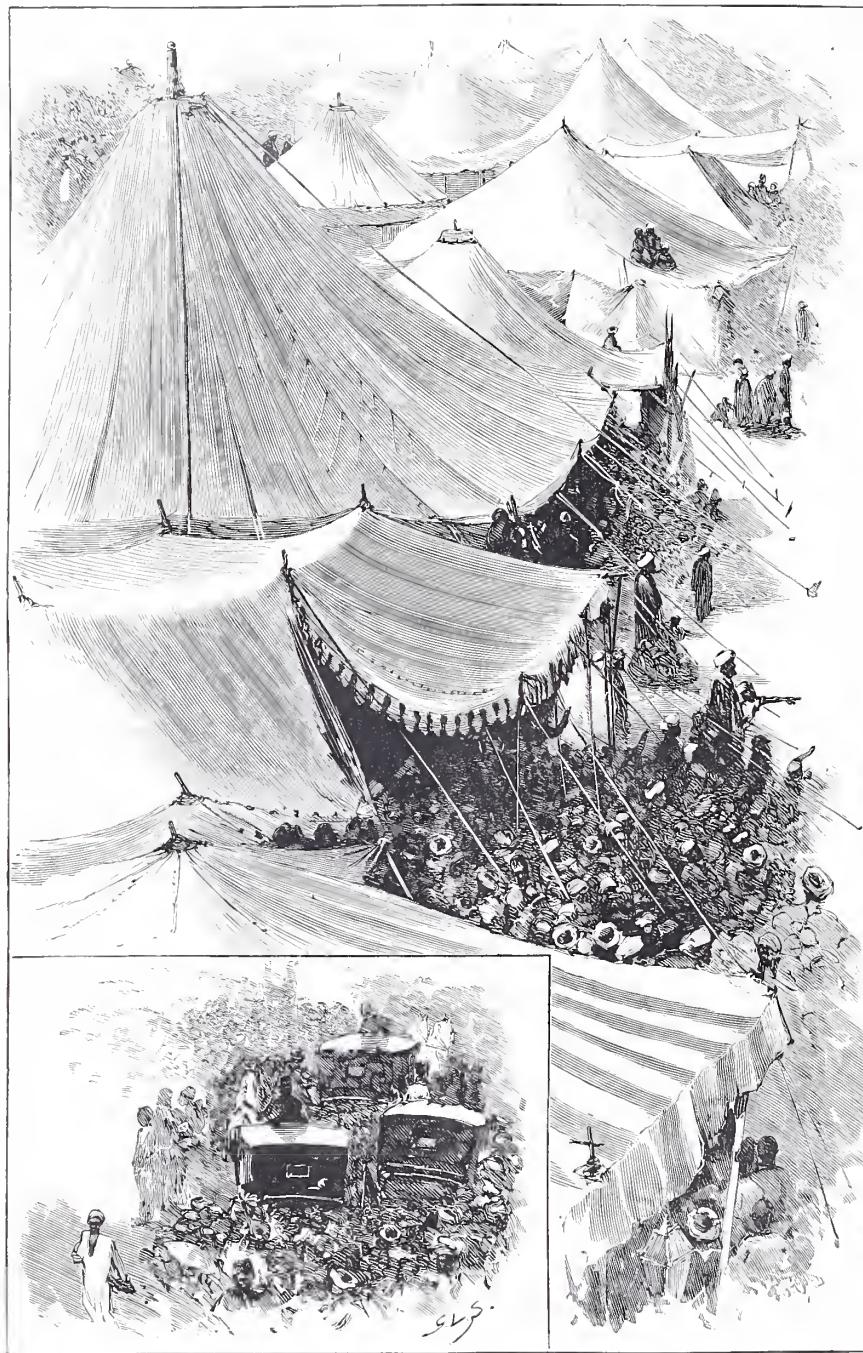
The bride, on arriving at her new home, is conducted to the harim, where a repast is in readiness for her and her party. The bridegroom remains below with his friends. During several days previous to the wedding, preparations for the festivities go on in the house of the bridegroom, and the street in which he lives is illuminated for two or three nights, and music and singing are continually heard. An ornamental awning is spread across the street in front of the house, and from this are suspended numerous chandeliers and lanterns. At the end of the street a number of small flags are strung across a rope. Before sunset on the marriage night the bridegroom goes to the bath, puts on his wedding garments, and then, having supped with his friends, he proceeds to one of the principal mosques, attended by a party of musicians and a number of men carrying cressets raised on long staves.



Mosque of the Sultan Hassan, Cairo. A.D. 1356. (See pages 77—80.)

The procession returns from the mosque with more order and display, and very slowly, it being apparently a point of Oriental etiquette for the bridegroom not to seem too eager to behold his bride. Musicians lead the way, the men with cressets follow, and then come two men bearing a pole, from which is suspended a framework composed of four circles, to which numerous lamps are attached. The upper circle is made to revolve, and is kept in continual motion. These cressets and rings of light produce a remarkable effect as they move slowly along. The bridegroom and about twenty of his companions

follow next, advancing with measured tread in the form of an oblong ring, all facing towards the centre. Every now and then they stop, while a professional singer chants a few words of a bridal song, which can be heard by the bride as the procession approaches. Hundreds of people congregate under the awning in front of the house and in the inner court to listen to the music. The proprietor of a neighbouring coffee-shop is engaged to supply the thronging guests with seats and coffee, but each guest brings his own pipe or cigarettes with him, and itinerant vendors of sweetmeats, nuts, cakes, and fruit are allowed to



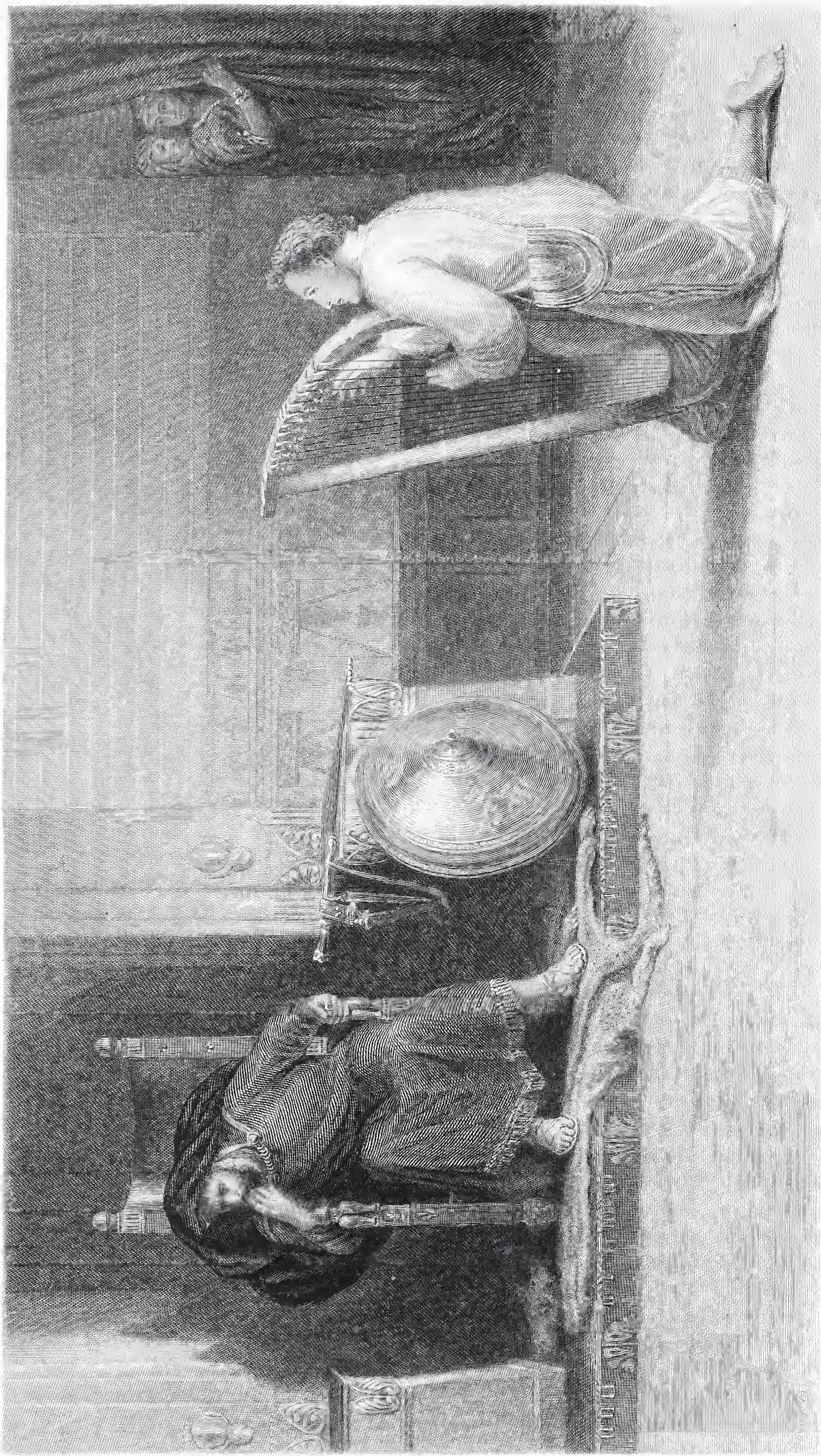
A Cairo Crowd on a Fête-day waiting for a Procession. (See page 245.)

circulate among the guests for the sale of their dainties. The shabby coffee-shop boys and still dingier sellers of sweets look very much out of place among the well-dressed guests; but these strange contrasts and the close contact of squalor and grandeur are thoroughly characteristic of Oriental life.

When the bridegroom reaches his house he is conducted to the harim. The bride appears before him with a veil thrown over her head, and he must make her a present of a piece of money as "the price of the uncovering of the face."

One of the most striking anomalies in Oriental life is the privacy of the harim and the publicity attending the chief events of family life.

A band of music heads the procession for a circumcision, and the barber's servant appears carrying on his head a large wooden case, the front of which is ornamented with embossed brass, tinsel, and pieces of looking-glass: this is the barber's professional sign. Then follow dancers, wrestlers, and mountebanks, behind whom are the boys for whom the ceremony is being cele-



T. V. WINFIELD, PLATE.

J. DAWSON PЛАТФОРМЫ ОКРУГЛЫЙ

FROM THE PICTURE IN THE POSSESSION OF THE PUBLIC LIBRARIES

S. S. SMITH SCULPTOR

brated. They are generally about five or six years old, but the ceremony is sometimes delayed, that two or more boys of one family may undergo the rite at the same time, and thus save expense.

It is usual to dress the children in girls' costume of the richest kind which can be procured or borrowed for the occasion. The boys ride on handsomely caparisoned horses, or are conveyed in carriages, the head-stalls of the horses being each decorated with a white handkerchief.

There is another fête-day in a family circle, when one of the sons is admitted into a guild as a tradesman or an artisan. The youth having acquired skill as a turner, tailor, barber, bookbinder, or carpenter, &c., is introduced by his father to the Sheikh of the trade, with a request that he may be admitted as a member.

The Sheikh, if favourable, sends an officer called a "Nakib" to invite the masters of the trade to assemble and meet him at the house of the father of the young candidate for membership, or at some other convenient place. The Nakib hands to each person who is to be invited a little sprig or a flower, and says, "Repeat the first chapter of the Koran for the Prophet." Having recited it together, the Nakib adds, "Come on such a day to such a house, and take coffee and dine."

On the appointed day, when the assembled guests have dined, the Nakib leads the youth before the Sheikh and states his qualifications, and then all present recite the first chapter of the Koran for the Prophet, when the Sheikh girds the youth with a girdle, and ties it with one knot. The chapter is again recited and a second knot tied, and after a third recital a bow is tied; the young man is thus girded symbolically for his work, and completely admitted to membership. He kisses the hand of the Sheikh, and gives the Nakib a small fee.

No man ought to practise a craft or trade for money until he has been approved by the Sheikh and masters of the trade, and admitted to membership; and this is a sufficient guarantee of his skill.

The public fête-days in Cairo, especially those of the new year and before and after Ramadân, have been already referred to, and the sketch on page 244 will give some idea of a Cairo crowd of the present day waiting for a procession; but in the olden time, before the Princes of Egypt used European carriages driven by English coachmen, the processions were much more picturesque and gorgeous.

The Khedive of Egypt, though he may neglect attending prayers in the mosques during the rest of the year, is bound to be present at the services in four principal mosques on the four Fridays of the month of Ramadân. His Highness Towfik, who is very regular in his observance of public worship, on the first Ramadân after his accession, attended successively the mosques

of Al Husain, of Al Azhar, of An-nafiseh, and of 'Amru. (See page 242.) He rode in a state carriage, and was accompanied by numerous attendants; but it is recorded that when the Khalif al-'Aziz-billah rode to the mosque of Al Kâhireh on the first Friday of the month of Ramadân, in the year 380 of the Hejra, he was followed by about five thousand persons on foot: over his head was held the state parasol, made of yellow silk embroidered with gold, and on its summit was a bird standing on a globe. He carried the sceptre in his hand, and wore the "tailasân," a kind of turban denoting high rank, and the sword. He received in his own hands the petitions of the oppressed, and read many of them on the road.

On the following Friday he rode to the large mosque called Al Anwar. His dress consisted of clothes made of white silk embroidered with gold, out of respect to the prayers.

The mattresses spread for the Khalif in the mosque were three in number, and were placed one on the top of the other: they were made either of Samâny or of Daibaky cloth, white, and of the best quality of its kind, and embroidered with red. Embroidered curtains were suspended, one on the right hand and one on the left.

The Khâlîfah arrived in solemn state with drums and trumpets. Around his steed, and outside those in immediate attendance on him, were readers, who were the special readers of the presence, some on each side; and they delighted their hearers, repeating their chants time after time, from the moment of his leaving his throne, all along the road till he came to the throne of the preachers in the mosque. And when the ceremony was over, the people went away one by one, and he returned to the palace with the Wazîr behind him, the trumpets sounding and the drums beating.

And on the third Friday he rode to Misr to preach in its mosque. Then the people of Al Kâhireh illuminated for him from the gate of the palace to the mosque of Ibn Tûlûn; and the people of Misr illuminated from the mosque of Ibn Tûlûn to the mosque in Misr; this being arranged by the Governor of Misr, the people of each trade being in a separate place, and the chief of each displaying instruments and valuable curtains or banners. On these preparations they were employed for three days and nights, the governor going and coming amongst them continually. He deputed agents to protect the people and their property. On Friday the Khâlîfah rode right through all this in the great street to the tomb of Abdallah, to the mosque of Misr. And when the prayers were over he returned to Al Kâhireh by the same road, going through the illuminations until he reached the palace, and there he gave to the servants of the mosques by which he passed, to each one a dinar.

DAVID PLAYING BEFORE SAUL.

D. W. WYNFIELD, Painter.

S. S. SMITH, Engraver.

IN Mr. Wynfield's exhibited pictures it is seldom we find that he has selected subjects taken from Scripture narrative; we recall, indeed, but three, and these are among his later productions—'Ruth and Boaz,' in Burlington House last year; 'Joseph making himself known to his Brethren,' in the preceding Academy Exhibition; and the picture we engrave this month, 'David playing before Saul,' which was in the Royal Academy of 1876. Attached to the title in the catalogue was a reference to the words in 1 Samuel xvi. 23, 'And it came to pass, when the evil spirit from God was upon Saul, that David took an harp, and played with his hand: so Saul was refreshed, and was well, and the evil spirit departed from him.' The first King of Israel, though goodly in person, in character was morbid, jealous, and irritable; and when, after repeated acts of disobedience and iniquity, the Spirit of the Lord was taken from him, uncheck'd fits of envious passion became so terrible that but one among his household ventured to stay in the presence of

the infuriated man. And yet the very gentle courage and irreproachable conduct of the young shepherd of Bethlehem were such a reproach to one who made himself a victim to his sins, that even as David sang sweet melodies, the unrestful, suspicious heart made him well-nigh a murderer as well as a hater of the young musician. Mr. Wynfield's rendering of the incident is appreciative and striking; the suppressed rage of the King, with the maniacal expression and the hardly restrained action, as one hand clutches the arm of the chair and the other is raised in an uneasy, irate manner to his mouth, depicts much force, and contrasts strongly with the calm face and attitude of the "sweet singer of Israel," while the anxious though cowardly attendants, who half draw aside the curtain, repeat the tale of their fear and the monarch's fury, the significance whereof is increased by the dull and unadorned apartment, which is in harmony with the gloom and mental desolateness of the unhappy Saul.

THE SALON OF 1880.

M. TURQUET, the Under-Secretary of State for the Department of the Fine Arts, had resolved, it would appear, to make the year 1880 memorable for the quantity, if not the quality, of the work exhibited in the *Salon*; and those co-operating with him have carried out his wishes with a resolution so vehement that the ordinary visitor's eye soon loses all sense of discrimination, and he finds himself wandering helplessly through a vast æsthetic wilderness, a boundless contiguity of painted canvas.

Last year's *Salon*, which contained 5,895 works, exceeded ordinary years by nearly a thousand, but this year the exhibits, which not only include painting and sculpture, but medal engraving, architecture, monumental and decorative Art, designs, cartoons, engraving, and lithography, reach a total of 7,289.

Although many eminent names are absent from the catalogue, such as Gérôme, Meissonier, Detaille, and De Neuville, it must not be imagined that the desert to which we have likened the *Salon* contains no refreshing oases. On the contrary, the walls are graced with the usual number of high-class works, and the prizes have been awarded to performances really meriting the recognition.

On the walls of the staircase landing, which is mainly devoted to enamels, miniatures, and the like, there hangs a large canvas by George Becker (the painter of 'Rizpah defending the Dead Bodies of her Sons'), representing the death of 'A Christian Martyr'—a virgin of surpassing beauty—whom we see lying on her back, head downwards, on a flight of marble steps, shot to death by the lances of three of the Empire's hirelings. The realistic character of this tragedy is wonderfully helped out by the withered, witch-like figure which, standing half-way up the steps, points vindictively at the martyred Christian. There is much grandeur in the treatment of this picture, refinement in the colour, and truth in the quality of the light; and it is because there is a risk of its being passed by that we have thus specially noticed it.

But our more immediate concern lies with the works which have carried off the honours of the year; so that in entering the first room we will not stay to inquire into the cause of Jean Matijko's great picture of the 'Battle of Grunwald,' between the Teutonic Order and the Poles, being so spotty in its kaleidoscopic colour effects; or to study Van Hove's fine head of the old man rubbing his glasses, painted with all that careful finish which characterized the earlier Flemish school; or Alma-Tadema's 'Four Seasons,' previously known to us as having been exhibited in the Royal Academy.

The picture which has carried off the *médaille d'honneur* will be found several rooms off to the right. It is entitled 'The Good Samaritan,' and its author is A. N. Morot, pupil of Cabanel. The ass with its helpless load—the young man who fell among thieves, and whom the good man steadies on the beast by placing his right shoulder under his left arm—is seen approaching the spectator down a steep rocky way. The patient animal suggests the idea of being aware of the character of its burden, from the deliberate way in which it picks its steps among the little pools of water lying in the mountain road. Balance and weight are given to the scheme of colour by the dark coat of the donkey and the blue cloth round the loins of the Good Samaritan, and these find certain answering tones in the greenish greys of the wild rocky country behind. M. Morot is very free with his brush, and leaves its impress so palpably on the canvas that close to the picture one sees nothing but such a dab as a house painter gives to a door or a shutter before he begins to guide the brush systematically over the surface; but let the spectator retire to the proper distance, and the dab takes its proper place and becomes a delicate reflection in the pool at the donkey's feet. Not a touch but tells is a phrase peculiarly applicable to this artist. But his handling is only rough in rough places. All

down the right cheek and naked side of the fainting man there is an effect of light managed with the most consummate delicacy, and the modelling of both figures is worthy Cabanel himself. This master's 'Phèdre,' by the way, whom we see lying on her couch, leaning on her elbow, brooding over her destiny, is one of the most dramatically impressive figures in the whole exhibition.

A picture which we would class with the 'Good Samaritan,' on account of its supreme realism and intensity, is Léon Bonnat's 'Job,' a white-bearded shrivelled old man, whom we see sitting naked among scant straw in a cavernous-looking retreat, with open outstretched hands, and withered face upturned to heaven imploringly. For force of projection there is nothing in the *Salon* to excel this. In the same room with the medal-of-honour picture, and opposite to it, hang a very characteristic picture of Victor Hugo by X. A. Monchablon, and two landscapes by Gustave Doré—a twilight scene on a lake, and a wild Scotch subject of deer on a rocky height surrounded by mountains and mist, a view of Ségué, and a figure subject of a centaur assisting a nymph to mount him by making his head do duty as a stirrup.

Also among the notable pictures of the year is the one by E. V. Luminais, showing the two vanquished sons of Clovis II. lying helplessly bound in a boat, which we see drifting down the Seine. P. A. Cot's two lovers running joyously home, while the 'Storm' fills like a sail the shawl they hold overhead; Bouguereau's 'Young Girl defending herself from Love'; and Constant's Eastern courtyard, white with burnoused Arabs, are all three of them worthy of sharing the honours of this room with Cabanel, whose 'Phèdre' we have already mentioned.

We would also chronicle with marked approval the names of the following:—P. A. Besnard received a medal of the second class for his picture representing 'An Episode in an Invasion of the Fifth Century.' The works of two medalists of the third class, one a green glade with deer coming along, and named 'June in Denmark,' by Henri Bonnefoy, and the other 'Camille Desmoulins' haranguing the mob in the Palais Royal, by J. T. Lix.

In the room adjoining this will be found several medal-holders of the second class: 'The Grandmother,' by L. A. Lhermitte; a battle-piece by J. Le Blaut, showing a square of regular soldiers being attacked by a body of resolute peasants, armed with old firelocks, swords, and scythes; the 'Cradle-rocker Asleep,' a worn-out woman leaning on her elbow, while baby lies wide awake, by E. Feyen. A very clever third-class medal hangs near this, called 'The Interrupted Sitting,' a seated model with a black shawl round her loins, and a dull green curtain behind her, while a pallet with a rich scheme of colour on it lies near her, and gives in a measure a key to the whole.

This room is further notable for this, that there are no fewer than three pictures all relating to Charlotte Corday, one of them, indeed, being a sort of triptych; it may be fairly said there are six Charlotte Cordays here. The remarkable thing is that in every one of the three pictures the dress is different. In that by J. J. Weertz she stands in a dull blue striped dress, dagger in one hand, and steadyng herself with the other against the wall, as the infuriated crowd rush howling in; in that by J. F. C. Clère, representing, first, her entering the house, second, her arrest, and third, her funeral toilette, she wears a spotted cotton dress; and in that by Jules Aviat she is attired in white, the dagger lies on the floor, she clutches nervously the white curtain behind which she stands, and lays her other just as nervously on the sill of the window. From an imaginative point this is perhaps the finest work of the three; but it is more from their apparent political significance than from any absolute artistic qualities that we mention them.

The *médaille d'honneur* for sculpture has been carried off by Gabriel Jules Thomas, a young artist until now almost unknown. He studied, the catalogue informs us, under Ramey and Dumont, and in all matters pertaining to the *technique* of

his art he has studied to some purpose. The subject is a kneeling bishop in rich vestments, with his crosier, mitre, and book beside him. His hands are in the act of prayer, and his head, about which there is a beautiful air, is turned slightly to one side. It is a portrait of Monseigneur Laudriot, and is intended for the cathedral of Rochelle.

We cannot conclude our remarks without recording the pleas-

ing fact that at least three British artists occupy the line. These are G. F. Watts, R.A., with his 'Orpheus and Eurydice'; W. G. Wills, with his 'Ophelia and Laertes,' both very low-toned and very similar in colour; and W. H. Bartlett's 'Painter's Studio,' a work full of daylight, and of great promise. We are satisfied that Messrs. Bouguerou and Fleury will yet have ample cause for being proud of their pupils.

A COMPARISON OF THE SALON AND THE ROYAL ACADEMY.

"THE artists of France occupied a glorious position at the "Universal Exhibition. They could not but see that in "the last fifteen years the foreign schools had not been wasting "their time, specially those of Austro-Hungary, Spain, and "England, as to which last, efforts of a very original character, "a curious searching after truth and an exquisite feeling of sentiment, were visible. Still, without vanity, I can affirm that "France maintained the position she has always held, namely, "the foremost." So spake M. Jules Ferry, Minister of the Fine Arts, at the distribution of prizes at the last *Salon*. Were his words exaggerated, or were they true? If true, why has France the foremost position? and is England doing anything to dispute that supremacy?

A calm and dispassionate survey of the Royal Academy and the *Salon* forces one to the conclusion that, at all events as regards the Art of to-day, M. Jules Ferry spoke the truth. Nowhere on the Academy walls can we find evidence of such exuberant talent, of such striving after originality, of such a range of subject, of such daring flights of conception, as in a single room in the *Salon*. True, in some respects English Art holds its own—certainly in landscape painting, probably in water-colour drawing, perhaps in tenderness of colouring; but in figure and portrait painting, in composition, and especially in sculpture, England is far in the rear. Space will not permit of our endeavouring to ascertain why it is that England should excel in landscape painting; probably the reason is that from the days of Claude downwards a Frenchman never until lately dreamt of looking to nature—"la vérité de l'atelier" was all-sufficient for him, and not until nearly a quarter of a century after our Pre-Raphaelites had shown the way did the French artist begin to think of "la vérité du plein air." Now he thinks of nothing but naturalism, and at present, if he launches out into idealism, cannot get beyond masking it in an imitation of Corot. So, too, water-colour Art was practised and brought to perfection in England, well-nigh half a century before it was introduced into France; but the Société des Aquarellistes just established in Paris shows, at its first exhibition, works which should wake up many of the slumberers whose productions still find favour at the eightieth exhibition of our old Water-Colour Society. Taking the branch of sculpture as one of those in which France outstrips by so great a distance her rivals, we will endeavour to analyze the reasons why she does so. In the first place, under what different circumstances the young artist works! In England he carves a statue; at every turn there are expenses out of pocket, for the marble, for rough-hewing the stone, for cartage to the exhibition; these, in the case of a full-size figure, making a big hole in £100. Suppose the statue be rejected, or more probably so indifferently placed that it escapes the notice of the Art critic, and the notice of that rare personage, the purchaser of statuary. The outlay is thrown away, and the slender purse has again to be dipped into for a second and perhaps a third £100. The bottom is soon touched—sculpture is given up in disgust for another and less costly, if not more successful, branch of Art. But how is it in France? In the first place, the artist knows that if he does but execute a passable work he has the Government who will pay him at all events the costs he has incurred out of pocket. This is M. Ferry's evidence:—"In the growing art of sculpture the Government is the principal

client; unfortunately it is a client which has at its disposition but limited resources, and it may be said that by its assistance it only maintains a large class in want and misery. Yet, if this be so, how is it that we see every year the numbers augmenting of those who adopt this branch of Art?" In the second place, some trouble and expense are incurred in order that the exhibits may be seen to the greatest possible advantage. Set out amongst flowers and herbage, in the spacious garden which the galleries of the *Salon* surround, is it to be wondered at that artists are encouraged to exhibit? A small effort and expense on the part of the Government (whose property we believe it is) would convert the courtyard of Burlington House into a covered garden, which would be a delightful resting-place to wearied sight-seers, and a constant encouragement to sculptors, with a result that the ratio of exhibits and exhibitors by sculptors might not be so disproportionate as they are at present, namely, in the *Salon* 700 works, 503 exhibitors; the Academy, 145 works, 80 exhibitors.

It is true that England has been doing much of late years to assist what may be termed the industrial side of Art, and has set an example which France has not been slow to copy, for we find the French Minister in this same speech saying, "That our workmen have the best of taste is an indisputable and undisputed fact, but we have been warned that neighbouring powers are now quite ready to dispute our superiority even in this; those who have travelled in England within these last fifteen or twenty years cannot but have noticed the immense progress accomplished in this respect in that country, progress due, in a great measure, to the influence of the South Kensington Museum. We have now determined to follow their example." And this she is doing, not only in founding a large central museum, but also local ones; not only by the purchase of works of Art, sculpture, and pictures, but by setting young artists to work on the decoration of the civic buildings in the provinces. Already twenty such are in course of decoration, amongst them being the Courts of Assize at Amiens, and the Hôtel de Ville at Beauvais. In this manner not only is the young artist assisted—and he obtains what he so longs for, "elbow room"—but local history is perpetuated, and patriotism aroused, through the delineation on the spot itself of the principal events and the heroic acts which have happened there.

Then again, whilst in England the Royal Academy is in private hands, the *Salon* is a Government institution, and, as such, awards premiums and decorations to the successful exhibitors. The list is a large one, and besides two medals of honour and the prize of the *Salon*, medals in three classes, and honourable mentions for the three branches, painting, sculpture, and engraving, nominations and promotions to the Order of the Legion of Honour are granted. About twelve hundred names appear at the commencement of the catalogue of those who have at one time or another gained distinction of this kind.

Yet once again. It cannot be expected that a Republican Government would be so conservative as a close body, such as the Royal Academy, and consequently year by year fresh innovations are to be found in the rules for the admission of pictures, as issued by the Minister of Public Instruction. Spite of all this, there is not one of these innovations that would not be hailed with delight by English exhibitors and the British public, and

which would not be a distinct gain to English Art. The principal alterations this year are as follows :—

1. A special room has been reserved for the works of strangers.

This, it is stated in the report which prefaces the rules, is accorded not "only as an act of courtesy, but because great interest should attach, and great benefits be derived, from watching and comparing the works of others than ourselves."

When we place side by side with this the treatment which it is notorious certain foreigners have this year received at the hands of the Royal Academy hanging committee, England may well receive instruction from her neighbours.

2. The works of those artists who are *hors concours*,* and the "exempts,"† are placed in a room apart.

3. The works, for the convenience of reference, are now numbered alphabetically, a change which does away with the necessity of, and much reference to, an index.

Beside these changes how puerile does the only innovation of late years at the Academy seem, namely, that "Visitors may now retain their sticks and umbrellas!"

A President of the Royal Academy, however inclined to revolution in the right direction, has probably but little influence over the body of men at whose councils he presides; still, one could not but wonder whether Sir Frederick Leighton (as we watched him sauntering through the galleries, and again encountered him criticizing the statuary in the gardens) could avoid the comparisons which forced themselves upon the notice of even so disinterested an individual as the writer of these notes.

Such as these :—

(a) Is not the French method of choosing the "Hanging Committee" by the vote of the artists themselves less likely to give offence than when they are taken in rotation from the Council of the Royal Academy?

(b) Would not greater pains be bestowed on exhibited works, and the standard be raised, if the French limit of two works in each section of painting, sculpture, or engraving were permitted

instead of a total of eight, which may all be in one class, as in England?

(c) Might not the French system of exempting artists from the ordeal of the "Hanging Committee" whose works had been hung for a given number of years be adopted, thus avoiding the scandals which now and again take place from a peculiarity of views having a predominance on the committee?

(d) Is it a necessity that the bestowal of medals, or their equivalent in money, should be confined to students, and that no portion of the hundreds of thousands of shillings which year after year find their way, in an ever-increasing rate, into the coffers of the Academy, should be spent in the bestowal of medals or their equivalent? Every one knows what an increased price a decorated artist would get for a premiated picture. At the *Salon* it has been found expedient this year, in view of the increased number of exhibits, to increase the prizes from eighteen to twenty-five in the division of painting, and so on in proportion. The exhibits in the *Salon* this year amount to no less a number than 6,743.

(e) Why need painters use such large canvases? In Paris this fashion is abused to an enormous extent, so much so that it is a matter of wonderment where the acres of subject matter ever find a resting-place. In London moderation is the rule, but with the limited wall space at the command of the Academy, and especially of purchasers, compressed Art seems desirable, and any measures tending thereto wholesome.

(f) Would not the interests of British sculpture be advanced if the courtyard of Burlington House were covered over and utilised for the exhibition of statuary, as we have before suggested?

(g) If English sentiment forbids the opening of the Academy on Sundays, might not one afternoon in a week, or even two, as in Paris, be given up for the free admission of that section of the public who cannot afford a shilling for every member of their family, and the Academy be opened in an evening throughout the season, instead of for a single week at the hottest time of the year?

OBITUARY.

TOM TAYLOR.

THE coterie of Art critics has sustained a severe loss by the death, on the 12th of July, of their acknowledged leader, Mr. Tom Taylor. This versatile man was the maker of his own fortunes. He was born at Sunderland in 1817, where, and at Glasgow University, he received the rudiments of his education. At the latter place he won three gold medals. From thence he proceeded to Trinity College, Cambridge, where he took double honours, being Third in the first class of the Classical Tripos, and a Junior Optime. As a result, he was elected a Fellow of his college. Between his taking his degree and being called to the bar in 1845, he held the post of Professor of the English Language at University College, London. He only practised for a short time, for he had already become connected with *Punch* and other papers. In 1850 he was appointed Assistant Secretary to the Board of Health, and he successively filled the office of Secretary, and Secretary of the Local Government Act Office, until the abolition of his office in 1872, when he retired on a pension. His taste for Art led him to be a frequent contributor on Art matters to the press, and at the date of his death he was Art critic to the *Times* and the *Graphic*. He was also the author of three Art biographies, namely, B. R. Haydon, C. R. Leslie, R.A., and Sir Joshua Reynolds, published in 1852, 1859, and 1865 respectively. This, however, satisfied but a small portion of his desire for work, as besides he was (since 1874) editor of *Punch*, and he wrote more than one hundred dramatic pieces. His death was sudden, and but a short time since he refuted the rumours that were prevalent as to his dangerous condition by a letter to the *Times*, in which he stated that he trusted there were yet many years of good work left in him.

JAMES DAFFORNE.

It is with much regret that we have to chronicle the severance, by death, of Mr. James Dafforne's connection with this Journal. When, thirty-five years ago, he first joined our staff, the *Art Journal* was the only periodical whose aim was exclusively the encouragement of the Fine Arts. To create a taste for the Arts, to bring them within the reach of the many, to apply them in all their beauty to domestic manufacture—these were the objects which Mr. Dafforne laboured lovingly and incessantly to attain, being aided by sound judgment and refined taste. The intimate relationship which naturally ensued between himself and the artists specially fitted him for the compilation of the memoirs of most of the eminent men whose lives have found a place in our Journal, among whom we may enumerate Turner, Landseer, Mulready, Maclise, Stanfield, Leslie, Calcott, and Ward. He also compiled the "Pictorial Table Book," a description of the Albert Memorial, and a translation of De la Croix's "Arts of the Middle Ages." As an Art critic he never sacrificed truth, but, if compelled to speak adversely, his constant wish was to mingle it with kindness. Endeavouring to uphold in every way the purity of Art, he won for himself respect in every branch of it. He died suddenly, after a lengthened illness, on the 5th of June, at Upper Tooting, the residence of his son-in-law, the Rev. C. E. Casher.

ARTISTS' STUDIOS.

IN the following notices of a few studios selected from amongst those built of late years by English painters there will be no technical descriptions, nor drawings of so strictly architectural a character as to be unintelligible to the general public. These, indeed, would be more appropriate to a building journal consulted by architects, whereas the object of these articles is rather to enable painters and amateurs to see how their brethren of the brush have had each his own particular requirements duly carried out under the direction of his architect.

It has been said by at least one of these painters that such a publication of studios already built would have been of great service to him in arranging his own studio; and it is hoped that these descriptions may serve either as a guide to others who have to build new studios, or be suggestive of further variations and refinements.

On first entering a studio the eye is naturally attracted by the picturesque element of its contents—canvases in various states of completion, studies ranged around the walls, “properties” of all sorts, including armour and arms, musical instruments, drapery, rugs, tapestry, lay figures, &c., besides plenty of useful and comfortable furniture for the needs or repose of the painter and his visitors.

A representation of these would, perhaps, convey a more vivid impression of these delightful and luxurious apartments than the simple illustrations herewith presented, but they would at the same time conceal and detract from the information which it is the object of these illustrations to supply.

The three studios described in the present number have all been carried out from plans prepared by Mr. R. Norman Shaw, R.A., who has most kindly and unreservedly placed all his drawings at our disposal: several improvements, however, have been hit upon during the erection of the buildings, and these have been duly inserted in the accompanying plates. The artists themselves have also explained the object of each arrangement and detail, and it is chiefly from their explanations that the following notes are taken—notes that will not be critical in any shape or way, and that do not pretend to imply a preference for any one studio over another, although each artist prefers his own studio, and probably thinks every other studio to be mistaken in general plan, arrangement, and detail. It may, however, occur to the reflective mind that the works of each, excellent in their way, differ as much from the works of the other as the conditions of light, distance, &c., under which they were painted, which is perhaps equivalent to saying that the studio that each had built was purposely designed to produce the effect which each most admires and can best portray. The artists who have with so much courtesy furnished the material for this number are Mr. Goodall, R.A., Mr. Marcus Stone, A.R.A., and Mr. G. H. Boughton, A.R.A., and their studios were planned respectively in 1870, 1875, and 1876; but, for the convenience of pointing out the different systems of lighting, the reverse order will be the best.

Beginning, then, with Mr. Boughton's, the chief feature is the great north light occupying the *end* wall of the studio, and continued along the slant of the roof right up to the ceiling. This vast source of steady light illuminates every part of the room, the writing-table, which is shown in the view, being perfectly lighted, although placed nearly thirty feet away from the north wall. The light that is thrown upon it comes from the slanting portion of the window, for if a blind be drawn up over that, the light is much diminished, and long shadows are cast by the lower or vertical portion of the window. The interception of light caused by the horizontal head of this portion is very slight. The bottom portion of all is curtained by thick tapestry, but is capable of being thrown open so as to disclose an external balcony wherein to “set” daylight

subjects. A small side door gives separate access to this balcony.

Before quitting the subject of this north-end window a special arrangement must be noted for preventing the intrusion of the rays of the setting sun in summer. This is accomplished by means of the projecting building containing the back stairs being brought close up to the edge of the window; thus no blinding rays can pass into the studio even in the longest days of the year. The external temperature is kept out of the room by using very thick plate glass in the north window.

Next we come to a skylight in the upper part of the ceiling, which is closed as a rule, and only used when effects of “top light” are required.

There are also two south windows—one in the lower portion of the wall, and another over this, but high up in the gable. It will be readily understood that each of these is capable of producing different varieties of lighting and effect, to say nothing of the long beam of sunshine that can be obtained on a bright day by closing every window in the studio but the upper south one.

There is still another window in the west wall, devised for purposes of ventilation, for it opens into a well hole occupying the centre of the house; and it is found that, by throwing open the casement, the air of the room is soon changed without any external draught. At the same time the subdued glimmer that enters from this source may be turned to account for supplying the reflected light that exists out of doors, and that tempers the blackness and intensity of shadows and of the shaded sides of objects to be painted. And a light derived from this casement only would be utterly different in tone and quality from that derived from any of the other windows, and might be turned to account for certain ghostly effects.

So much for the lighting of the studio: the painter can now stand where he pleases, or place his subject where he pleases, either on the floor or on the balcony at the south end of the studio, with the certainty of getting a full, steady light both on his canvas and on his model; or he can readily cast a flood of bright, but more changeable, sunshine on the latter, and could, no doubt, manufacture all tones of reflected light, from coldest blue to warmest orange, by stretching coloured screens over the opposite window.

The next most important consideration is the position of the fireplace, and in order to decide this it is of course necessary to establish the most usual position of the painter, namely, where shown in the accompanying view. Here the canvas is interposed between the flicker of the fire and the painter's eye, whereby he avoids both direct and reflected light. If the fire were in the opposite, or west wall, the flicker would be reflected from the shining surface of the painted canvas into his eyes, and be most distressing. A hot-water coil opposite the fire has no such objections, but completes a sufficient system of warming.

A reference to the plan will show no less than six doors in this one room, and each is found indispensable. First, the visitors' entrance from the landing of the principal stairs. Second, the entrance from the back stairs, for the use of models and servants, another door being provided just outside the studio for the service of the house generally. Third, the door already mentioned, leading on to the external balcony. Fourth, a private door, leading to the artist's dressing-room. The fifth and sixth doors lead into the side spaces under the southern balcony, spaces which are most useful for stowing away disused canvases and lumber, besides containing a lavatory and steps up to the balcony.

Various recesses are also contrived in the thick outer wall for stowing away canvases and for forming cupboard spaces. All such inequalities of wall space are concealed by a genial expanse of tapestry. The walls are not painted, but a pleasant

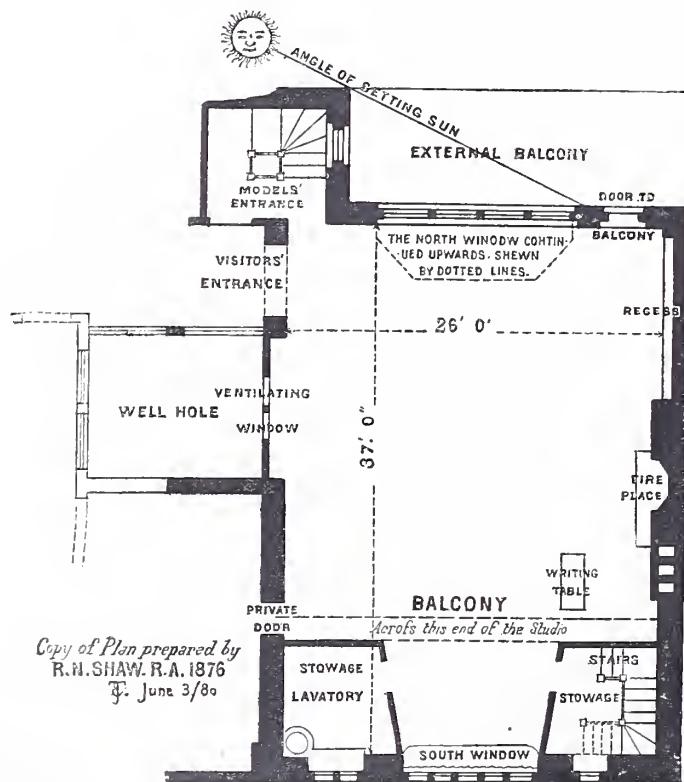
grey colour is infused into the "setting coat" of the plaster, and answers all decorative purposes.

The next studio, Mr. Marcus Stone's, exhibits an entirely different arrangement of lighting, the side wall being to the

north, for the greater length of this room would have involved an increased proportion of height to render an *end* light available for it. That, however, is not in question, for this painter prefers a long side-lighted studio, and his reasons will be



The Studio of Mr. G. H. Boughton, A.R.A.



found obvious by a reference to the view and plan of the room.

The north wall is occupied by three large oriel windows reaching up to the top of the wall, and each is surmounted by a dormer window extending nearly up to the ceiling. The wide

piers of walling that intervene between these windows are sufficient to separate the floods of light into three distinct masses, so that the space in front of each window receives a direct light undisturbed by that from the next. The result of this disposition of light is that the painter can stand at any window, and place his model at any other window, with the certainty of having a full light both upon his canvas and upon the model. When one considers that there is a distance of thirty-seven feet from the edge of the window near the fireplace to the opposite edge of the farthest window, and that this painter claims that a picture should be treated with true perspective effect, then the advantages of his long side-lighted studio will be appreciated. But these advantages are not limited to the four walls of the room, for large folding doors in the east wall open into a glass house, which enable the painter to place his model sixty feet away from his canvas. At this distance he can paint garden and other outdoor subjects, being himself indoors—that is to say, with his work under the same condition of light as it would be when hung in a room or picture gallery, for a picture painted in the open air is found to be out of key when framed and hung indoors.

The fireplace is certainly out of the way in this studio; and, although always behind the painter, the angle at which his canvas is placed for light is such as at the same time to obviate any reflection of the fire into his eyes.

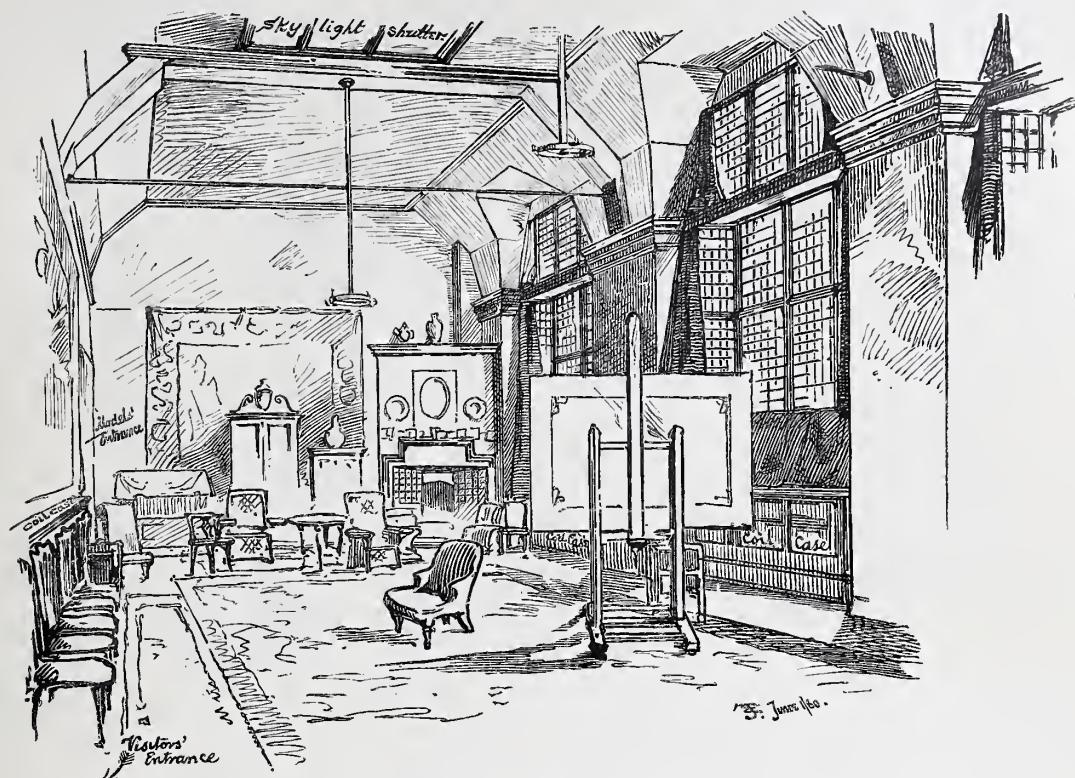
A large skylight occupies the centre of the ceiling, but is usually closed. A hot-water coil under each window warms the rush of cold air that descends from these large surfaces of glass, and there is another coil on the opposite side of the room.

The visitors' entrance is at the corner opposite the fireplace, and commands a fine view of this well-proportioned studio. The models' entrance is at the farther end of the same wall, where there is also a lavatory, &c. Another door opens into a room for stowing canvases and other paraphernalia.

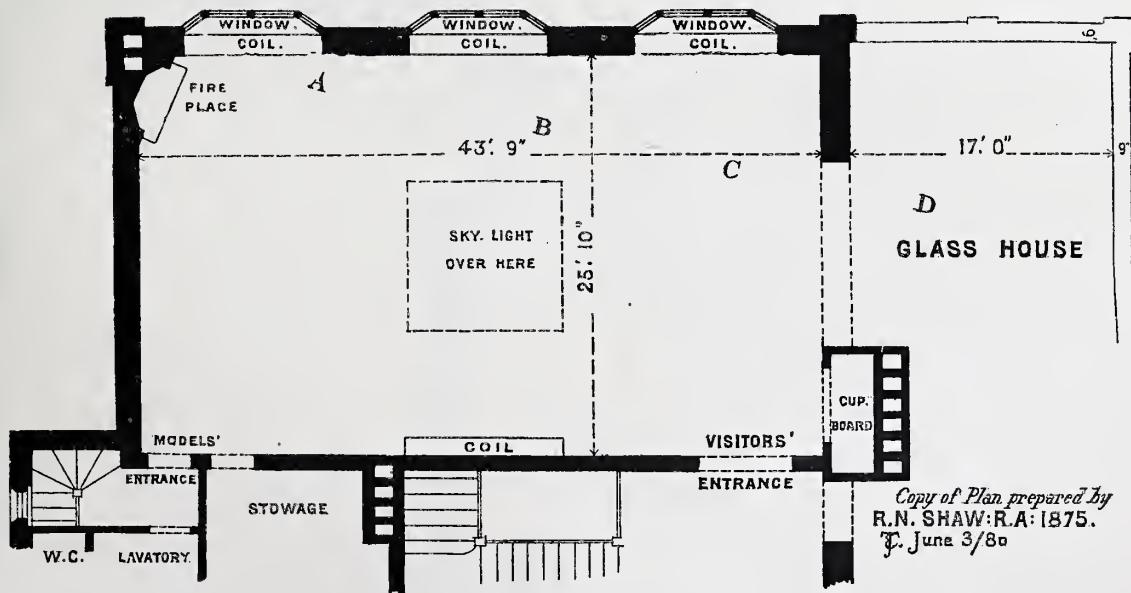
We have now seen an example of end lighting and one of side lighting, and the next studio, designed for Mr. F.

Goodall, at Harrow Weald, shows a combination of both systems.

Here the main north light is in the end wall, but is separated into two masses by a great pier, as are the side windows in Mr. Stone's studio, the distance from the edge of one window to the opposite edge of the other window being precisely the same as in any two windows in Mr. Stone's side wall, and a bay



The Studio of Mr. Marcus Stone, A.R.A.



window that starts, without any break, from the north wall practically adds to the length of that wall, and enables the painter to stand fully thirty feet away from his model.

Thick curtains in two tiers admit of any portion of the light from the north windows being used or intercepted, as will be seen from the view, and a central strip, indicated by the dotted lines, prevents side rays from creeping in between the vertical edges of these curtains.

The south window in this studio is unusually large, and it may easily be imagined that it is turned to account by the world-famed painter of Oriental subjects. For this purpose he has frames on which oiled canvas is stretched and fitted into the window, and the strong sunlight passing through this medium diffuses a warm glow over the subject to be painted.

There is a second south window over the latter, high up in the gable, and a balcony just in front of it. This may be used for

placing a model at a great height above the eye, or for obtaining a distant view of a canvas. Two windows in the east

wall, usually closed with shutters, are available for special lighting.



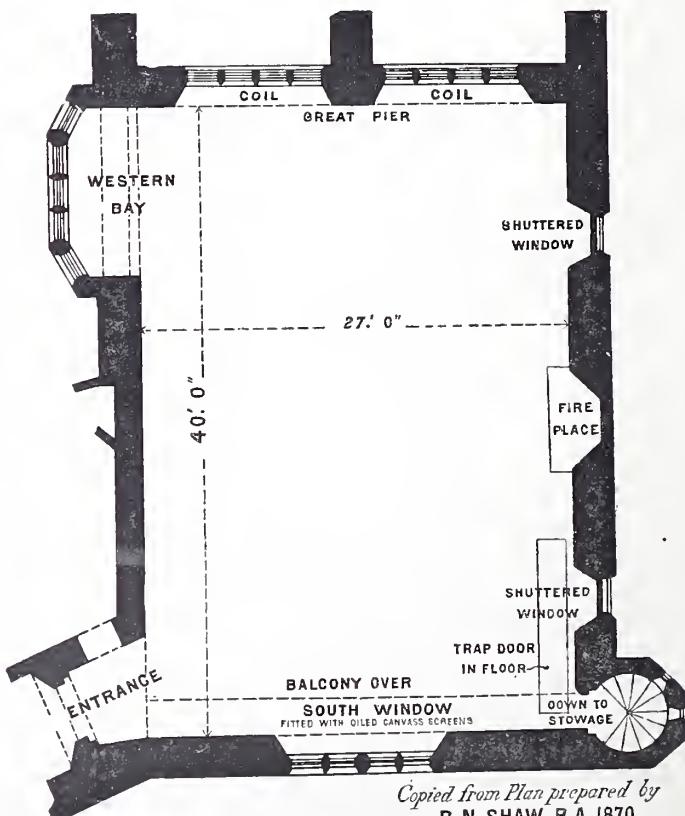
The Studio of Mr. F. Goodall, R.A.

The position of the fireplace obviates reflection from the usual position of the canvas into the eyes of the painter, and it is surrounded by an old carved oak chimney-piece, which one feels tempted to describe, as well as the profusion of picturesque furniture and other objects of Art of which there is such a wealth, not only in the studio, but throughout this charming house.

A long trap-door in the floor forms a special contrivance for lowering big canvases to a point in the ground floor whence they can be readily taken away and placed in a van; and a small door hard by this trap gives access to a spiral stair descending to a stowage-room. The back stairs for the use of models and servants land at the south-west corner of the studio, and there join the visitors' entrance, for which we have reserved our last word.

For some good reason, whether of aspect, prospect, fall of the ground, or what not, the house is placed some degrees out of the cardinal points of the compass; but the studio, for equally good reasons, lies north and south. Consequently the approach from the house to the studio produces an angular view of the latter. The effect of this arrangement, by no means uncommon in old buildings, is most happy, and the view into this fine studio, with its panelled and decorated ceiling, its huge chimney-piece, and its beautiful and luxurious contents, is a picture which will never be forgotten by any one who has seen it.

There are many more varieties of studios, such as those of irregular plans, those that are divisible into sections, and other kinds, generally arising from the special needs of the painter, but the three here described are fair typical examples of the methods of lighting and arranging a rectangular room.



*Copied from Plan prepared by
R. N. SHAW. R.A. 1870
T. June 3/80*

We hope in a subsequent article to describe the exterior of these and other artists' houses.

EDWARD J. TARVER.

ART NOTES.

EXHIBITIONS WERE OPENED IN JULY:

E At York, in the Yorkshire Fine Art and Industrial Institution, comprising a loan collection of pictures by the old masters belonging to the Earl of Feversham, and saved from the fire at Duncombe Park, and oil paintings, drawings, and statuary by modern artists. It will continue open for three months.

At Douglas, Isle of Man, where a local committee, headed by the governor, are endeavouring to found a School of Art. In aid of this an exhibition of works lent by Sir Frederick Leighton, R.A., Mr. Watts, R.A., Mr. Burne Jones, Mr. Ruskin, and others, has been opened. It being the first that has been held on the island, it promises to be a continued attraction, not only to the inhabitants, but to the visitors who crowd the town during the summer months.

THE BLACK AND WHITE EXHIBITION is such a reflection of the room devoted to engravings at the Royal Academy, that what we have to say with reference to the latter may easily be amalgamated with our notice of the collection shown at the rooms of the Dudley Gallery. Upon looking through our marked catalogue, the first thing that strikes one is how the foreigners still elbow out the English in everything that appertains to Art in monochrome. If Lhermitte's charcoal interiors are open to the charge of repetition, still there is nobody else who can approach him for dignity of effect obtained in his lesser as in his greater efforts. Whether we regard the choir of Notre-Dame or the interior of a village butcher's shop, the result is the same, and the true artist who can obtain much out of little is everywhere apparent. The only Englishman who approaches him is Aumonier (even his name smacks of the French), and he is entirely wanting in versatility. His rendering of a river's sweep is always delightful and poetical, but his range, so far as his exhibited work is concerned, seems limited at present to that class of subject. Which of our countrymen, again, has the facile manner and courage of M. Félix Buhct, whose impetuosity carries him forward until he has perforce covered the whole margin of his plates with individualities? Note specially 'La Place Breda' (58) and the 'Débarquement en Angleterre' (112), delightfully suggestive of all the ills of the passage over the "silver streak." Or who, again, would dare to undertake as a first endeavour such a plate as 'Grandfather's Pets?' The latest flight of Mr. Herkomer's genius denotes a new departure in the history of engraving. We are informed that the artist, having arrived at the conclusion that etching was not a suitable medium for the reproduction of subjects depending for their effect on subtle gradations of tone and high finish, set to work to learn mezzotint, and produced this plate in less than three months—an astonishing *tour de force*. In such a case minor faults must be condoned and overlooked in the praise that must be the desert of a determined struggle with difficulties. Can we call Whistler an Englishman? Hardly. His 'Old Battersea Bridge' shows a singular ease of dealing with a difficult subject, and of staying his hand at the right moment. A novel and profitable mixture of etching and aquatint is to be seen in Mr. Luxmoore's 'What is it?' a reproduction of Mr. Marks's well-known picture. Du Maurier's and Sambourne's original drawings for *Punch* show how much is lost by translation on to the wood block. Walter Crane's book illustrations are exceptionally careful, and exhibit him at his best. Amongst the drawings a delightful sympathy with his subject is evinced by Mr. Boyes in his 'Friendly Scribe,' which wants only a little more care in the drawing to be a desirable acquisition. Of other works we would mention T. P. Richards's 'On the Cornish Coast,' 'Young Customers,' engraving after Mrs. Allingham by G. T. Stodart; 'L'Été de la Saint Martin,' by M. Pagliano; 'Head of a Buffalo,' etching by H. Hardy; and 'La Sortie du Troupeau,' etching by F. Brissot. We would also single out for commendation at the Academy the

following etchings:—'Venice,' by J. L. Propert; 'Guildford,' by R. S. Chattock; 'Moonlight,' by D. Law; 'Sybil,' by C. O. Murray; and 'The Morning of the Festival,' by A. H. Haig.

To his annual exhibition of cabinet pictures Mr. McLean has recently added an interesting series of Egyptian sketches from the brush of Mr. John Varley, who, during the last eight years, has made a special study of the country. Mr. Varley has divided his attention between town and country, representing not only the busy street life and the picturesque Oriental architecture of the various mosques and old-fashioned bazaars of Cairo, many of which are fast disappearing under the ruthless hand of time, or to make way for modern improvements, but Alexandria, with its intensely blue sea and sky, the picturesque Nile craft, the palm groves and Arab encampments in the desert of Lower Egypt, all rendered with good pictorial effect, and with considerable appreciation of the atmospheric conditions with which he has had to deal, an appreciation which is perhaps more clearly shown by a comparison of these sketches with some others made during a short stay at Gibraltar on one of the artist's outward passages.

MR. NEWTON'S appointment to the new chair of Archaeology at University College, London, is, according to the *Times*, a happy corollary to the course of lectures he has recently delivered on Greek Art. No greater boon can be conferred on scholarship than to rivet the chain of Hellenic Art out of the scattered broken links which still survive. Mr. Newton, in eliciting what was from what is, opens far-off vistas of mental perfection which the world can no longer match. The fragments he gathers together are necessarily mutilated and few, but the whole they suggest is vast and glorious. It is strange that it should have been left for the present generation to popularise their lessons. For three centuries, by the higher education, only Greek and Latin scholarship was understood. Yet it never occurred to the multitude of teachers to attempt to evoke from inscription and torso and coin the spirit of those men whose thoughts they affected to be striving to think. No one cared to set before his fancy, by the assistance of statue, altar, or gem, the life which poet and philosopher and statesman led, and of which their thoughts and burning words were the natural fruit. At the moment when the nation seems to have decided to deprive the classics of their educational monopoly, a longing has seized upon students to use the opportunities they never used before. Greek is vanishing from half the grammar schools of England; contemporaneously school libraries and classrooms, and the very studies of the boys, are invaded by an army of reproductions of antique Art. Had the movement begun a century back, by this time Greek scholarship might have defied efforts to expel it from the ordinary course of education, could such efforts have been made. A new era is dawning for it as an instrument of education when students labour to replace the writers of the golden age of aesthetic cultivation in the midst of the circumstances of which they were the product. No literary epoch or branch of literature can be properly understood without insight into the circumstances of its age. Least of all can Greek literature dispense with the light the circumstances of Hellenic society shed over it. The writer wrote from the same point of view as the sculptor carved; and the one often will be found to complete the thought of the other. Mr. Newton, in one of his earlier lectures, drew a picture of the army of statues with which the Greeks peopled their world. Along every coast upon which Greeks planted their feet the earth soon blossomed into temples and statues. The Greeks were democrats, and Art had to serve the people. Beyond all other forms of Art, a statue belongs to the people. The Greek lived out of doors. A group of statues in the market-place, or a frieze surmounting the temple, was to him what are to the modern millionaire the cabinet pictures in his study. The average

Englishman has little or no sense of the beauty of sculpture, even when it is beautiful. His eye has not been educated to see it; certainly his experience has not taught him to expect it. The Athenian or Argive shopkeeper may not have appreciated the full superiority of the 'Pallas Athene' by Phidias to works by lesser men. At Olympia there is sculpture which, since it exists, must have been tolerated, yet which is clumsy and devoid of harmony. But the mass of Greek citizens, even down to Arcadian shepherds, would have missed something out of their lives not merely if the statues they had grown accustomed to had ceased to be, but even had new statues ceased to multiply in their streets. Greek religion, too, combined with Greek social habits to make sculpture a necessity. The Hellenic Olympus was peopled with counterparts of Hellenic humanity. The Greek could not grasp at the idea of a divinity without the aid of the sculptor to idealize in a statue the worshipper's own physical being. So far as painting could minister to the wants, not so much of individual citizens as of their city, painting too, like sculpture, grew and perfected itself in the golden age of Hellenic Art. As a decorative adjunct to public architecture there is no reason to doubt the extraordinary excellence of Greek painting. It is in its inferior independence, in its inferior power of appealing to itself as its own sufficient witness, that the reason must be sought if, as the rarer allusions in classical literature to the painter's art testify, Greek painting occupied a lower level than Greek sculpture. The more sensitive the Greek mind, the more ardent the Greek imagination, the more spontaneous was the Greek recourse to sculpture. To the Greek votary of a god who was but a glorified athlete, and to the Greek worshipper of artistic ideals, the sculptured deity consecrated in the temple, or guarding the fountain and the grove, was as real as anything he knew—as real as his heaven, because as real as his earth. The Greek painter, so far as the slender evidence can be trusted to build an inference upon, was content with a more subsidiary part in the economy of Art. He might deepen and colour an impression; he scarcely aspired to create or satisfy it. The curiosity about Hellenic Art which Mr. Newton in these lectures seeks to direct along the right paths is itself an interesting phenomenon. In one way it is doubtless a form of the tendency which, under the name of research, many good people have done much to render odious. Students have become eager to inquire into matter as well as manner; and they have grown conscious that Hellenic Art is at least as much a fact in Hellenic history as the functions of the Archons or the Ephors. That is argument enough why Greek artistic monuments should be made known to classical students as clearly as Greek literary monuments. To put the manifestation of popular interest in Greek Art on humbler ground, even a sense of economy would suggest that England should not continue to own some of the most admirable relics of the best period of sculpture without gaining either profit or enjoyment out of them. But, in addition to all other explanations of an impulse which has only very recently begun to operate, it is no far-fetched assumption that among the causes may be a revival of the taste itself for pure classical form. Epicures clear their palate from complex flavours by morsels of white bread between the dishes. The desire to study Hellenic Art which has crowded the theatre of University College may mark a pause in the enthusiasm for Byzantine, Gothic, Early English, Tudor, Jacobean, and Queen Anne styles, which have successively dominated English taste. All those styles are beautiful in themselves, in their birthplaces, and at their origin. But fanatical and ignorant imitators have abused and burlesqued them. If their latest manifestation is about to retire in its turn, a tear will hardly be shed over its grave. Our only anxiety is lest a pseudo-classicism should succeed them, and make ridiculous yet another type of Art and beauty. English aesthetic students cannot be safely trusted to admire any school of Art fervently. They have an unhappy habit of mimicking its peculiarities instead of inspiring themselves with its faculty for reflecting mental moods and yearnings. The purity of Hellenic forms of Art is itself a snare. Theirs is a simplicity which is profound. Nothing would be more refresh-

ing than an episode of Hellenic Art in this metropolis. But it must be remembered that no model is more difficult to copy, and that no model can be copied ambitiously or clumsily with more disastrous effects.

MR. FREDERICK TAYLER'S WORKS.—A more complete opportunity of studying this artist's works than has ever been previously afforded is now offered by the exhibition at Messrs. Vokins's, in Great Portland Street. Mr. Tayler gains and suffers by the assemblage; gains, because in his long and arduous career he has naturally produced much work that is weak and second-rate, and by this to the many he alone is known; loses, by reason of his drawings being so constant to a given subject and to a limited range of colour. But who that has worked diligently and honestly from youth to old age would not willingly witness the destruction of very much that he has suffered to go out to the world as his best?

THE SCHOOL OF PRACTICAL FINE ART, at King's College, which was founded by the City Guilds' Institute in January last to give technical instruction in practical Art and Art design, was formally opened by the Duke of Connaught on the 3rd of July. To illustrate the principles taught in the school, there was a special loan exhibition of pictures, water colours, and objects of Art workmanship, including examples of Art furniture, textile-work, pottery, Venetian glass, metal-work, and bookbinding; while the proprietors of the *Illustrated London News* contributed a series of wood blocks, showing the processes of drawing and engraving on wood. The Council of the College have been enabled to extend the usefulness of the school, and to give greater facilities in acquiring a higher education in Art, by a recent grant from the City Guilds' Institute for the purpose of furnishing a gallery for the study of the antique; and it is hoped that arrangements will be made for the establishment of a life school during the winter term. The school, which is under the direction of Professor P. H. Delamotte, is open six days in the week and on two evenings. The classes include a special one for ladies.

AN ART GALLERY FOR BIRMINGHAM.—A splendid offer has been made by Messrs. Tangye Brothers, merchants of Birmingham—namely, a sum of £10,000, to be expended in works of Art, the conditions of the gift being, as to one half, that the town provides a permanent Art gallery; and as to the other, that a similar sum (namely, £5,000) is subscribed by the inhabitants. Such conditions in no degree detract from the munificence of the donations, and the only difficulty now is as to the rightful disposal of the two sums of money, which no doubt will be subscribed. Bearing in mind the recent perplexity at Leicester, it is to be hoped that a similar dilemma will not be arrived at in Birmingham.

EDINBURGH.—Mr. William Chambers, the well-known publisher of this city, has proposed to apply some of his well-earned property to the restoration of the old Cathedral of St. Giles, conditionally; one of the provisions being that the public should subscribe, by May 15th, the sum of £10,500, in order to purchase the vested rights of the congregation, so that Mr. Chambers might proceed with the work in its entirety. It was anticipated that there would be little or no difficulty in raising the required sum, but after appealing for twelve months to the people of Scotland, the committee, it is stated, were not able to collect more than £4,000, and despaired of doing more by the given time. Mr. Chambers was, as might reasonably be expected, disappointed at the result, and is reported to have answered, when applied to for an extension of time, "I am surprised to find that an offer to expend what many would consider a fortune to adorn and enrich Edinburgh, and render it more attractive, should have been received with so little cordiality. What grounds have I for believing that greater zeal will be demonstrated in the future? Unfortunately, at my advanced age, I am unable to give a long day. The thing must be done soon, or not at all, so far as I am concerned. I fear that the corporation of the city, who are the heritable proprietors of St. Giles's, have lost the chance of getting that

ancient and noble structure gratuitously put into a condition that, to say the least of it, would have added enormously to its commercial value."

YET another Art gallery is being projected, the promoters being the Institute of Painters in Water Colours and "outsiders" in that branch of Art, who have hitherto only had (besides the Dudley Gallery) the scanty accommodation of the small room at the Royal Academy wherein to bring their works before the public eye. The idea, if carried out, will put an end to any chance of the consummation so devoutly to be wished, namely, a fusion of the two elder Water-Colour Societies, and on this account the movement is to be deprecated. It is proposed, by means of a limited company, to secure a range of galleries in Piccadilly nearly opposite the Royal Academy, which will be built on an area of 9,000 square feet. For such an important venture the capital, which it is now sought to raise privately, namely, £50,000, appears very small.

SYDNEY EXHIBITION.—The list of English awards has come to hand, and is as follows for the Fine Art sections:—

Sculpture.—First Special, C. B. Birch, A. B. Joy.

Bronzes.—Mention, T. Woolner, R.A.

Terra-cotta Modelling.—Special Mention, A. B. Joy.

Plaster Modelling.—First, A. B. Joy.

Painting, Historical and Genre.—Extra First, K. Halswelle; First, C. Bauerlé, A. Elmore, R.A., Sir J. Gilbert, R.A., Val Prinsep, A.R.A., J. Faed, R.S.A.; Mentioned, C. Calthrop, W. Bromley. **Portraits and Single Figures.**—First, C. W. Cope, R.A.; Mentioned, J. R. Dicksee, C. E. Perugini. **Animals.**—Extra First, R. Beavis; First, T. S. Cooper, R.A., R. Ansdell, R.A. **Landscapes.**—Extra First, J. Brett; First, G. Hargitt, C. E. Johnson, E. H. Fahey, F. Goodall, R.A.; Mention, J. O'Connor, R. Dowling. **Marine.**—First, J. Mogford, T. R. Miles; Mention, E. W. Cooke, R.A. **Still Life and Ornaments.**—Mentioned, F. Dillon, W. Horsley, A. F. Mutrie, M. D. Mutrie. **Water Colours—Historical Compositions.**—First, Sir J. Gilbert, R.A. **Landscape.**—First, A. D. Fripp, J. H. Mole, E. G. Warren, J. Mogford, E. Hargitt, F. Bromley, E. A. Goodall, H. G. Hine; Mentioned, E. Toft, J. McCulloch. **Marine.**—First, O. W. Brierly, E. Hayes. **Architecture.**—First, T. C. Dibdin, E. A. Goodall, L. Lewis. **Architecture (Interiors).**—First, J. P. Shadden, W. Bayliss, L. Haghe, C. Haag. **Figures.**—Mentioned, J. Absolon.

Engravings and Etchings.—First Special, the Fine Art Society, the *Graphic* (newspaper), Waterlow and Sons; First, A. Ballin, T. O. Barlow, L. Lowenstam, Art Union of London, Sampson Low & Co., Marcus Ward; Second, A. Evershed, Pilotell, W. H. Simmons, the *Builder* (newspaper), Collins & Co., Maclure and Macdonald, H. Soane; Third, J. P. Heseltine; Fourth, *Furniture Gazette*.

Architectural Designs.—First, Charles Barry; Second, D. Brandon; Third, F. Boreham.

Photographs.—First, Marion, Col. Stuart Wortley; Second, Frith, Henden and Lamont, H. P. Robinson, Slingsby, F. York, Weiller; Third, E. Debenham, D. L. Hedges.

AT a General Assembly of the Royal Academy, held on the 16th of June, Mr. Vicat Cole, the well-known landscape painter, and Mr. John L. Pearson, architect, were elected Royal Academicians.

MR. J. E. MILLAIS, R.A., was presented with the Honorary Degree of Doctor of Laws at the recent Oxford Commemoration. On his presentation by the Regius Professor of Civil Law, he was described as a colourist of so much truth "ut in tabulis Venetum illud spirare saeculum videatur." Mr. G. F. Watts, R.A., was the other artist singled out for special distinction, but he was unable to be present.

ROYAL ACADEMY ADMISSIONS, July 6th, 1880:

First-Class Students.—E. J. M. Allen, G. H. Coldwell, C. W. Davies, F. W. Kite, F. C. Lees, W. J. Millard, E. C. Shearman, L. Stokes, W. H. Wood.

Second-Class Students.—A. M. Calderon, C. T. Fagg,

T. B. Gass, A. Keen, W. F. Keen, W. R. Letherby, E. A. Ram, B. A. Raves, E. W. Smith, J. D. Wheeler, C. C. Wilson.

Probationers.—W. T. Allen, H. R. Best, C. Burton, J. C. Carter, R. M. Gruggen, A. Hemingway, E. W. Jennings, J. N. Johnston, W. E. Lloyd-Jones, E. Nevinson, T. F. Newton, F. Simpson, E. J. Slow, P. Thicknesse, G. W. Winchester.

THE NATIONAL GALLERY.—A return has been made to the House of Lords of copies of the resolutions passed by the trustees of the National Gallery, with their explanatory remarks, on the question of keeping the gallery open throughout the year and the admission of the public on students' days. The resolutions, which were passed at a meeting held on the 4th of June, 1880, were to the effect (1) that the trustees and directors recommended that the present system of closing the gallery for several weeks in the autumn should be abandoned or greatly modified; (2) that they saw no objection to extending the hours of admission during the summer months, provided in this and the first case the Treasury would defray the expenses of an increased staff; (3) that they were of opinion that the indiscriminate admission of the public on students' days might be attended with injury to the collection, and would cause great inconvenience to the students. To the actual resolutions are added some remarks on them by the director, Mr. F. W. Burton. He represents the questions involved in the first and second resolutions as mainly financial ones, though he disbelieves that any beneficial results would attend an extension of the hours of admission in the summer. In regard to the third resolution respecting the admission of the public on students' days, the director remarks that one of the two main objects in the formation of the National Gallery was to afford to professional students of painting a direct means of study and improvement. He says that the students need quiet for their work; that there would be a risk of accident to the pictures if the public were moving about among easels and other painting apparatus; that in foreign galleries there are neither so many students nor so many visitors as in the National Gallery; and that, as a matter of fact, the public would gain but little, as visitors to foreign galleries know, by being admitted when many pictures must necessarily be hidden from them by the easels. The students' days are utilised, too, for work which must be done by daylight, such as freeing the pictures from dust, &c., which could not be properly done with visitors present. For these and other reasons he strongly deprecates any change in regard to the reserved days.

HALL MARKING OF PLATE.—The practice which has of late been prevalent amongst connoisseurs of collecting old silver has received a rude shock. Rumours have been flying about for some time that a certain silversmith had been fined a large sum by the Goldsmiths' Company for selling so-called Queen Anne plate, every single piece of which had been found to be a forgery. It now appears that the fine was no less than £6,470, or £10 each on six hundred and forty-seven pieces. And on other dealers there have been lesser fines inflicted. This wholesome course has caused great umbrage amongst the silversmiths, and whilst the names of the firms who have incurred these penalties have been carefully withheld, large funds have been raised to dispute the right of the company to levy penalties. It is to be hoped that the matter will be taken into the law courts, even at the risk of the authority of the guardians of honest trading being found to be deficient, as the names of the dealers who either have lent themselves to gross swindling, or have shown themselves, by their ignorance, but ill fitted for their profession, will at least appear.

PARIS.—Exhibition of the Works by the Students at Rome.
Winners of the Grand Prix de Rome.—The yearly exhibition of works by the successful students of the École des Beaux Arts was opened at the beginning of July. In all there were sixty works shown—five oil paintings, twenty-five architectural drawings, fourteen chalk studies, and one cartoon in the upper gallery; and seven statues, four alto-relievoes, and four medal-

lions in the lower room. M. Commère, a student of the fourth year, had a very large work, 'Samson and Delilah,' a fine work of Art, full of action and spirit. Samson is breaking loose from Delilah's new cords, although the Philistines are endeavouring to keep him prisoner. Delilah's figure is nude, graceful, but somewhat common in expression. Another large picture was by M. Schommer, a student of the first year, 'Alexandre et Bucéphale,' where the hero leads a rearing horse, magnificently drawn and painted. This, for a first year's student, is a marvellous piece of workmanship, and augurs well for the future. M. Chartran contributed a carefully finished painting, the one in the exhibition which shows most artistic feeling. It is called 'The Madonna of St. Mark,' an Italian peasant and his son offering flowers to the Virgin. The suppliant look of the old man is well rendered. The architectural

drawings were studies from buildings in Rome, Venice, and Florence, all executed with care. The chalk drawings were from life and from paintings by the old masters. The sculpture was not so good relatively as the paintings. The chief works were those by MM. Hugues, Cordounier, and Injalbert. The latter sent a statue of 'Love presiding over the Nuptials,' a lad seated with a pair of doves billing and cooing on his knees. The expression on the youth's face is forced, and his limbs are poorly modelled. In his excitement the boy, in looking at the birds, raises his knees, and the feet are thus on end, supported by the toes. M. Cordounier had four works, all of Jeanne d'Arc. M. Hugues, a student of the fourth year, sent a plaster and a marble of the same subject, 'Mother playing with her Child,' a meritorious work, the plaster boy superior to the marble, which in the translation lost much of the freedom of the original.

ART PUBLICATIONS.

THE GREAT ARTISTS: HORACE VERNET, PAUL DELAROCHE" (S. Low & Co.). This is the last instalment which has reached us of the useful series of biographical sketches of distinguished painters now being issued by these publishers. A few months since we had occasion—in speaking of an engraving, from a picture by Vernet, issued in the *Art Journal*—to refer generally to the works and life of this artist, the great battle painter of the modern French school, whose history as a painter is developed on the walls of the palace at Versailles; and many years ago, in the early career of our Journal, we published a brief biography, up to that date, of Vernet, with illustrations from some of his most popular pictures. His history is a most interesting one, full of adventure, for he was a great traveller and a man of much observation, irrespectively of his art. Mr. Rees has evidently had at his command but little space, comparatively, to write the artist's story, which therefore embodies scarcely more than the leading events of his life. Still this little is sufficient to cause the reader to cherish the desire for more. The book is embellished with several spirited woodcuts from Vernet's works—"The Dead Trumpeter," "Death of Poniatowski," "Hold on!" a most amusing design, worthy of *Punch*. Another illustration of a similarly humorous character is 'Petits! petits!'—"Foraging in an Enemy's Country," a trooper standing at the doorway of a fowl-house, endeavouring to entice the imprisoned birds out of their house of refuge by scattering in the front a liberal supply of seed, while a regimental comrade stands ready with a drawn sword to decapitate the first unhappy bird that answers to the call, "Petits! petits!" The sketch of the career of Paul Delaroche, which forms a kind of second part of the same small volume, is almost as brief as that Mr. Rees has assigned to his brother artist; but in this case there is, perhaps, rather less to be said of a general character, though Delaroche stands prominently on a much higher artistic roll than does Vernet. This every one will endorse who sees the woodcuts engraved here: 'Richelieu leaving Cinq Mars and De Thou,' 'Assassination of the Duc de Guise,' 'Charles I. insulted by Cromwell's Soldiers,' 'The Deposition from the Cross,' and especially the engraving from the painter's famous 'Hemicycle of the Palais des Beaux Arts, Paris,' which is excellently introduced here, accompanied by a most useful "key" to the composition. Good portraits, also engraved on wood, of the two painters precede their respective histories.

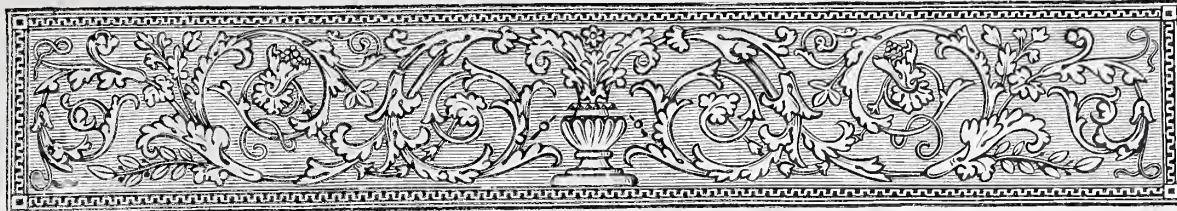
"THE RELATIONSHIP OF ANATOMY TO THE FINE ARTS" (Heywood, Manchester and London). Originally delivered before the Royal Institution, Manchester, by invitation of the Council of the Manchester Academy of Fine Arts, this lecture was considered by its author of sufficient importance to all Art lovers, and to most Art students, to justify its being made public through the press; and certainly both the subject and Mr. Bradley's treatment of it afford ample warranty for the pub-

lication. "Anatomy and the Fine Arts are," he says, "intimately associated, and should be mutually helpful." He then remarks how much anatomy owes to the pencil, which makes that clear and simple which otherwise would be dark and difficult, but that "Art, at least in England, is a little prone to look coldly on her scientific sister." If this be actually so, it probably arises from the fact that artists are, for the most part, too eager to get to their palettes and easels, or their clay and modelling tools, to submit to a curriculum of study on joints, bones, and muscles, forgetful or regardless of what Mr. Ruskin says respecting Michael Angelo, that in him "we have great feeling and genius of the highest order, anatomical science, ideal beauty, or rather grandeur, combined. We have in this great master a proof of the manner in which genius submits to labour in order to attain perfection." Though the author of this pamphlet is "ready to admit how small a part anatomical knowledge must ever play in making a good artist," yet he would have Art "multiplied until Art education becomes the proper possession of the people." Mr. Bradley is an earnest advocate for this universal Art knowledge, and in this publication does much, in its peculiar way, to help it on.

"THE DYCE AND FORSTER COLLECTION" (Chapman and Hall) is the title of the last of the South Kensington Museum handbooks. It is illustrated with portraits of the donors, and with a quantity of fac-similes of the autographs and manuscripts with which the libraries (which form the principal portion of the bequests) abound. Besides biographical sketches, chapters are devoted to descriptions of the libraries, the paintings, and the engravings. Altogether it is a cheap shilling's worth.

"GOD'S ACRE BEAUTIFUL" (London: the Garden Office). Mr. W. Robinson has clothed in a covering of bridal array the book which contains his plea for the substitution in the future of unpolluted and beautiful cemeteries for the offensive and uncared-for burying places of the present. Perhaps no stronger argument in favour of his work can be adduced than that, starting in opposition to his views at all points, a perusal of the one hundred pages which contain them entirely converted us, and this spite of the fact that the illustrations showing the cemeteries of the future are by no means inviting.

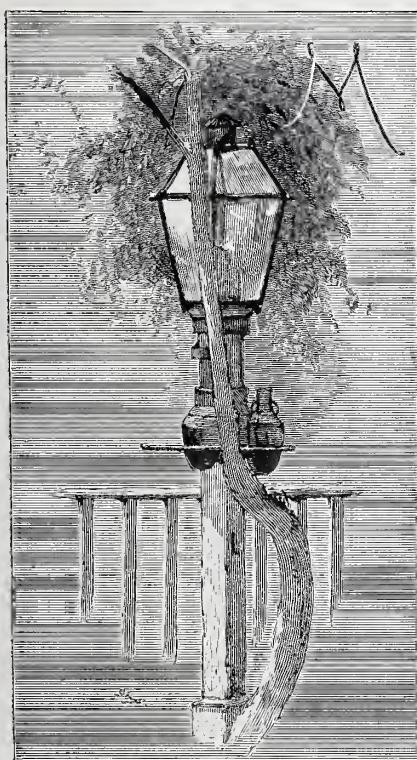
"OUR OWN COUNTRY" (Cassell, Petter, and Galpin). Considerable tact has been shown in the choice of subject in this volume, which deals with a score of separate localities in the British Isles. One may be taken as an example, Charnwood Forest. This delightful tract of country, in the centre of the Midlands, is all but unknown to the millions who, year after year, skirt it in travelling by two of the great trunk lines; and yet it contains scenery which can hardly be matched south of the Tweed, and is besides replete with historic memories, investing it with much additional interest. The illustrations are unequal, the frontispiece being a very poor piece of engraving.



THE RISING OF THE NILE AND OPENING OF THE CANAL OF CAIRO.

BY EDWARD THOMAS ROGERS, ESQ., LATE H.M. CONSUL AT CAIRO, AND HIS SISTER, MARY ELIZA ROGERS.

THE DRAWINGS BY GEORGE L. SEYMOUR.



ONE joyful and popular than any other festival of the year is the annual ceremony of cutting the dam of the canal which passes through Cairo. In its observances it is perfectly unique, and is therefore worthy of special attention. It takes place in the early part of the month of August, and as at that season of the year most of the European residents are absent, and no visitors have arrived, the ceremony is witnessed by a very small number of Europeans.

The regularity with which the Nile begins to rise at about the middle of June, and continues rising for about four months, and gradually falls till it attains almost its lowest level in the

spring of the year, is proverbial. It had been observed for ages before the visit of Herodotus to Egypt, and that wonderful traveller describes it as a remarkable phenomenon.

The agricultural prosperity of Egypt is entirely dependent upon the amount of water in the Nile. This is the only river in Egypt, and as no rain falls excepting near the sea-coast, the crops are raised by irrigation by a system of canals. If the supply of water be deficient, the higher lands cannot be cultivated; and if there be too abundant a supply, the lower lands are inundated and the seed rots in the ground.

When the Nile attains a height of sixteen cubits it is considered that the country is saved from actual drought, though that level is still many cubits below even an average Nile; and, moreover, an ancient law exists to the effect that the land tax cannot be legally imposed until that height is attained. It is not, therefore, surprising that the people and the Government should rejoice together on the Nile rising to that level.

A canal, whose origin is lost in antiquity, taps the Nile at a spot opposite the island of Raudah, a short distance to the north of the old town of Misr. It runs its course through Cairo, and irrigates much of the land at the north of this city. At a few hundred yards from its mouth a dam of earth is constructed across it in the summer when the water is low; and as the

water of the Nile cannot flow into this canal unless a level of sixteen cubits has been reached, it is to the cutting of this dam that so much importance is attached.

This canal was formerly navigable during high Nile, but it is no longer so; and owing to recent improvements in the city, and modifications in the canalisation of the country, the ceremony of the cutting of the dam has been considerably changed of late years. Mr. Lane's account of it, faithful as it was forty-five years ago, does not give a true description of the ceremony as practised to-day.

The ceremony generally occurs between the 6th and 16th of August, but Mr. Lane relates that "in the year 1834, the Nile having risen with unusual rapidity, the dam was cut on the 5th of August. Fears were entertained lest it should overflow the dam before it was cut, which would have been regarded as an evil omen." In the year 1879, the first of the reign of H.H. the Khedive Towfik, it was necessary to cut the dam at the unprecedentedly early date of August 3rd.

On Thursday, July 31st, Mr. E. T. Rogers received from the Prefect of Police of Cairo an invitation to witness the display of fireworks on Saturday evening, and the opening of the canal on the following morning. This invitation, in the Arabic language, is so thoroughly Oriental in its diction that a literal translation of it is given:—"By God's good providence and by



Egyptian Donkey.

the Lord's perfect help, the Nile of this year has risen abundantly, and its sufficient flow has conferred happiness on all. The usual annual ceremony will be celebrated this year under the shadow of the Khedivial presence on the eve of Sunday next, the 15th of Sha'bân, when from the second hour of the night, Arabic time, fireworks will be displayed according to custom;

and on the morning of the same day, at the first hour of the day, the mouth of the canal will be opened. We write this for your information, and if you honour us by being present on the two said occasions, you will be thereby adding to our pleasure.' This invitation was accepted, and in order to see the ceremonies of the evening as well as those of the following morning, Mr. Rogers availed himself of the use of a dahabiyeh, that he might sleep on board after the illuminations, and be on the spot in good time in the morning. This vessel was moored against the Isle of Raudah, on its eastern bank, and about half a mile north of the mouth of the canal where the festivities were to be celebrated.

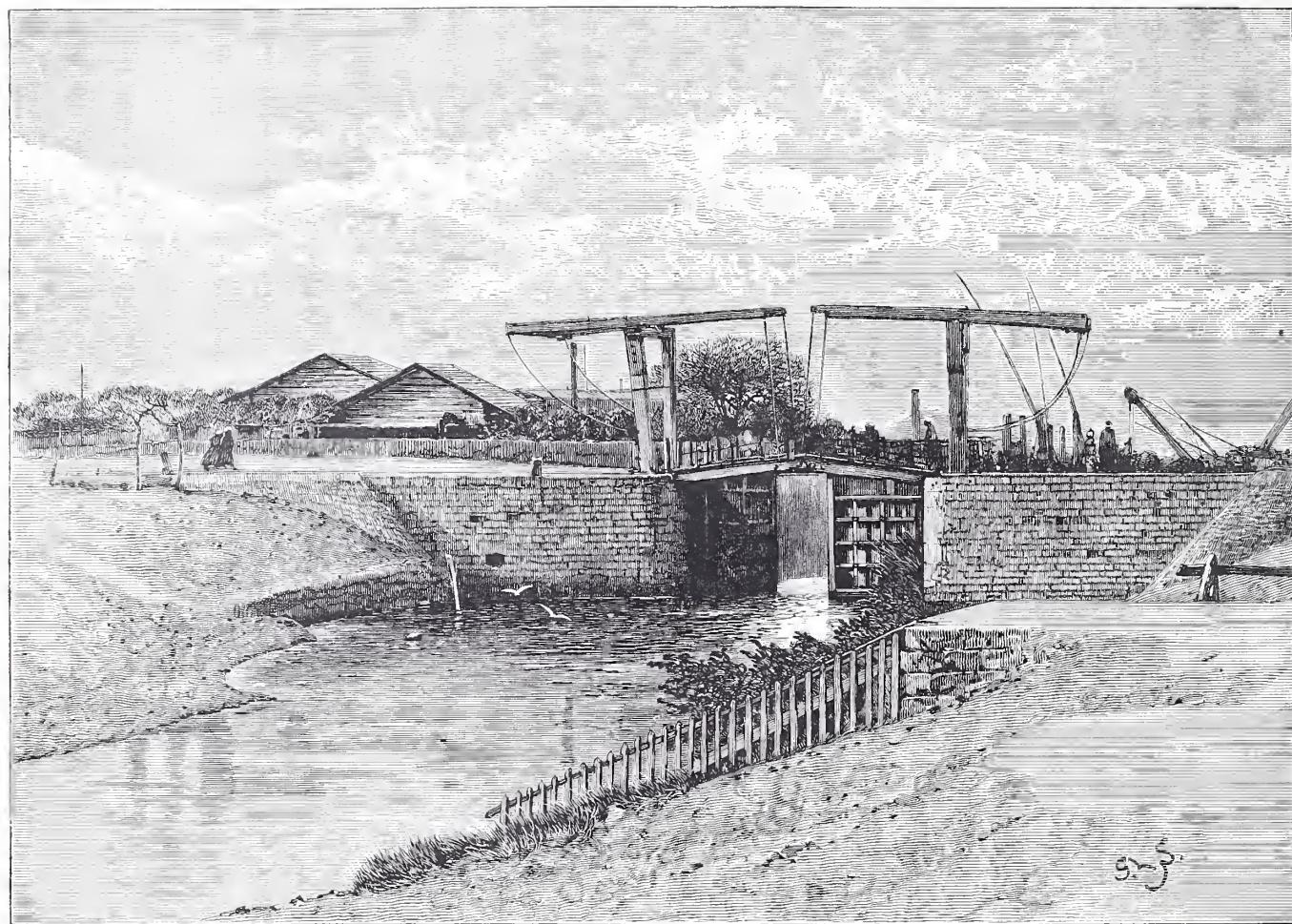
Mr. Rogers wrote the following account of the ceremony at the time:—

Just as we embarked in a small boat to be ferried across the eastern branch of the Nile to our pleasure-boat, we saw a large

steamer slowly approaching from the north, with a military band on board playing lively airs. The whole of the fore part was occupied by soldiers, and on the quarter-deck was standing his Highness the Khedive, surrounded by his ministers.

During our dinner on board, another steamer and several dahabiyehs passed us. They were tastefully illuminated with lamps and lanterns hanging on the ropes and masts in pearl-like rows of brilliant light, and the gaily dressed passengers, both male and female, were evidently enjoying themselves, listening to music, vocal and instrumental.

At about nine o'clock we sailed up the river, and as we approached the mouth of the canal the scene was most brilliant. Dozens of dahabiyehs and many steamers, festooned with hanging lamps, were moored in the most convenient places, whilst numerous little rowing boats, illuminated with coloured Chinese lanterns, flitted about hither and thither.



Drawbridge on Freshwater Canal, Ismailia.

Across the mouth of the canal was moored a long three-masted vessel, the lines of whose masts, ropes, and deck were defined by strings of hundreds of lamps. This vessel is called "Arusat-al-Bahr," *the Bride of the Nile*,* and in the centre is a large square pavilion covered with silk hangings and tapestry, in remembrance of that in which tradition says the ancients annually conveyed a virgin to be sacrificed to the god of the Nile as a votive offering.

The northern bank of the canal is a steep slope of earth, whilst that on the south is supported by a strong wall of stone masonry, with an iron balustrade on the top bordering a large platform. On the southern bank a number of set pieces for fireworks had been erected, and on the northern platform was a row of spacious marques for the Khedive, his ministers, officers, and guests. Cressets, bands of music, regiments of soldiers,

native tents and booths were there, with most of the ordinary accompaniments of a fair, and the night was turned into day by the brilliancy of the scene.

When his Highness the Khedive landed, the troops formed a line from the landing-steps to his tent, and presented arms as he passed, whilst the field battery, at a short distance in the plain, thundered forth a royal salute, and the military bands played the national air in his honour. As soon as he had taken his seat the fireworks began, and continued incessantly till a late hour.

We returned to our dahabiyeh, listening, as we rowed down the stream, to the enlivening strains of music of different kinds on the various vessels and on the river banks; and then we sat for some time on the deck watching the progress of several steamers which steamed round the island.

On the following morning we went early to the scene, and took up our position at the balustrade under the tent prepared for the guests, overlooking the canal. Immediately opposite

* The Egyptians always apply the word "bahr," sea, to the Nile, instead of "nahr," river, and call the sea "Bahr-al-Málih," *the salt sea*.

was the sloping bank, and at a depth of about thirty feet below us was the still water of the canal, that would be soon rushing headlong through the city of Cairo. The guests began to arrive, and the throng of natives on the opposite bank gradu-

ally increased. The scene was wonderfully picturesque, and soon became intensely amusing. The variety of colours in the dresses of the natives on the opposite bank was exceedingly harmonious.

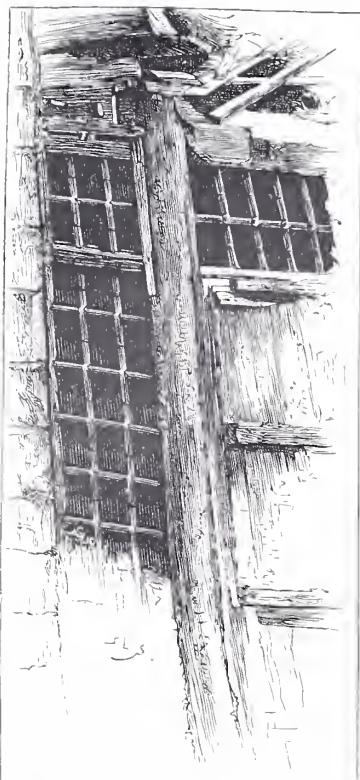


One of the Minarets of the Mosque of Al-Hakim. (See page 77.)

A row of palm-fronds had been placed upright on the river side of the dam, and on the land side workmen were employed to reduce its width to only a few feet. As the crowd increased on the southern bank the police were engaged keeping them in

line to prevent them from approaching too near the canal. Presently a man in the crowd divested himself of his clothing, and rushing out between the police, threw himself into the canal and swam across. Then another and another followed suit, the

police trying in vain to restrain them, and even pelting them with mud after they were in the water. In half an hour swarms of them were disporting themselves in the water, and enjoying themselves with boisterous hilarity. They stood on each other's shoulders, threw mud at each other, and continued rushing in and out of the water like children out for a holiday. This was



Projecting Window, Cairo. (See pages 213 and 214.)

the principal fun of the day, and although the police tried to restrain it, it was all with perfect good-humour.

Presently a number of them congregated on the flat bank immediately beneath the Khedive's tent, and danced about, clapping their hands, and vociferating "Efendina! Efendina!" They all seemed bent on fun and mischief. Some threw water on the sloping banks to make them slippery, that others stepping there might fall and slide down into the water; this often occurred, but the victim generally seized hold of the leg of another, and dragged him down the incline with him. They bedaubed and pelted each other with the soft mud, and successively dived under water to avoid the missiles. They fell, and rolled, and slid about, caring little whether they were in or out of the water, just like amphibious animals. To add to the fun and confusion in the water, the artillerymen occasionally threw floating squibs amongst the swimmers, who vied with each other in catching them and allowing them to explode in their hands or under the water.

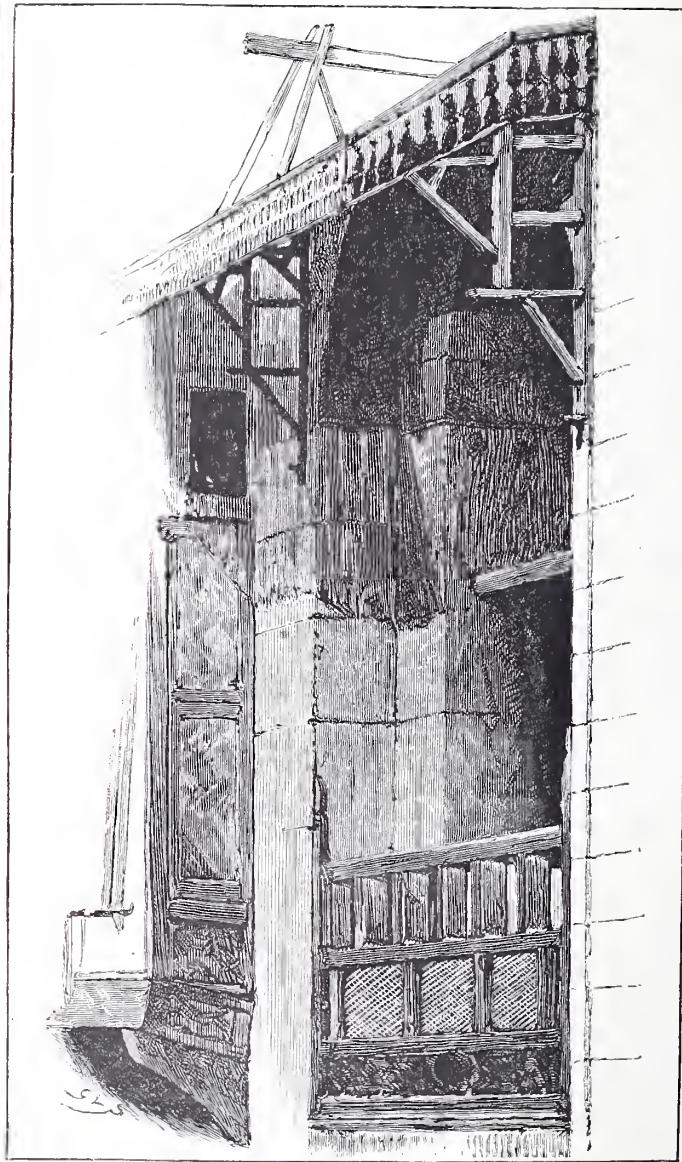
At a signal given from the Khedive's tent the palm-branches were pulled down, and a row of men on each side of the dam set to work in earnest in removing it, and in a short time it was so far reduced that a little water trickled over it into the empty channel below. This small stream soon increased, and the men's work was now assisted by the force of the water, which soon removed all traces of the dam, and in five or ten minutes an impetuous muddy torrent rushed into the canal. At this moment a salute was fired from the *Bride of the Nile*, and rockets were discharged, which had a curious effect in the bright sunlight.

Directly the water began to run through the canal the naked swimmers scrambled on to the little flat bank under the Khedive's tent, and dancing about clapping their hands, sang his praises and begged for largesse. His Highness now came forward and threw out a handful of small silver coins, for which there was a general scuffle and scramble, each one as he found a piece putting

it into his mouth as the only available porte-monnaie. Handful after handful was thrown out to the struggling, heaving mass of swarthy beings, who were so mixed up that their limbs seemed all entangled as they sought for the small coins in the mud. Two or three of them, more intelligent than the rest, stood in their midst, and, instead of groping in the mud, watched the fall of the coin, and quietly picked it off the backs of their prostrate companions. The scene was such that no living artist but Gustave Doré, perhaps, would attempt to portray, and I would defy even him to do it full justice.

The kadi then sealed the document stating the sufficient rise of the Nile, and the Khedive invested him and other officials with robes of honour, and then drove off with his ministers in the order of their arrival. The *Bride of the Nile* was then loosened from her moorings, and was towed round the northern end of the island and down the river to Boulâk, discharging guns and rockets during her progress.

The men on the bank, having now found all the coin that was not either buried in the mud or washed away, again went into the water and allowed themselves to be carried down the stream,



Verandahed Balcony, Cairo.

rolling over like porpoises, and getting out again like seals or otters to run up the stream and glide into it again, whilst the banks were lined with spectators. We followed the course of the canal for some distance watching these gambols, till the sun, becoming unpleasantly hot, dispersed both performers and spectators.

MODERN ITALIAN PAINTING AND PAINTERS.

By JAMES JACKSON JARVES.



ITH the unity of Italy and her entrance into the field of European politics on a par with the other great nations, there has come a corresponding change in the forms of her Art. Formerly she lived for herself alone in this respect, whilst the greatest peoples came to her either for their

Art supply in general, or to learn of her great schools and be guided by their styles and traditions. This has passed away, and Italy now not only caters to the tastes of other nations, but goes to school to them in painting, to learn their methods and familiarise herself with their more popular motives, although quite opposed to her old systems and ideas. She is now bestowing her best energies and talents on the cultivation of *genre* painting with a success, owing to her intuitive appreciation of colour and inherited skill in its use, which bids fair to win back some of her former Art renown, and perhaps regain her position as the leading aesthetic nation of Europe. But the home patronage and stimulus of Art which fostered its ancient excellence have become largely exchanged for a foreign demand, principally English and American, of an inferior grade of motives and style, but exacting as to technical execution and choice of domestic and familiar topics, such as appeal to humanity at large. Florence is the centre of this new *genre* school, to which a decided impetus has been given by the formation of the "Societa Artistica," an Art company on commercial principles in the direct interests of artists themselves, and managed by them in great part. It has erected a central building divided into commodious studios, the chief feature, however, being a series of well-lighted galleries, where the artists exhibit their works for sale instead of at their studios. The managers frequently make advances to, or buy the works of, promising young men to give them a start in their career, and bring them sooner into notice. As all have an opportunity of exhibiting on equal terms free of expense, they are benefited by reciprocal comparisons and criticisms, whilst the public are spared embarrassing visits to studios, so time-consuming to artist and amateur, and can see the works of the various artists in competitive juxtaposition. There are always a large number on exhibition at prices fixed by their authors. This system works well, and it has attracted to Florence a numerous colony of artists from other Italian cities, and of various nationalities, who occupy the studios built in the vicinity of the central edifice. As some of them have already won distinction in the *Salon* of Paris and the Academy of London, a brief notice of the most eminent leaders of the new departure will not be without interest.

Professor Gaetano Chierici early struck a vein of what may be called Italian domestic *genre*, his chief topic being the unsophisticated peasant life of Tuscany, which he illustrates with remarkable accuracy of design, knowledge of its details and local spirit, pure sentiment, and a nice sense of the humorous and entertaining, entering into its simple but striking phases with truthful realism and sincerity. He portrays the material and mental phenomena of an interesting, contented, shrewd, primitive class of people, not much changed in habits, ideas, or speech for a thousand years, and forming quite a peculiar type by themselves, well worth studying. His selection of motives, style of composition, episodes of character, and touches of feeling that make all men akin, despite impassable gulfs of conditions, are in general very felicitous, and serve to make his pictures even popular with those who care but little for such subjects in general. With a limited range of personages and accessories he contrives to avoid dull reiteration and sameness. By such treatment this kind of *genre* painting can be vitalised with a living spirit which makes it only one degree less important than the Art which deals exclusively with the greater events and struggles of life. Unfortunately Chierici's feeling for colour is

not on a par with his knowledge of design, for it is coarse, heavy, muddy, and inharmonious. Although clear and full of light, it lacks quiet, warmth, balance, and unity; whilst it is throughout so strongly emphasized in the powerfully drawn accessories as to disturb and weaken the artistic effect of the chief features of the composition.

We will now turn to three Florentine painters of a higher order of *genre*, bordering on historical painting, searching the most picturesque periods of the Renaissance for its subjects, but choosing them more for brilliant pictorial effects of composition than any special sentiment or event. Its chief aim is to be entertaining or surprising; to push technical workmanship to its utmost limits of imitative excellence; to skilfully discriminate between the material qualities of things; and to master the brush in its entire gamut of touches as a great musician does the keys of his instrument. The rôle of these artists is that of accomplished painters, motives, sentiment, and inspiration being secondary to the command over material. Although making correctness of design, by direct studies from nature, the absolute rule of their art, following Meissonier and Gérôme in this respect, colour is their chief vehicle of objective expression, as with the Fortuny and the Spanish and Flemish schools. They are, however, not servile imitators either of French or Spanish masters, although influenced to a certain degree by them, or rather the commercial success which has attended the styles and subjects chosen by the above-named painters and their followers. F. Vinea, Tito Conti, and Eduardo Gelli are the names of the three painters who have made themselves chiefs of the Florentine movement in this direction; all young men, prone to sixteenth and seventeenth century scenes and personages; partial to roystering blades in leather doublets, with feathered hats, lace cuffs and ruffles, long stockings, trailing rapiers, and a general rakish make-up; renaissance lords and ladies, courtiers and servants, with palatial or feudal backgrounds and high life of the old aristocratic stamp, sportive maids, guzzling card-playing monks, or whatever else that serves to make up a picture that has no other *raison d'être* than the artist's fancy, backed by an ample stock of studio *bric-à-brac* properties to select from, with good male and female models at command.

The drawback of this school is that we are apt to get too much of the same thing—an excess of the same objects, models, and stories, so far as there is anything special to tell, which is the exception rather than the rule. And painting, even if superlatively excellent in itself, is apt to grow wearisome when not made the medium of ideas or sentiments worthy of its perfection. For there is such a mistake as to paint too well for the subject, as in speech to overdo description.

The touch of Vinea is sharp and incisive, but subtle and discriminating. He materialises substances to their fullest point, with delicate, solid emphasis and characterization, and fine play of expression in features, so that in some of his heads and details it would appear as if minute painting could not be pushed further. He rivals the best work of the strongest Dutch masters. With him there are no faltering, weak strokes. His range of composition is limited, and his treatment excessively materialistic. He has no fine aesthetic sense or refined sentiment, but delights in bits of glancing colour, strong light and shadow, and artistic artifices of positive effects, exceedingly rich and sparkling, but not always in complete harmony and balance. Sometimes the whole is made to suffer for a part, or a point made out of time-keeping with the rest. There seems to be no absolute standard of finish or purpose for the entire composition. At times, in his very best work, there is a jar from ineffective design, or overcrowding of rich incongruous effects which tell on the eye as false notes on the ear. The mechanical power of painting is extraordinary, and in excess of the inventive faculty

and æsthetic knowledge. Vinea is indeed a powerful realistic painter, but lacking the culture and imagination to become a great artist. He reminds one of a gymnast whose forte lies in a certain round of powerful and ingenious feats.

Tito Conti, who is well known as an exhibitor at the Royal Academy of London, paints in the same vein, but has far more intellectual refinement and higher artistic culture. His best pictures are marvels of delicious, exquisite colouring, in thorough harmony throughout, producing precisely his intended effect, all parts correlated and in keeping with the whole, as one æsthetic effect; in fine, showing a wonderful skill of artistic composition, however trivial or unimportant the motive. If it be only a cavalier of the time of Charles II. drawing on his glove as he crosses the hall of his house, accompanied by his greyhound, to go out, the make-up of the whole and the subordination of the inferior details to the principal, with their nicely calculated æsthetical graduations of design and colouring, and refined choice of suitable historical details of architecture, furniture, and costume, give a certain picturesque dignity and pose to the picture which place it above the common range of *genre* painting, overburdened as it usually is by its self-consciousness of fine clothes and fine imitation, so that it has no higher value than an image reflected in a looking-glass. Conti uses the human form as a lay-figure for the display of the richest colouring, Giorgionesque in tone and style, so that his pictures look as that Venetian master's must have done when fresh from the easel, before time, dirt, and varnish had obscured their brilliancy. His colour is more suffused, transparent, broader, and even than Vinea's. He paints a tapestried background so accurately beautiful, with such a subdued warmth and unity of effect, so like the real thing hung in its best light, that one cares little whether the whole picture has any definite meaning or not. This alone is a sufficient joy for the eye. But it prompts the desire that Conti's topics may in time correspond more in value with the lavish beauty of his brush.

Eduardo Gelli, the youngest of this trio of painters, not yet thirty, is a native of Savona, near Genoa. Born to property, he had in early life advantages of education and society that do not fall to the lot of every artist. When his family became impoverished he took to painting for a livelihood, at first following the usual academic routine, but on meeting with Conti changing his style at once for the new school of *genre*, in which he speedily came to the front rank. Such are his instinctive sense and facility of design and colour that he composes his pictures directly from his head, after fixing on the general idea, without preparing cartoons or studies, drawing them on the canvas with his brush directly from his palette, correcting and changing as he works until it suits his keen artistic perceptions, and never beginning a new work until the one in hand is completed. This is a hazardous process for any one, however gifted. Nevertheless, when at his best, he has few superiors in Italy in composing an ideal *genre* picture in complete harmony of parts, perfect distinction of light and shade, uniform brilliancy, depth and richness of colouring, and skill in rendering the contrasting differences of texture and substances, and those feats of brush which constitute the chief ambition of modern realistic painting. He illuminates his pictures with a quiet, low-toned, warm glow of perfectly distributed, well-balanced tints, carefully avoiding anything hot, disturbing, gaudy, and vulgar, at the same time keeping them up to a high pitch of vitality both in the intellectual and in the technical emphasis of the telling points, which are never overdone, but, like fitting melody in chords of music, contribute to the perfect finish and harmony of the whole piece. His chief characteristics are a thorough gentlemanliness, if I may so term it, of composition; the faculty of securing a refined repose and executive appropriateness of action in whole and in details, with a keen perception of character, especially in contrasting expression, particularly of quiet humour, which is so rare in the Italian school. This is admirably illustrated in his "Singing Lesson." An old Franciscan monk, brawny and uncouth, is seated in his cell giving a lesson in singing to a yawning neophyte standing at his side, who, thoroughly tired by its length and vigour, can scarcely stand erect any longer, whilst his open mouth shows more of a drowsy gape than signs

of notes. His whole figure is relaxed and limp like wet cloth, as the almost closed eyes are vainly striving to follow the pages of the music of the ancient choral book, on which his teacher is beating time with mighty emphasis, his sandalled right foot joining in the action with mechanical unity, whilst his wide-open eyes, strained muscles of his face, and mouth stretched to its fullest chanting powers, and the involuntary swell and movement of his ample body, all indicate such complete absorption in his own sounds as to make him wholly oblivious of the fiasco his pupil is making. The few details are in perfect keeping with the ascetic furnishing of a Franciscan's cell, and most charmingly painted. But the real genius of his little painting lies most in its exquisite, delicately depicted humour, than which nothing in its line can be graphically finer and more amusing. A companion picture of two monks practising on the organ is quite as remarkable for serene unity of feeling and action, both men so fully occupied with their lesson as to seem literally alive. We hear as well as see. The artist who can so imbue his painted puppets with the actual semblance of reality, and to make us forget at once the rare technical skill in spontaneous sympathy with the motive, as a thing of life, colour, design, feeling, and meaning, all in perfect equilibrium and harmony, has rare artistic skill. And this Gelli gives strong testimony of possessing to a degree that is likely soon to give him European fame. For besides his intuitive facility and accomplishment as a colourist, he gives indications of intellectual capacity in the selection and treatment of a range of topics embodying nice analysis and acute perception of character, governed by a refined æsthetic taste, which must, if he continue true to himself, before long place him foremost in his profession in Italy, and not often excelled anywhere.

Let us now look at the other extreme of Italy and Italian Art in the person of Dominico Morelli, of Naples, an artist who, with the traditions and motives of the old Neapolitan school, has inherited much of the robust, free of hand and mind talent of Spagnoletto, its distinguished chief. Not that Morelli is an imitator in any degree of his manner, only a legitimate continuation or reproduction of his audacious type of Art, with an original, forcible execution and style wholly his own. If he be less prolific and broad, it is because the times are adverse, even in Naples, to the full development of another Ribera, although there is left enough of the old spirit to welcome Morelli, whilst forcing him somewhat aside into the path of modern realistic romanticism. I will describe one of his latest and most remarkable works, as indicative of his manner and ability, and at the same time as illustrating an extreme of modern Art sensualism, in which direction realism of the Ribera or Morelli type naturally runs, with a corresponding dash or sketchiness of execution, and diaphanous style of colouring, quite the reverse of the Florentine *genre* or historical schools of painting, which strive more for definite precision of outline and form, and positive modelling in colour, after Leonardo's system. The picture I refer to, 'Temptation of St. Anthony,' was exhibited in London, Paris, and Turin, and consequently will be remembered perhaps by some of my readers.

As a subject it is as old as mediæval Art, and was frequently painted, when asceticism was regarded as a saving Christian virtue. Consequently in those days, whatever their opinions, artists had to treat sacred motives with a spiritual and technical decorum, and strive to make them practical homilies of the doctrines and traditions of the Church. There is a little picture, now in the Yale Gallery of Old Masters at New Haven, U.S.A., by Sassetta, of Siena, about A.D. 1450, representing the above topic, which is a fair example of the simple, pure manner in which the old masters depicted St. Anthony and his trials. Its symbolism is as clear and direct in objective meaning as if it were the most fully elaborated realism; even more so, because it does not go off into side issues, extraneous details, and mysterious imaginings foreign to the real point. The saint is standing alone in a dreary wilderness, when he suddenly sees before him, as if she had dropped from the skies, a modestly clad, beautiful maiden, with a winning, beseeching face, but whose siren form and wanton contour of draped limbs, indicative of her real

character, are cunningly lost or hid in the pose she presents to him. Nevertheless saintly rectitude takes alarm, he scarce knows why, and his countenance is so aghast at the very suspicion of evil, that, while indicating the human nature left in the old monk, it quite as plainly shows that his chastity is immovable, and neither woman nor devil shall prevail against it.

These old painters believed it was their province to make Art altogether pure, lovely, and of sincere, upright speech in all things, eschewing debasing realisms and grossly sensual interpretations or ambiguous renderings of their motives, as contrary to sound religion and Art. Even the coarser imaginations of the Dutch and Flemish masters—notably in Teniers—although revelling in a revolting diabolism, and piling nightmare horror on horror, made its witches, imps, and women veritable symbols of hateful lewdness and frightful characterizations of the deadly Nemesis of sin. Disgusting and repellent to æsthetic taste, they are sometimes ludicrous; but never do we detect an effort to pander to human frailty by a tempting sensualism, deliberately done to make the spectator lose sight altogether of the real purport of the story in the seductions of his own senses, yearning for evil, even if afraid of the consequences. It is reserved for nineteenth-century Art to do this; sincere, doubtless, in its interpretation of purely carnal temptations and attractions, but all the more demoralising and debasing for that.

Morelli depicts St. Anthony clad in a coarse and dirt-stained habit of his order, squatting on the ground in the back of his cave, under the monogram of Christ rudely sculptured above his head. His skinny hands, scarcely human in shape, are convulsively clutching and crossing each other, and his whole gaunt frame, racked by conflicting emotions, expresses a latent inward fear, to which his sensual open lips and brawny ruffian form—for the model seems borrowed from the galley-slaves—give the outward lie. The hollow sunken eyes gleam with an unsubdued ferocious fire, whilst the deeply furrowed features, half buried in the shade of his cowl, express a mingled agony of dread and desire. His lower limbs contract closely together, and yet are irresistibly drawn towards the spectacle at his feet, their dubious movement indicating a fascination too strong for them wholly to overcome. There is not the faintest glimmer of saintliness in or about the miserable, filthy wretch, and were it not for the name and well-known legend, the spectator might be at a loss to understand the real meaning of the composition; for such a being as Morelli gives could have no other sensations than those of carnal appetite at the sight before him. He would thrill with fierce joy at the prospect of the coming debauchery,

instead of displaying a craven, not a pious face at some incomprehensible witchcraft. A broad gleam of silvery light flooding the mid-picture and passing over his face discloses, beneath the rude mat which forms the bed of the saint, the handsome form of a naked woman, two-thirds exposed, lying on the ground in a seductive attitude, with a transparent white drapery just touching her limbs, in such a mode as to heighten the effect of their rosy tints, as with a snake-like movement she thrusts her handsome head and dark locks, with liquid eyes and ivory teeth glistening in the clifftop light, under the heavy garment of her victim. A beautiful butterfly, perhaps intended as the emblem of the soul, although the symbol is of pagan origin, has just alighted near her. At its other extremity another head appears, a counterpart to the first, with passion-laden lips, looking at St. Anthony, whilst in the dark recesses of the cave, out of its sinister shadows, other voluptuous forms are taking dim shapes, and amid them several vaporous sprites of undistinguishable outlines, but hideous leers and looks, are seen coming forward, giving an ominous background to the sensual allurements in the front.

To those who believe in this strongly realistic way of painting such a motive, the picture is a masterpiece; and artistically conceived and executed, it is indeed one; but it is unmistakably mischievous Art sensualism, and as such deserves condemnation. Still it is done in the large, frank, old Italian way, "far too naked to be shamed." The contrast in this respect between the outspoken Italian and French covert sensualism, from Titian to Gérôme, deserves attention. The former is a liberal recognition of the force of natural beauty in the human frame to charm or corrupt the senses in its own legitimate sphere, and at the same time it seeks to idealize or ennoble it physically, and often intellectually, in the exhibition of a divine workmanship without disguise or shame in possessing what the Creator had seen fit to bestow, and equally without any side play of voluptuous subterfuges, covert meanings, licentious insinuations, and indecent posings. It is reserved to French Art, in its lowest instincts, to be supremely nasty and debasing, and to make the animal in man a medium of human degradation and vehicle of a strained, ignoble wit and lewdest insinuations. French nudity almost invariably has the smirch of unchastity, mingled with low jesting, unmistakably prominent; whilst this vice is the exception, and not the rule, in the Italian painting and drawing. To what it may be due, unless to the more direct influence of pure classical Art in the latter nature than the former, I cannot say, but it is a psychological, as well as æsthetic phenomenon, deserving stern reprobation and avoidance.

ARTISTS' COLOURS.

M R. HOLMAN HUNT could not have chosen, from a professional point of view, a more important subject for discussion than the one which he recently introduced at the Society of Arts; namely, the materials used as colours by our painters. Who cannot recall pictures which have not been a score of years in existence, and yet manifest such a deterioration in colouring as to render them comparatively worthless? Mr. Hunt considers that most of the ancient civilised nations, as the Egyptians, the Assyrians, the people of Herculaneum and Pompeii, used, first, the natural earths for colours; secondly, the colours made from stones; and, in addition, chemical combinations which, by modern analyses, have proved to be products indicating no little skill in their makers. All obtainable evidence went to prove that the materials were sold in their unmanipulated state, and that the painters themselves prepared them for use. The practices which were found in action at the time of the revival of painting in Italy had probably been transmitted to painters by their Greek and Roman predecessors; and what their habits were we are able to realise with wonderful pre-

cision from receipts by monks, whose fraternities undertook the illumination of missals, the painting of walls in fresco, and other devotional operations for the decoration of religious service, and the preparation of the materials necessary for such work. Heraclius, in the tenth century, with many Art-craft secrets, left record of the use of colours mixed with oil, and even with varnish. This was the earliest evidence discovered of what was regarded as the most permanent means of exercising the art in its more complete forms. The especial value of the book of Cennino,* says Mr. Hunt, "consisted in the fact that the writer

* Cennino Cennini, who lived in the latter half of the fourteenth century, studied painting under Angelo Gaddi, and was a good colourist. The book referred to in the text is his "Trattato della Pittura," the oldest Italian treatise on painting. It treats of the rudiments of design; colouring; materials and their use; the preparation of colours, their nature and origin; and on tools; on fresco painting; distemper on walls; perspective; on oil painting with oil thickened in the sun; on gilding; on distemper for panels and canvases, and on the method of preparing grounds; on gilding, varnishing, and illuminating parchments; on taking casts from the life, &c. The work was first published in Rome in 1821. There is an English edition, by Mrs. Merrifield, of the book, published in 1844.

gave not prescriptions only, but the records of the life experience of himself, of his father, and of many generations of predecessors. The wisdom he communicated bespoke the experience of previous generations, as it testified also to the general understanding that an artist should acquire a thorough knowledge of the materials on which the stability of his art depends. He declared that, to become an artist, a youth should devote himself for the first seven years of his career to the mechanical part of his pursuit. Ample evidence has been found that the greatest artists did not scorn to cultivate and to seek the mechanical skill and the chemical knowledge which promised safer or more beautiful grounds, and colours, and media wherewith to work. Mention was made of Mrs. Merrifield's book on the ancient practice of painting as affording specially valuable gleanings of the processes of the artist of the period when canvas was first introduced for important works, and showed how favourite preparations were adopted by various painters; and Sir Charles L. Eastlake's very valuable collection of anecdotes gave a good store of evidence of the knowledge coming from long attention to what would in the present day be regarded as much beneath the profession. Referring to the practice of the earliest oil painters, the Van Eycks and their immediate successors, it was stated as a remarkable fact that their works were still the brightest as to light, and the strongest in colour, the most ambitious in these particulars originally, and the best preserved in white and colour to this day. A magnifying glass revealed no defect in the ground beyond the existence of some minute cracks, induced apparently by the dilation and contraction of the wood or canvas, which has caused the enamelled surface to form itself into separate but closely adjacent and fitting parts. The most precarious colours—the brightest greens and even the yellows, including the "dandelion" tints—were perfectly preserved, and yet these were the most unstable of all pigments in the present day. The aim now was gradually becoming less to obtain unsullied purity and brightness than to develop all the lower harmonies of light and colour. As to whether the peculiar climate under which we live has ruinous effect upon old oil paintings could be proved best by going back to what was probably the earliest cabinet painting existing of native production—a triptych portrait of Richard II. with attendant angels, painted necessarily in England, and exhibited at the Manchester Exhibition of 1857 by the kindness of the Earl of Pembroke. This painting is not in oil, but the ground for all kinds of panel pictures was, at first, the same for oil or tempera; and as it was in the preparation of the wood or canvas on which a painting was executed that its stability most depended, it was not beside our mark to notice that our climate has dealt as kindly with it as that of any other country would have done. There was reason for admiring the perfect practical skill of the old masters in contending with the difficulties of management of materials offering themselves for use in the processes which alone allowed us the opportunity of exercising our art in its fulness. The traditions and the practical skill which the old masters husbanded as the price to be paid for the safety of their creations had been thrown away by our immediate forerunners as too troublesome to keep. The resurrection of painting, which came in the time of George II., mainly by the clear-mindedness of Hogarth, did not awaken any thought of the need of the old cunning in preparation of materials, for the means had been provided to save painters from some of the labour which before it was their duty and their pride to undertake in their workshops. The gain was palpable, the loss not immediately so.

Sir G. Kneller had set up his old servant as an artists' colourman in London, and he is said to have been the first of the kind. The change, however, was probably effected slowly. The special secrets were handed to the tradesman very much as a physician's prescriptions are handed to a chemist. All the last century English pictures seem to have been painted on grounds prepared, as now, with whitelead over a coat of size. The earliest pictures by Sir J. Reynolds were painted, apparently, simply with oil; and, although the colour was of the most modest character, and the painting altogether without indication of that love of impasto and richness which his maturer pictures

had, they are in such beautiful order that one is tempted to wish he had never gone farther afield and fared worse—as he did, to our great misfortune, so terribly, that in many cases the sight of the original of a subject dear to us from familiar prints is, with its gaping fissures, its lost colours, and its avalanche of background descending into the very core of the picture, a cause of serious pain. Gainsborough painted with colour and medium much diluted with turpentine. With reference to the misfortunes of our system, the lecturer avowed that he regarded the artists' colourmen of London as gentlemen of intelligence, character, and great enterprise, to which qualities we were much indebted for the comparatively safe position we enjoy. The painter really had not the power to trace the causes of defects. The mischief we had to cure was like a terrible growth requiring the surgeon's knife. After dwelling at some length upon the constitution and variety of colours, Mr. Holman Hunt stated that in the last fifteen years a general conviction had been growing in the minds of painters that an effort should be made to master the nature of the materials with which the art was conducted. There were facts from which he had encouragement to think an appeal to the profession to organize some system by which henceforth the student shall be provided with a knowledge of the servile questions of the craft, may find many others determined to make their life-bought observations a medium of knowledge for the benefit of the next generation. The evidence given amounted, he thought, to this—that in this day, one hundred and fifty years after the commencement of English Art, they had no more mastery of their craft, as such, than that with which Hogarth, Gainsborough, and Reynolds commenced their career. The cure that we had to seek was to establish a means of transmitting the practical wisdom of one generation of painters to another. The true way to accomplish this object, it seemed to certain painters, had been to found a society for looking after the material interests of painting, which at present was very small, but which might be extended as circumstances suggested; that there should be an acting council; that there should be a library and workshop; that there should be an arrangement for the importing of colours from abroad; and that there should be a complete collection of experiments with colours, varnishes, and oils, simple and mixed. All due steps should be taken that men in future generations might not, from finding false names given to our materials, be led to erroneous conclusions of the character of the true articles. Much more might be said of the ultimate aims of the society, but the audience might judge of the necessity of some new controlling influences on the character of our materials; and the workshop, as a technical school, would impart knowledge that would serve as a key to many mysteries, so that they might be the inheritors, not only of our immediate predecessors, but the heirs of all the ages.

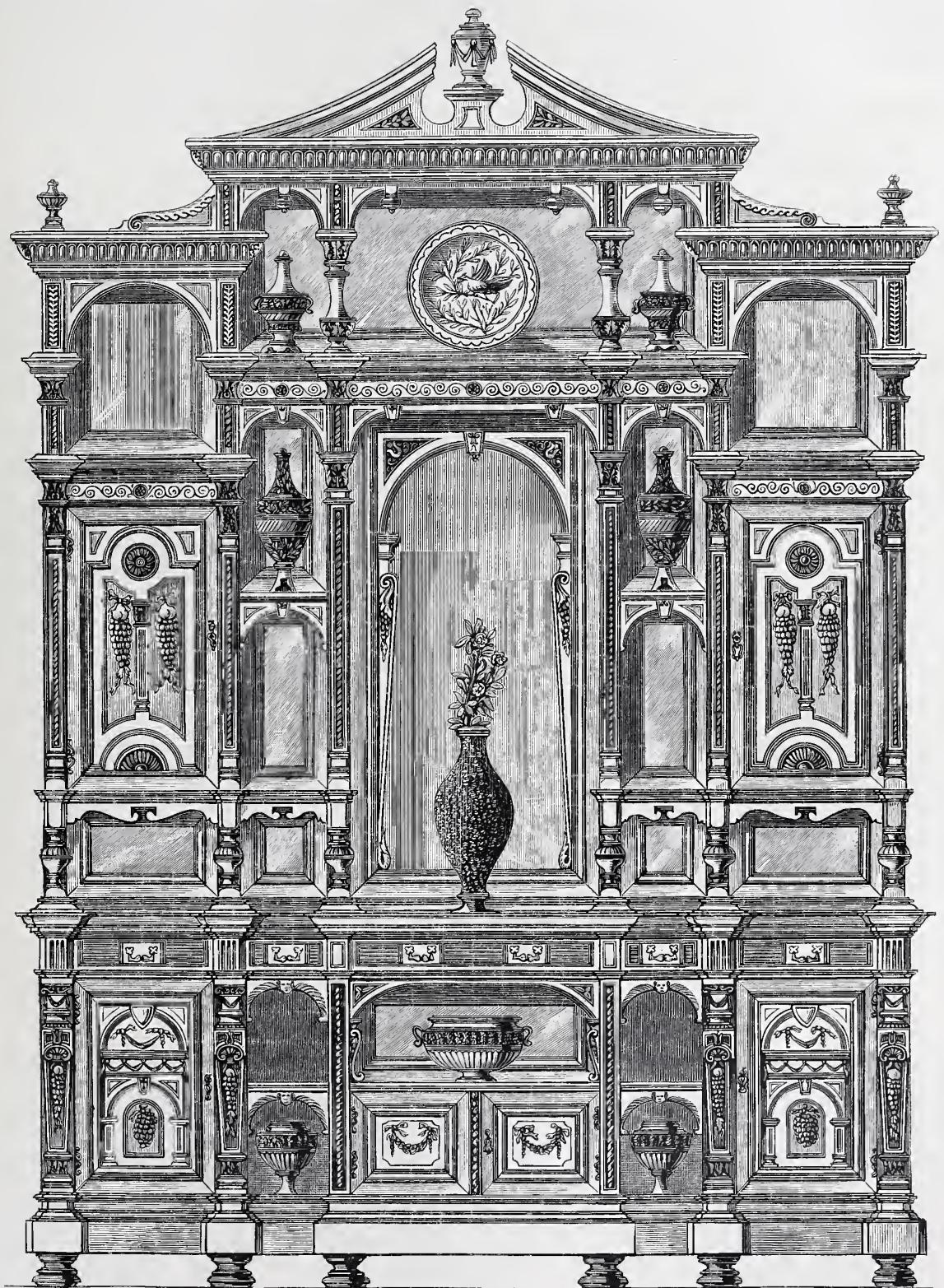
Whatever may be the result of Mr. Hunt's project, he has done well to bring the subject into public notice, for it is one in which not only painters are interested, as it affects their credit, but also such of the public as are picture buyers, for few would covet works, or care greatly to possess them, with the chance of seeing them lose, year by year, what perhaps constitutes their highest beauty, or at least their greatest value—that is, the charm of colour. But what appears to us singular as regards the matter is, how it is the artists' colourman cannot supply the professional with what he needs, so as to save the artist the time and the trouble of being his own "grinder," and especially at this period, when science has done so much to bring manufactures to perfection. Textile goods, for example, whether they be made of silk, cotton, or wool, are printed in colours warranted to "stand fast," and they do stand fast for years, notwithstanding the processes tending to deterioration, if not absolute destruction, to which the article is repeatedly subject when it comes into the hands of the laundress. Now, if the colour manufacturer can produce colours which will suit the purpose of the dyer and the maker of textile fabrics, it seems strange that the artists' colourman cannot supply satisfactorily the needs of the painter. Perhaps the manner in which the subject has now been ventilated may induce those more immediately interested to direct their attention to it.

ORIGINAL DESIGNS FOR ART MANUFACTURE.

SIDEBOARD.

THE attention paid of late years to the design and decoration of furniture has been productive of remarkable and rapid changes in this branch of Art manufacture. Glaring defects

have disappeared, and although there is still ample room for improvement, a cognisance of deficiencies and an endeavour to eradicate incongruities of design are everywhere apparent. The furniture, be it of a palace, mansion, or cottage, should be designed and constructed to promote comfort and ease; utility



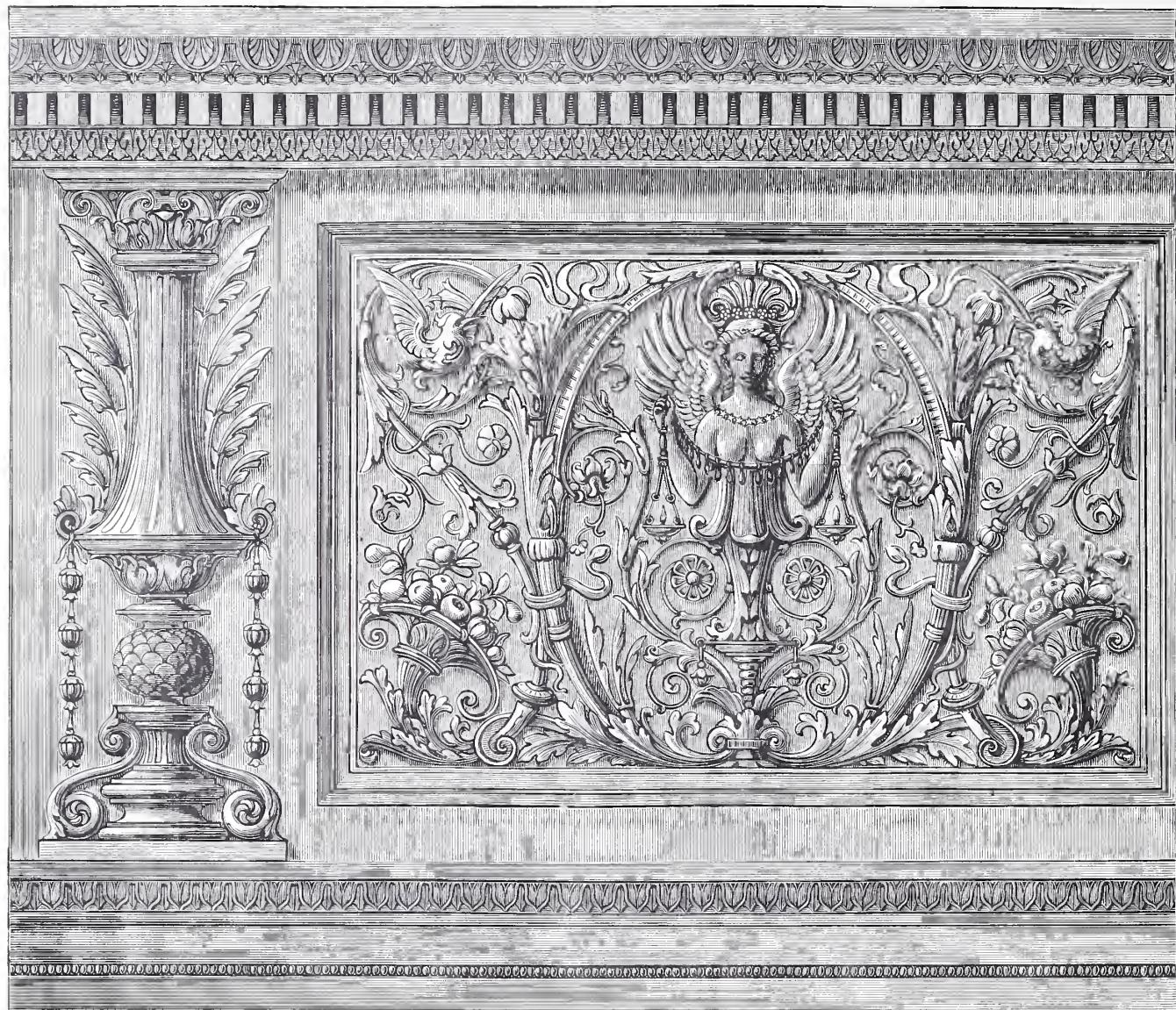
should be the first consideration, and the ornamentation should be judiciously, and not extravagantly, applied. We

engrave a design for a Sideboard by Mr. Edwin Foley, of Salisbury.

FRIEZE.

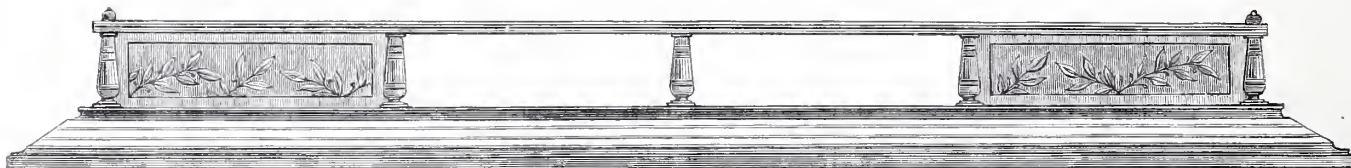
During the last few years much attention has been bestowed upon plaster and terra-cotta for decorative and structural purposes, and many of the buildings recently erected bear

testimony to the use of the latter, and indicate that architects are appreciating it as a material for ornamentation. Besides, as terra-cotta admits of subsequent perfecting by hand, few materials are more deserving of careful consideration, if beauty of form is sought for, and over-ornamentation avoided. The



Plasterers' Company give annual prizes for the best designs in plaster, and it is due to the courtesy and kindness of the com-

pany that we are enabled to engrave one by Mr. Gibbons, which was awarded the prize in the last competition.



FENDER.

Mr. John Ward, of Birmingham, has submitted to us some designs for production in polished brass, iron, &c. We engrave a simple but tasteful design for a polished brass Fender, with steel top-rail, which, while it displays a judicious use of mate-

rials, is sufficiently ornamented as an article of furniture. Designers unacquainted with the practical construction of articles made in iron or brass are apt to produce such intricate and elaborate designs as to render their manufacture almost impossible. True excellence will be found to be closely allied with simplicity.

INKSTANDS.

From the Birmingham School of Art, which has been foremost in designs as applied to Art manufacture, we have received

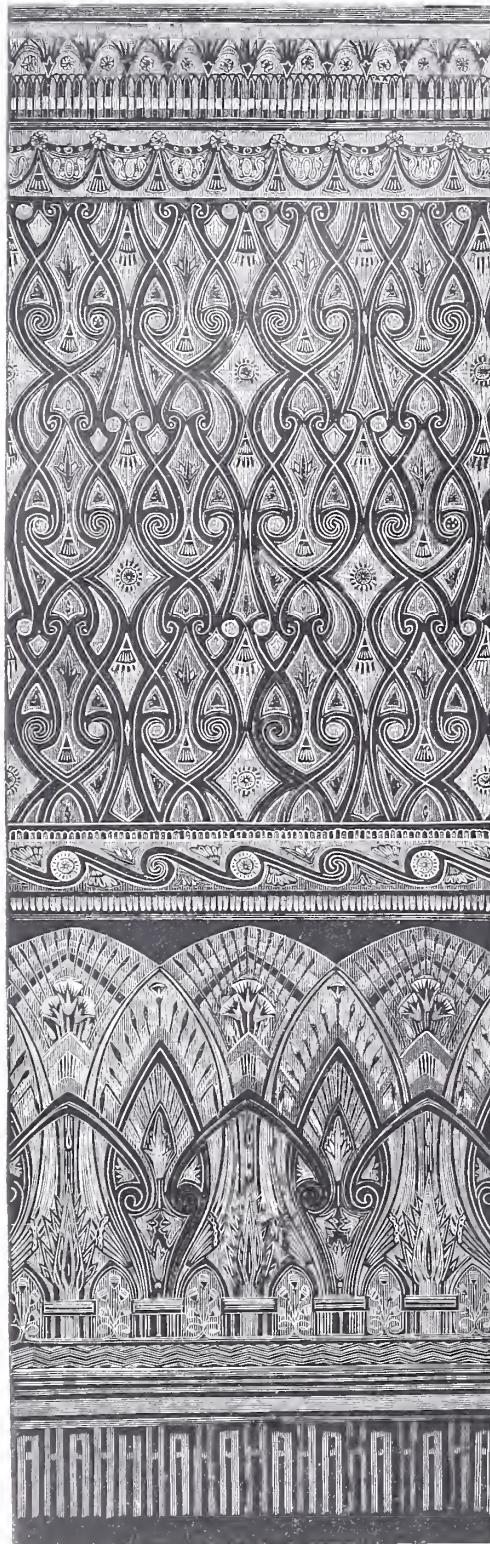
several excellent designs for objects to be reproduced in the precious metals. Much attention has been bestowed upon elegant and practical designs, which our gold and silver smiths have with success reproduced. We engrave two for silver



Inkstands by Mr. W. Stace, School of Art, Birmingham, which | have been treated in a highly artistic and satisfactory manner.

WALL PAPER.

Of the numerous changes and improvements none is more remarkable than the rapid advance made in wall decorations and paper-hangings. Wall papers with humming-birds and gigantic roses on a sea-greenish ground have happily become



antiquated, and an ugly or too conspicuous wall paper is now the exception, not the rule. Wall papers now produced are the results of a comparatively educated taste. We engrave a design of considerable merit by Mr. F. Sherwood, School of Art, Kensington.

STAG AND BUCK HORN FURNITURE.

Many visitors to the Vienna and Paris Exhibitions were struck with the application made by the Austrians of Stag and Buck Horn to ornamental and other uses. The horns were



so cut, shaped, and cunningly put together and ornamented with antlers, boars' tusks, &c., as to construct many useful adjuncts to a gentleman's country house. This application of Nature to Art has been with success introduced by Messrs. Silber and Fleming, of London, and we doubt not that the many



admirable pieces of furniture, both useful and ornamental, constructed in this manner, will become popular with those gentlemen who find pleasure in being surrounded with the spoils of the chase. We engrave two designs, one for a Swing Lamp fitted with Miratus Duplex lamp, the other for a Gun Rack.

‘GORDALE SCAR,’ BY JAMES WARD, R.A.

THE report of the Director of the National Gallery for the year 1878, issued in March, 1879, mentioned that the picture of ‘Gordale Scar,’ by the late James Ward, R.A., had been purchased out of the Government grant for the large sum of £1,500. Surprise was expressed at the time at the purchase of a work which, though no doubt typical of the English school of the early part of the century, still is by an artist already represented by a canvas of large dimensions, and besides had the objection which had been fatal to so many pictures, namely, its enormous size. This surprise will be immeasurably increased when the following facts are known :—

1. That ‘Gordale Scar’ was given to the National Gallery in the year 1830.
2. That from that year, until the year 1857, it lay in the cellars of the British Museum.
3. That in the year 1857 the gift was returned to the representatives of the donor, he having meanwhile died.
4. That five years afterwards the Director of the National Gallery purchased for a large sum of the artist a picture, ‘The Bull, Cow, and Calf,’ in no degree more representative of the artist’s work than the one which had been given to them, kept by them for twenty-seven years, and then returned.
5. That the gift of the picture of ‘Gordale Scar’ was refused, in spite of the earnest and long-continued appeals from the artist.

The correspondence from which these facts have been elicited begins so far back as the year 1840, when Mr. Ward endeavoured to obtain the decision of the Governors of the British Museum, in whose charge ‘Gordale Scar’ then was, as to their designs with reference to it. Their answer was that the gift of the picture had been resumed by the donor’s (the late Lord Ribblesdale’s) representatives, it being impossible to find a suitable place in the Museum for it. But this can hardly have been the case, for the correspondence, which continued at intervals for seventeen years, shows that the picture was then, and for many years afterwards, at the Museum.

The following characteristic and touching account of the transaction, contained in a letter from the artist, then in his eighty-eighth year, to his son, Mr. G. R. Ward, narrates all the circumstances of the case :—

“ROUND CROFT,
“January 22, 1857.

“DEAR GEORGE,

“‘Gordale Scar’ was painted in 1812, size 11 feet by 14 feet; I know not what I had for it. It was for the father, who took me to see the place, telling me that Sir George Beaumont had seen it, and pronounced it an impossibility to paint it, and which led to his giving me the commission, intending to build a large new house to put it in; but he died very soon, and his son told me he should content himself with Gisbourne Park, therefore had not a room large enough to show it; besides, he thought such a work should not be shut up in a little corner of Craven, and if I approved of it, he would present it for the National Gallery, in order to which he would send it to the British Museum, to be hung up there until the National Gallery was ready, and then to be placed there as a national picture. The British Museum on opening it was, I believe, disappointed, expecting it to be my large cattle work; and being sent to them as not their own picture, it was not likely they would put themselves to inconvenience in hanging it up, and when I saw it, it was rolled up in its case in the entrance hall of the British Museum. The young Lord Ribblesdale very soon died suddenly, and no one was left to look after it and give particulars, and like my three greatest works, all hid from the public eye. This is what the world would call my *ill-luck*, but I endeavour to view it as Providence, in order to keep me humble, who have always been too greedy of admiration and praise, instead of making money, and am now in a state of extreme age, and as extreme pain and 1880.

feebleness, with the feeling of living above my income, without the power of making a shilling to help me, with every one supposing me to be a rich man, beyond that which is the fact I am in constant pain more or less, in body as well as mind; feel weaker and weaker; the thought of eating anything only appears to disgust me, and I now have a cough, with soreness at the stomach. My eyes and head are affected, and I only long for sleep. You may suppose what your dear mother is under all this suffering. I look back and around upon all my laborious and successful exertions through a long, long life, as to its reward, only as so much *trash*, and the *Fine Arts* as having a sort of curse hanging over it, reminding me of a passage in the Bible, ‘Thou shalt destroy all their images and all their pictures.’ For it is an accursed thing, and all history, more or less, has proved that fact, and I would wish you and every one dear to me was in anything else than the Arts. There ought to be no such thing as fashion in the Fine Arts, but we find success in very little else. This is the testimony of one who has struggled, and successfully, thriving almost one hundred years in the confusion and worst of it, and now leaves me in poverty and gloom!!! I could write long, long, and much upon this subject, but have not strength and inclination to repace the dirty road. I wish I could state that your poor dear mother is as much better as I could wish; but what is to be expected when everything we read or hear all round us is filled with gloom? She desires love to you all, with

“Your affectionate Father,

(Signed) “JAMES WARD.

“P.S.—If you could find any other way of getting a living I should rejoice at it; anything to get out of the rattlesnake list of the Fine Arts.”

On receiving that letter, Mr. G. R. Ward wrote, on the 31st of January, 1857, to Signor Panizzi, the Librarian of the British Museum, a letter which, after stating the facts, went on to say—

“This picture was accepted by the trustees and unrolled, my father and the late lord being present, if I remember rightly. It was again rolled up and placed in the box in the entrance hall, where it remained for upwards of twenty years until the new portico was added, and it is only within the last few days I have learnt, through the kind inquiries of Mr. Hawkins, that it is placed in a cellar, in all probability a damp one; and as it is upwards of thirty, if not thirty-five, years since its presentation, I greatly fear the painting is ruined. Some years back I wrote to the trustees, but the documents have been mislaid, and the death of Lord and Lady Ribblesdale created some difficulty; but as I trust it is not the desire of the trustees that so fine a work of Art should never see the light and thus be ruined, I trouble you with this note to solicit your bringing the matter before that body at the next meeting, as I am desirous to learn whether they will hang up the picture or offer it to the Director of the National Gallery, whom I have already seen on the subject, and who is ready to act on the occasion should the trustees require him. As it is most important that the state of the painting should be ascertained, and its speedy removal from its present damp situation insured, and as I feel warmly interested in the subject, my father being in his eighty-eighth year, I should be glad to be permitted to be present when it is unrolled, and which must be done with great caution after being shut up so many years.”

Not having received an official reply, Mr. Ward wrote again on the 6th of October, 1858, as follows :—

“38, FITZROY SQUARE,
“October 6, 1858.

“SIR,

“On the 31st of January, 1857, I addressed you a letter on the subject of my father’s great picture, presented by the late

Lord Ribblesdale to the British Museum, which had then been consigned for some years to a cellar. Thirty-five years had then expired since its presentation and since it had been unrolled. You kindly wrote you had submitted my letter to the Board of Trustees, who had referred it to their Sub-committee on Antiquities and Fine Arts, and that you hoped shortly to be able to give me their decision upon it. As a year and nine months have now elapsed, I trust I shall not be considered importunate in asking for their decision, particularly as my father this month enters his ninetieth year, and feels not a little anxiety on the subject.

"I have the honour to be,
" &c. &c.,
" SIGNOR PANIZZI."

"G. R. WARD.

And received this reply:—

" BRITISH MUSEUM,
" 7th October, 1858.

"SIR,

"I have to acknowledge the receipt of your letter of the 6th inst. respecting your father's picture lately at the British Museum, and beg to refer you to my communication of the 19th of March, 1857, in which I acquainted you that I had informed Lord Ribblesdale, to whom the picture in question belonged, of your request, and that his lordship would probably have the painting removed elsewhere, and then deal with your application as he might deem fit. I have now to inform you that the case containing the picture was, by his lordship's direction, forwarded, on the 7th of April, 1857, to Gisbourne Park, Blackburne, Lancashire, so that you will see his lordship is the proper person to apply to for any further information on the subject of your letter.

"I am, Sir,
"Your very obedient Servant,
(Signed) "A. PANIZZI,
"Principal Librarian."

The correspondence may well close with the following letter, showing that the nation has spent nearly £3,000 in obtaining specimens of Mr. Ward's work, when it need have spent none,

and with an extract from a weekly paper taken up whilst putting together these notes:—

"38, FITZROY SQUARE, W.
"1st September, 1862.

"DEAR SIR,

"I have reconsidered your letter of the 30th of August. I have so great a desire to see my father's *chef-d'œuvre* in the national collection that I shall not hesitate (for this reason) to accept the offer made by the trustees of £1,500 for his great work of cattle, 'The Bull, Cow, and Calf,' knowing that it will be the highest gratification of his friends and family to see this wonderful work in the national collection.

"I am,

"Dear Sir,
"Yours faithfully,
(Signed) "G. R. WARD.

"W. R. WORNUM, Esq."

"Our National Gallery seems to go on upon the makeshift principle. Some ten years back we were treated to a wonderful exhibition of designs for a new gallery, in which all the talents of the architectural world were displayed in competition, and nothing came of it, though the premiums for the best and the second best were awarded and paid. The land had been bought, and the ground cleared, but all that has been done to make a new and proper gallery has been to add on rooms behind the present building. Every room is full, and most of the Turner drawings are kept in the crypt, while the Raphael cartoons and many other fine things are obliged to remain in another place for want of space. The answer to anxious inquirers is: 'We've got no money to go on with, and we can't buy any more pictures till we have room for them.' This would be a rational excuse for a private collector, but it is a ridiculous one for a nation. How is it that France, with her enormous debt to pay off, and Germany, with the tremendous calls for her million of soldiers, can go on purchasing all the best things that are to be had, while England is losing her 'ascendancy' in the market of Fine Arts more and more every day? It is admitted that the opportunities are getting more rare, yet while other directors of galleries abroad are always on the look-out, ours seem to be asleep."

MODERN PROCESSES OF REPRODUCTION.

THAT the extensive use of machinery, and the general substitution of mechanical operations for hand labour, which form so prominent a feature in the industrial aspect of the nineteenth century, have been on the whole unfavourable to Art, can perhaps scarcely be doubted. An essential characteristic of all machine-produced work is repetition and monotony, which are of course in the highest degree antagonistic to individualism, the soul and life of Art. But even to the enthusiasts for Art the modern mechanical abridgment of labour is not an unmixed evil, for it offers many compensations by spreading the refinements of life. Not the least certainly of such compensations is the means of bringing large numbers of people under the elevating influences of Art, by multiplying excellent copies of the highest works of human genius with a cheapness which brings them within the reach of thousands who can rarely see, and can never possess, originals of the highest merit; for these must ever be too costly for any but the wealthiest to acquire. And here we will say, even at the risk of being thought heretics by some, that we believe the possession of a few first-rate copies of first-rate originals, to be brought out at home as a real recreation and relief from the engrossing business of life, to be known and conned with the relish with which we examine and re-examine only a favourite possession, is likely to do more to engender and foster a real love of Art than any amount of wearing and tiring "doing" of Art galleries is likely to accomplish.

We may congratulate ourselves that this rapid diffusion of Art works is advanced beyond the region of desirability, and is already an accomplished and growing reality. This is amply shown by the number of reproductions by *licht-druck*, *héliogravure*, and other processes which are now published in great numbers throughout Europe.

As yet, indeed, it is true that almost the only means of multiplying coloured pictures which has met with extensive practical success is chromo-lithography, an expensive and too often unsatisfactory process. But confining ourselves, as we here intend, to monochrome, we find among the best results of modern processes reproductions so excellent that we cannot easily suppose them capable of further improvement. Some of Dujardin's and Durand's fac-similes of old engravings, for instance, might very easily be passed off as originals did they not bear the producer's stamp on the back. Still a knowledge of the numerous processes of mechanical reproduction seems almost confined to those who work them; and this is unfortunate, for a wider knowledge of the different photo-mechanical printing processes, and their special capabilities, would often not only suggest the ready and inexpensive means of publishing reproductions of objects of interest, but would secure the adoption of the most suitable process in each case. A brief outline of the principle upon which some of the more important modern processes are based may therefore be of interest. The limited

space at our disposal forbids anything like a chronological account of the successive advances which have led up to the present efficiency of mechanical copying processes. These various processes we may divide into several heads. There are, for instance, those which give homogeneous half-tones, and then those which give only black and white like engravings; dividing the latter again into those which are printed, like copper-plate engravings, from an incised plate, and those which are produced from blocks in relief for printing in the ordinary typographic process, like woodcuts or stereotypes, and in which the reliefs, and not the depressions, receive the ink.

In all these processes, with scarcely an exception, whatever the subsequent operations, the basis and starting-point is a photographic negative. This we need scarcely describe. Few persons nowadays but have seen a negative, with its reversed light and shade, which a line from Ovid hits off so aptly that we cannot refrain from quoting it :—

"Candida de nigris et de carentibus atra."

To understand the different processes of reproduction, it is necessary to bear well in mind this difference between the negative and the positive which is obtained from it, and which restores the correct position and true light and shade of the original. The ordinary silver print, for instance, is a positive printed directly by the light from a negative. It is unsurpassed in the delicacy of its gradations of tone, but is of too doubtful permanency.

We have, however, a photograph of assured permanency in the new platinotype, produced by a process invented, and recently perfected, by Mr. Willis, who, for the silver sensitive salt of the ordinary photograph, substituted oxalate of iron, which has long been known as a substance readily affected by light. The picture itself is composed of finely subdivided platinum, and is of a black tone, which reproduces engravings very happily. At the same time it exhibits all the delicacy of a silver print.

In 1852 Mr. Fox Talbot observed that when gelatine or animal glue is dissolved with bichromate of potash, the mixture is rendered insoluble by exposure to daylight. If, therefore, paper or any flat surface is coated with the mixture and then exposed to the light under a negative, and then in the dark treated with hot water, or "developed," the parts which have been protected from the action of light by the opaque parts of the negative dissolve away, leaving a positive picture in insoluble gelatine.

Poitevin conceived the fruitful idea of adding to the chromo-gelatine mixture finely pulverised charcoal or other pigment. This was the result. After "development" in hot water the positive image remained as before, but with the addition of the colouring matter imprisoned in the insoluble gelatine. This, from the pigment first used, is often called the carbon process, or carbon photography. There is a modification of it called the "dusting-on process," in which the pigment is applied after instead of before exposure. For this purpose, instead of pigment, adhesive and hygroscopic substances are added to the chromo-gelatine, which is exposed under a *positive*, not a negative. Dry, finely powdered pigment is now dusted on, or applied with a dabber or a soft brush, and is found to adhere to the parts of the picture which have been sheltered from light, while the exposed parts have become dry and repellent. It is at once clear that this process offers great scope for artistic judgment, skill, and delicacy in the application of the powder pigment.

In the above methods *each picture* is obtained by the chemical effect of light, and each, therefore, must be separately exposed, "insolated" under a negative for a longer or shorter time, according to the strength of the light. Besides this they require several other operations and washings, and finally mounting, so that there is a practical limit to the numbers and to the expedition with which they can be produced, and such pictures are therefore comparatively expensive. What was wanted was some mechanical means of rapidly printing copies; inventors were not wanting to meet this need. Mr. Woodbury took a chromo-gelatine image, which, when developed and dried, acquires very great hardness. This was pressed upon a

block of lead in an hydraulic press of great power. The lead yielded, and a picture was found impressed upon it in intaglio, the depressions being deep or shallow according to the darkness or lightness respectively of the tones in the chromo-gelatine image. This lead matrix is then inked with a gelatinous ink. To obtain the copies, paper is pressed upon the lead, the superfluous ink being squeezed out at the side. All the preceding processes require that the prints should be mounted on separate card or paper, a consideration of no little importance when great numbers are in question.

Yet another process giving good half-tones is the Albert-type, known also as *licht-druck*, phototypic, autotype, mechanical, or collotype process. In this the chromo-gelatine film, of which we have already spoken, instead of being "developed" in hot water after exposure, is merely sponged with cold. It is then found to imbibe the moisture only in the portions which have been sheltered from light by the opaque parts of the negative, which, be it remembered, correspond with the lights of the original. On the other hand, the parts which have been exposed to light through the more transparent portions of the negative become hardened and insoluble, and also acquire the property of taking up printer's ink when an inked roller is passed over them, while the ink is repelled from the moistened parts. After careful rolling several times, the image appears in printer's ink. This, however, is not the print, but the gelatine matrix from which copies are printed by pressing paper upon it. The inking and pulling are very similar to the same operations in lithography, but require much skill and time. The number of copies which may be pulled from a single gelatine plate varies considerably, but with care and skill several hundred copies may be obtained. The ink may, of course, be of any colour. Chalk drawings by old masters may be admirably imitated by this process, and by both Collotype and Woodbury-type pictures are produced which very closely resemble the ordinary gold-toned photograph when a suitably coloured ink is chosen.

We must not omit to mention that extensive use is made of the Collotype as a substitute for the artist in printing pictures on wood blocks to be engraved, and also for transferring a greasy image to stone or zinc. From these substances, however, it is impossible to obtain satisfactory *homogeneous half-tones*; that is, uniform tints anywhere between the darkest shades and the highest lights, not produced by perceptible lines or dots, but rather resembling water-colour washes.

Half-tone, to use the expression in its wider acceptation, is produced in many ways; the wood engraver, for instance, mostly using lines varying in thickness or spacing, or both; the engraver on metal has recourse to lines, hatchings, and dots, grains or tints being merely a modification of the last. But it is convenient to speak of homogeneous half-tones in contradistinction to grained or aqua-tints. The difference, however, between them is merely one of degree in the size and number of the points or granules which constitute them. In an aquatint, for instance, these may be visible, but in a water-colour wash they are too small to be perceptible, and therefore delude the eye into the impression of a true uniform tint; for all water colour consists essentially of finely divided solid matter in suspension, and not of a solution or dye; printer's ink, likewise, is a solid matter in subdivision, of which each particle is opaque. With both, consequently, half-tones are only to be obtained by distributing these solid particles, and leaving the white of the paper to appear in the interstices. This is effected by dilution and flooding in the water-colour wash; and something analogous is the case in the Woodbury-type, where a greater or less quantity of ink is left according to the depression on the lead. The engraver, however, should he wish to imitate these uniform tints, has to seek an altogether different means to attain his end. He produces a "grain" on his metal plate—that is, a surface of minute hills and valleys—which serves to distribute the ink, catching it in the hollows and transferring it thence to the paper under pressure, while at the same time the hills, to continue the metaphor, preserve blank spaces. Accordingly, the finer the grain, the greater will be the delicacy of the

half-tones. This digression has not been unnecessary, because it is only by obtaining good and fine half-tones on metal or other substance that it is possible to obtain satisfactory printing plates or blocks by the aid of photography.

From the outset of the new sun art it has been attempted to secure, without the aid of the draughtsman, incised metal plates for printing from in the rolling press. Several ways of etching the Daguerreotype plate, chiefly by Donné and Fizeau, were devised, but it was found difficult to obtain sufficient depth, and no practical result followed in this direction.

Nièpce de St. Victor obtained a *negative* picture in asphalt upon a metal plate. The lines of the picture thus being the bare metal, these were etched with acid, the asphalt protecting the parts of the metal which corresponded with the whites. Instead of using asphalt, others obtained a chromo-gelatine image upon the plate, and then etched, after incorporating some substance with the gelatine, both to render it more impermeable to the etching fluid and to give it a grain, so as to facilitate the production of half-tone. This is probably the principle upon which most of the modern methods of photo-etching are worked, although the exact processes are kept secret.

Scammoni, in St. Petersburg, produces beautiful plates of subjects, without half-tones, directly from a photographic positive, which is obtained directly from a negative in the camera, and is highly "intensified;" that is, so treated with various solutions as to receive a considerable metallic deposit upon the lines of the picture. This is dried, varnished, and coated with graphite, and an electrotype is then made from it, which constitutes the printing plate. In a similar way electrotypes may be taken from carbon or chromo-gelatine positives, or from wax, or sulphur, or plaster casts from a Woodbury lead block. It is often difficult to say whether a plate has been produced by electrotype or by etching. Admirable results have been attained in both ways. The cost, however, of the best work of this sort is still very high. And there is little doubt that, though a photographic picture is secured upon the plate, and thus a faithful copy obtained, the burin of the engraver is extensively called into requisition to deepen the lines and give vigour to the shades. Without this supplemental aid the tendency to flatness and want of force in the contrasts inherent to photo-mechanical processes is too apparent.

These photo-etched or photo-electrotypes plates give excellent results in line subjects: when it is desired to render delicate half-tones, however, such as occur in a photograph direct from

nature, there is much greater difficulty. It is necessary to obtain a very fine grain upon the metal—so fine that it shall scarcely be visible, much less appear coarse, and at the same time sufficiently rugged to prevent the transfer of the ink in blotches to the paper. This is no easy matter, and many different methods are adopted with more or less success, which our limits will not allow us to describe. Goupil's "photogravures" are well known, and we will therefore quote from M. Rousselon, the inventor of the process by which they are produced:—"Our process," he says, "is founded on the discovery of a chemical substance which crystallizes under the influence of light, the crystals becoming larger the longer they are exposed to it." This affords the required grain.

Upon a moment's reflection it will be clear that if, instead of etching the lines of the picture, the parts corresponding with the white are etched, or if, instead of precipitating copper by the electrotype bath upon the white, it is deposited upon the blacks of the picture, then, instead of an incised plate, will be obtained a relief block, which may be printed like an ordinary wood block or stereotype in the typographic press. Relief blocks may also be produced by casts taken from the photographic image, to which relief is given either by "intensification," or, if a gelatine film, by treatment with cold water, which causes it to swell. In all those blocks intended for letterpress printing it is necessary to deepen artificially wherever there is any considerable extent of white. Early woodcuts and similar subjects may be imitated extremely well by these photo-relief blocks.

We have, of course, been able only to indicate the principles upon which some of the most successful photo-engraving processes are based. Those who wish to acquaint themselves with the numerous details must study the technical manuals or witness the working of the processes. They are not, we need scarcely say, such as amateurs can practise with success, demanding great skill and practice, and a *main-d'œuvre* which is only acquired by unintermitting application to the work. Improvements, too, are constantly succeeding each other, so that one method is often discarded in favour of a new one before its capabilities have received a fair test. The whole of the different processes are comparatively young, and are especially backward in this country. But there is promise of better results, although, of course, no purely mechanical work can ever stand upon the same level as that produced by the co-operation of the human hand and eye.

H. WILSON.

IONE.

Engraved by T. W. HUNT from the Statue by T. N. MACLEAN.

THE statue from which our engraving is taken was exhibited first at the Grosvenor Gallery in terra-cotta, and last year in marble at the Royal Academy. It formed also one of the many admirable works of Art gathered together in the month of March at the Hall of the Skinners' Company. Mr. MacLean has contributed for some years past to the sculpture-rooms at Trafalgar Square and Burlington House works in marble, terra-cotta, and bronze, full of delicacy and refinement. If we may isolate from others worthy of commendation, it would be the charming one entitled 'The Finding of Moses,' in the Academy of 1875. Two very poetic works were also exhibited last year, 'The Flower of the Town' and 'The Flower of the Country.' As a portrait sculptor Mr. MacLean is successful, imparting unusual expression and vitality to the marble. In one of the grandest and most eloquent of modern novels, "The Last Days of Pompeii," Sir E. Bulwer Lytton thus describes his lovely ideal heroine. "Ione" was one of those brilliant characters which

"but once or twice flash across our career; she united in the highest perfection the rarest of earthly gifts, genius and beauty; genius beyond that of woman, keen, dazzling, bold. Poetry flows spontaneous from her lips; her imagination and her reason were not at war with each other, they harmonize and direct her course, as the winds and waves direct some lofty bark." The lovely Greek girl gathered round her, with an independence of action little known in Pompeii in those days, all whose taste and talents could please one so refined and intellectual, and Mr. MacLean has chosen a moment when she is gazing with appreciative admiration upon the sketch of some Apelles, who came to claim for it her coveted approval. There is much grace in the rendering of the fair Ione; the ideal is admirably carried out in her noble and classic features; the pose of her head is easy and natural. Mr. MacLean's style is elegant and pure. The statue is in the possession of Mr. Marsden, who gave the sculptor the commission to execute it in marble.



IONE.

ENGRAVED BY T. W. HUNT FROM THE STATUE BY T. N. MACLEAN.

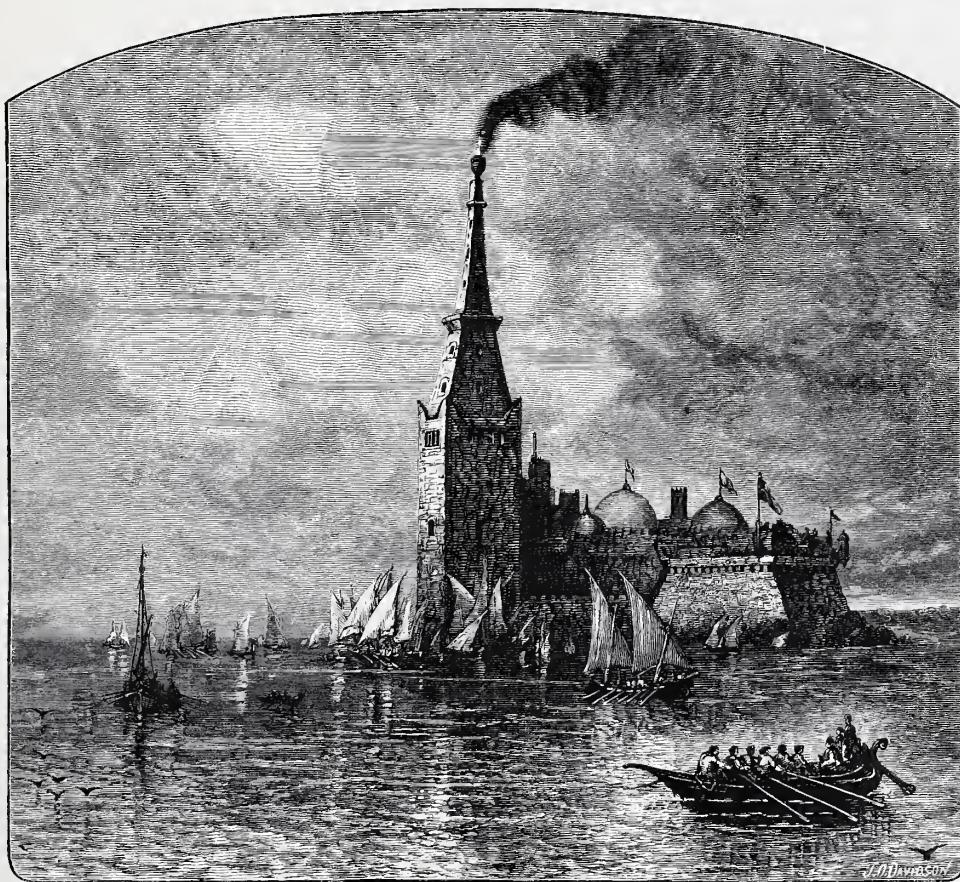
THE LIGHTHOUSES OF OLD.

THE life of man is a battle to maintain the bare fact of existence. There is scarcely anything that calls for the action of his energies which does not grow out of this endless and desperate struggle with a remorseless destiny that alms at his vitality as soon as he comes into the world. If he stays on land, the contest is sufficiently severe; but if he ventures his fortunes on the seas, he then has still more cause to wonder why he was created, and what was at one time comparatively a safeguard becomes at once a peril.

With nature thus fighting for his life both by land and sea, this plaything of the storms is forced to invent various means, and devise every precaution, to avoid losing the gift of life. And one of these is a system of warning signals to avert him from the dangers awaiting him as he approaches a coast. Beacons by day, lighthouses by night, are some of the means thus employed. But so admirable are the lighthouses which during the last century have been erected by civilised nations,

so complete is the organization that regulates them, that we are liable to conclude that lighthouses or beacon-flames, as a guidance to the mariner, are a recent invention.

Although, when we pursue our inquiries backwards on the subject beyond the fourteenth century, we are met with only brief data, yet enough has been recorded in the chronicles of the past to enable us to know that at least three thousand years ago the wits of man were called into play to devise means of approaching a dangerous coast in safety. The first attempt of the sort was simply a bonfire on the brow of a cliff. Then followed rude towers lit with burning torches. Something resembling this is indicated in the light with which it is said Hero sought to beacon Leander to her arms; while at the northern mouth of the Thracian Bosphorus, overlooking the stormy Euxine, we find undoubtedly one of the first spots where the mariner of prehistoric times sought to guide his uncertain path over the treacherous seas. The legends which surrounded that locality, and already invested it in the time of Jason with vague terrors that doubtlessly had a basis in fact, indicate that this would



Pharos of Alexandria.

naturally have been the scene for beacon-fires and torch-lit towers, as it is at the present day. On the low promontories which jut beyond the high, precipitous shores, lighthouses were undoubtedly placed at a very early day. On the lofty hill on the eastern side of the Bosphorus, near the entrance, a warning flame was placed at a very remote period, for we know that many hundred years before Christ a temple stood there dedicated to Jupiter Urius, as the god of mariners and storms, and that sailors ascended there to consult the omens before venturing to brave the lowering Euxine. Remains of that temple are found to this day, and Turkish sailors still climb to that height in dubious weather to consult the signs of the heavens

before trusting their picturesquely clumsy coasters to the wrath of the genius of the Black Sea.

It is curious that no record is made of lighthouses in Greece at a time when the genius of Pericles was fortifying Athens in such a magnificent manner, and furnishing her three ports with the finest harbour defences and dockyards of antiquity. And yet there is every reason to believe that the narrow entrance to the Piraeus was indicated by beacon-lights at least.

More than one hundred years later was erected the famous Colossus at Rhodes. Designed by the sculptor Chares, of bronze, one hundred and five Grecian feet in height, or about one hundred and twenty English feet, it stood commandingly over

the narrow entrance of the port. It is stated that the Colossus was constructed in honour of Apollo, and there is some obscurity as to its having been made exclusively for a lighthouse, but its position, and the very fact that Apollo was the god of light, give colour to the well-defined tradition that this statue also held a torch in its enormous uplifted right hand to guide the



Roman Pharos. (From a Medal found at Apameia, time of Augustus.)

mariner at night, the light being reached by a stairway in the gigantic arm. The Colossus reminds us of the hypothesis that the Cyclops of Sicily was really a beacon-tower, whose single eye in the middle of his forehead was a torch.

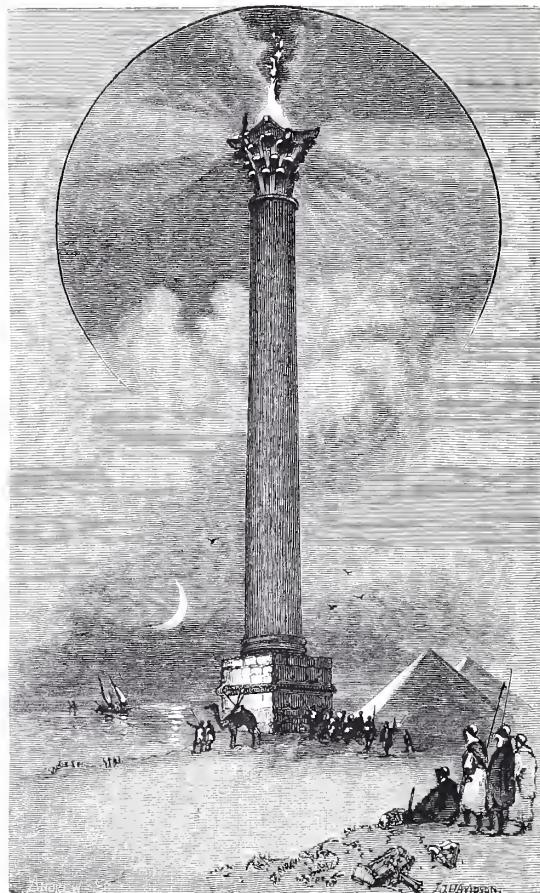
But the most famous of all lighthouses, and at the same time the first one of which we have a tolerably complete description, and a specific statement that it was built expressly for such a purpose, was the Pharos of Alexandria, in Egypt. It was built by Ptolemy Philadelphus, about 270 B.C., on a small island at the entrance to the harbour, connected by a causeway with the mainland. The Pharos cost eight hundred talents: if these were silver talents, as most likely they were, that would be equal to £170,000, perhaps the largest sum ever expended on a lighthouse. The base of this structure is said to have been some four hundred feet square. This probably referred to a wall of circumvallation, although it is not impossible that the typical form of Egyptian architecture, the pyramid, may have been partly adopted in the construction of the Pharos. But, although pyramidal in general form, this outline was broken by different stories, decorated with galleries and columns, and, as the whole was built of white marble, the effect must have been at once elegant and impressive. The height was about four hundred and fifty feet above the sea-level, and at the summit fires were kept burning to direct the mariner through the tortuous entrance into the bay.

It was said by some of the ancients that the flame of the Pharos could be discerned one hundred miles at sea, a most preposterous estimate, especially as they had no night glasses in those times to assist the vision. A first-class light of modern times, with all the latest inventions for increasing its intensity, is only visible thirty miles at sea, without regard to the height of its elevation. It is altogether unlikely that the smoky gleams of the ancient Pharos were seen over twenty or twenty-five miles on a clear night.

One of the most remarkable circumstances connected with the Pharos was regarding its architect, Sostratus. It seems he was anxious to perpetuate a sort of copyright in his authorship of the work, and, according to Strabo, he caused the following

inscription to be cut into the marble:—"Sostratus the Cnidian, son of Dexiphanes, to the gods the preservers, for the advantage of mariners." That Ptolemy should have been willing to have an inscription placed on the Pharos which awarded to another the whole glory of the undertaking seems an excess of magnanimity impossible to expect in an Oriental monarch, although he might have permitted the addition of a legend simply stating the name of the architect. It is therefore not surprising to find that another ancient writer states explicitly that, after cutting the above inscription in the stone, Sostratus caused it to be filled in with a hard cement, on which he engraved another inscription, awarding the credit of the work to the King its founder. In the course of ages, the cement wearing away, the original inscription was revealed. Some commentators have considered the last statement absurd. To us, aside from the unnecessary invention of a tale that would be altogether gratuitous, this seems far more likely, from the nature of the case, to be the true version of the fact.

But whatever be the truth regarding Sostratus, the work of his genius continued for ages to shed its beneficent rays over the tossing waters of the Mediterranean, "nocturnis ignibus cursum navium regens," as Pliny records. It is not generally known that the Pharos stood until 1303, or something over sixteen hundred years. But to what cause it finally owed its destruction does not seem to be distinctly stated. It is certainly a fact so remarkable as to be something more than a coincidence that so many of the masterpieces of ancient architecture should have survived the wreck of centuries until the revival of the arts in Europe was preparing the world once more to appreciate their merits, and then, by one untoward event or another, were

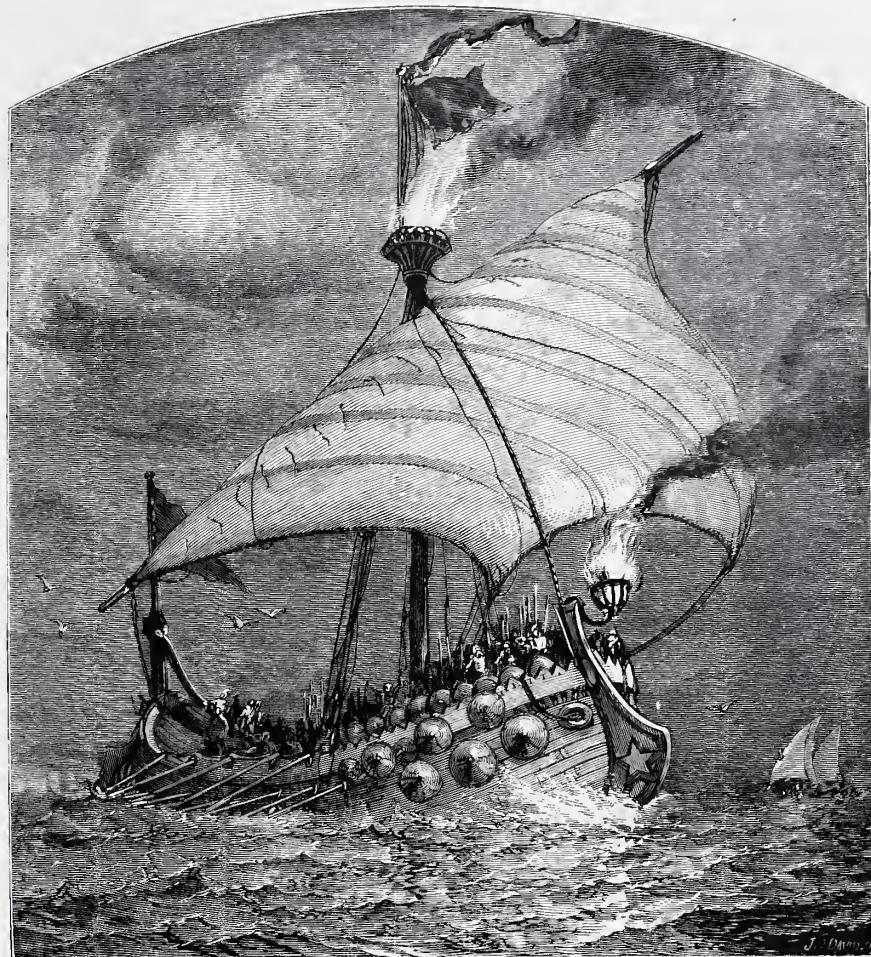


Pompey's Pillar.

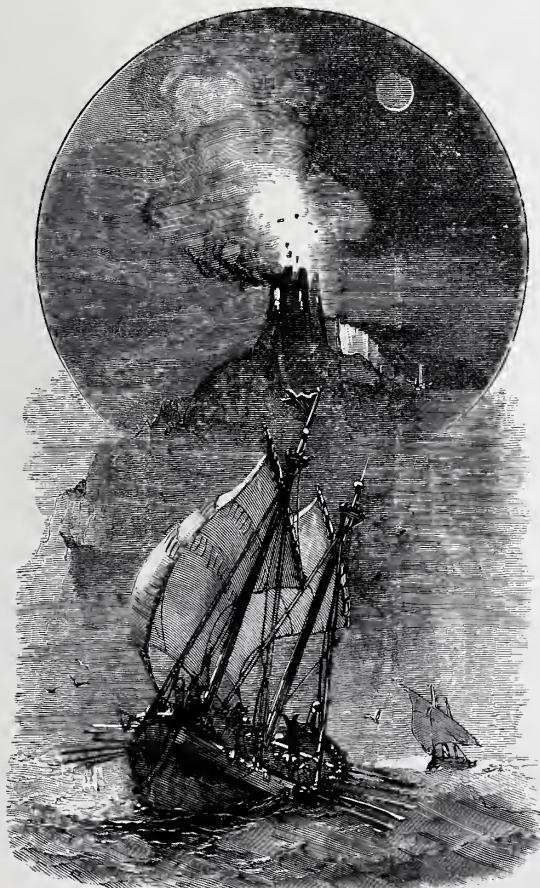
either completely destroyed, or, like the Parthenon, sadly mutilated. The imagination of the Saracens, ever lively and fond of attributing something supernatural to whatever was uncommon, gave rise in the dark ages to the legend that Alexander the Great was the builder of the Pharos, placing at the summit a mirror endowed with talismanic virtues. Such was its mystic

power that it was said approaching ships, while still at a long distance, could see themselves reflected in this mirror. What was a yet more remarkable property of this magic reflector, and one that gave the Pharos a singular celebrity in those ages, was the circumstance that on the duration of this mirror was supposed to hang the existence of Alexandria. In our more practical age we can see that a certain degree of truth was involved in the legend. The continued existence of the Pharos implied the commercial prosperity of Alexandria, while its destruction would seem to suggest a decline in the maritime trade of one of the great emporia of antiquity. This interlinking of the fate of city and beacon-fire was emphasized by the fact that the Pharos, situated as it was on the west side of the very narrow entrance to the port, served the double purpose of lighthouse and fortress, thus protecting the two dearest interests of the neighbouring city.

The building of the Pharos of Alexandria became the signal for the construction of many lighthouses of somewhat elaborate character. That Carthage, the greatest purely maritime power of the ancient world, protected her mariners by lighthouses, especially as the dockyards and mole of her port were of the most extensive and complete character, is altogether likely; but that the Romans, after the fame of the Pharos of Alexandria became noised abroad, gave considerable attention to lighting the entrance to their harbours at least, is a fact of precise



Roman Lightship and Coastguard.



Roman Pharos at Dover.

record, the generic name given by them to lighthouses being borrowed from that of the original Pharos, as it has also been perpetuated by the Latin nations of modern times. Lighthouses are mentioned at Caprea, Ostia, and Puteoli. One at Ravenna is stated to have equalled that of Alexandria in splendour. Nor did the Romans confine these hospitable structures to the coasts of Italy, but with the wide, far-reaching, and beneficent policy which they followed in all their conquests as soon as a country was fairly quiescent under their sway, the line of their costly lighthouses extended from the Atlantic to the Euxine, from Britain to Pontus. Especially noteworthy among these lighthouses of this mighty empire were those at the mouth of the Guadalquivir, near Gades; at the mouth of the Chrysorrhoeas, on the coast of Syria; at Rhodes; on the Bosphorus; and at Cyzicus, in the Sea of Marmora. A fair indication this of the former commercial importance of Cyzicus, of which now but the merest fishing village remains.

Pompey's Pillar at Alexandria, singularly so called, for it was erected by Diocletian, is reported to have served as a beacon. On the coast of Britain numerous lighthouses, either simple or elaborate, were also erected by the Romans, of which in a few instances remains still exist. There was one, for example, at Dover, and the widely spread diffusion of what seems to have been an organized system of lighthouses under government control is also evidenced by the designs of such structures still preserved on old Roman coins.

At Careg, in Wales, we find still another relic of the Roman Empire and the general beneficence of its rule. An old Roman lighthouse actually stands there to this day, intended originally to guide the mariner along the tortuous channel from Deva, or Chester, to Seteia Portus. It is circular, quite lofty, and the interior diameter is twelve and a half feet, while the external diameter is twenty-one feet. In the upper story, on the side



Hermit tending Beacon-light.

exposed to the sea, are eight small square holes faced with freestone. Each of these apertures was formerly separated from the others by strong partitions of wood, and a torch or fire was burned nightly in each compartment. The light was thus divided in order to prevent it as a whole from appearing at a distance like a star. The lighthouse at Dover seems to have been constructed very much after the same plan. Another Roman, or more likely Celtic, lighthouse seems to have stood on the height in the north of Wales now called Holyhead, but in former days named Peny Caer Gybi, or Hill of Flames.

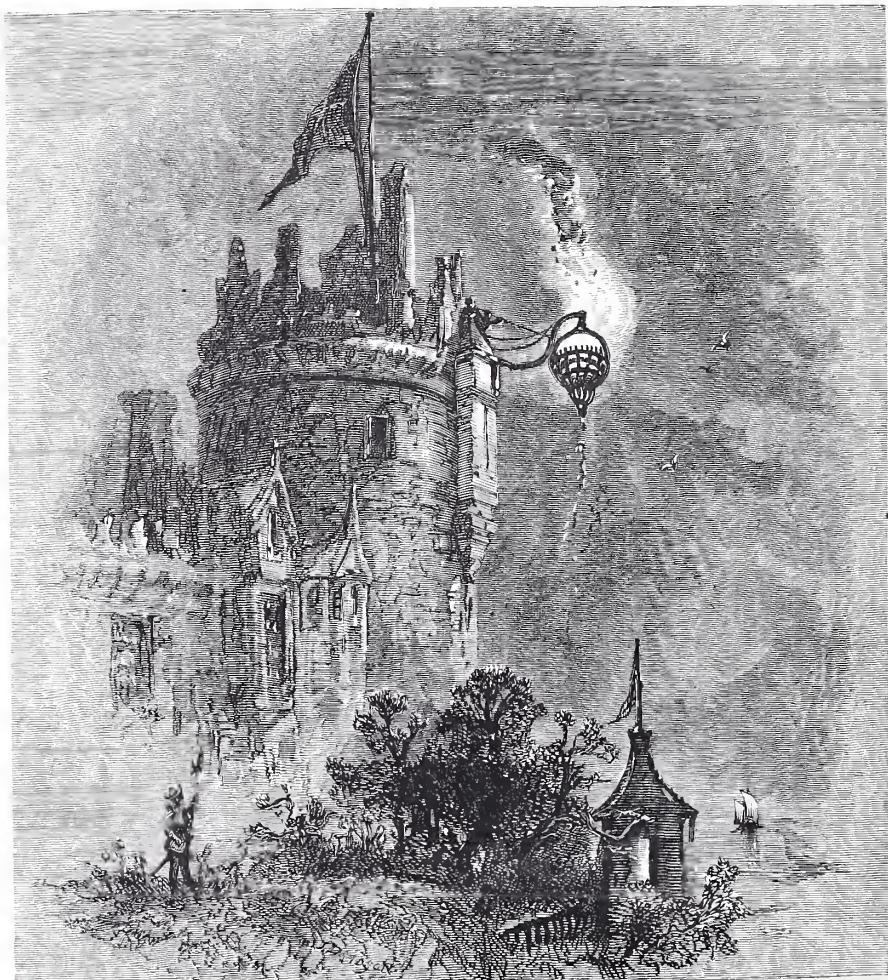
About a league from Corunna, in Spain, one may still see the remains of another Roman lighthouse from a lofty height guiding the mariner tossed on the stormy waves of Biscay's turbulent waters. The form and position of this venerable structure, as perhaps also other reasons of which the memory is forgotten, seem to have produced a strong impression upon the popular mind in bygone ages, for legends have been attached to it, and it is actually the subject of a chapter in that wild, grotesque, old-time romance called the "Troy Boke," forming the second section of that story. In that veracious chronicle it is recorded that Hercules built that lighthouse over the tomb of the giant Gerian whom he had slain, and building it in honour of the heroine Corogne, at the summit of the structure he fixed a statue of bronze, and in its hands placed a mirror which was indeed a safeguard to the city and adjacent territory, because, whenever a hostile fleet was approaching the coast, it was reflected

in that wonderful mirror, and thus, its attack being anticipated, was baffled.

The generous, far-sighted conduct of Rome in all that related to its commerce was again discernible in its system of lighted coastguard galleys watching the sea with a cresset or flame at the masthead. These vessels were of especial use at the time when corsairs swept the Mediterranean, destroying many ships, and obliging Pompey to exterminate them. It is not a little curious that his sons in turn should have become corsairs, and afflicted Rome after the death of their father. Stationary lightships do not seem to have been employed, however, until the eighteenth century.

On coming to a consideration of the times when Christianity became a dominating influence in the progress of civilisation, we find that the convents and orders of monks which were so generally beneficent in those ages, being suited to the peculiar needs of a society that was passing from one condition to another, also assisted in devising means for the protection of the tempest-tossed mariner, and, when no lighthouses existed, exhibited from the headlands on which their convents were situated, whether by the ocean-side or overlooking the devious Rhine, fires of wood or torches dipped in tar, for the benefit of galleys or rafts. Thus at Sagres, on Cape St. Vincent, one of the wildest capes of Europe, for evermore lashed by the thundering surges of the Atlantic, the beacon-flame of the friendly fathers, composed of pine faggots or torches suspended in an iron cage, warned the sailor to steer for the open sea.

And thus the ages came and went. Commerce, after the fall of the Roman Empire, once more increased; navigation became more scientific and daring than ever before; the invention of the compass, and the construction of ships better adapted to buffet ocean storms, brought with them also the growing necessity of devising means for increasing the safety of life and property, and methods of insuring ships were also introduced, a



Watch-tower on the Rhine.

measure which had obtained vogue in the prosperous times of Greece and Rome, but had gradually died out, until Venice again brought it into practice. Thus, too, in the most natural manner, a more perfect system of lighting dangerous coasts became a question of vital importance to ship-owner and sailor, and the immediate results became evident in the construction of the magnificent Pharos of Genoa, erected on the mole of that port when that city of palaces and merchant princes and admirals vied with Venice for the empire of the seas. Its style was elegant early Renaissance, and it soared, and still soars, three hundred and eighty-five feet above the water.

About the same time, in the reign of Henry VII., England showed a disposition to co-operate in the benevolent enterprise of mitigating the perils of the seas by founding the Corporation of the Elder Brethren of the Holy and Undivided Trinity, better known as the Trinity House, established for the purpose of piloting ships and lighting the coasts, and designed to have control of the shores and adjacent waters of England and Wales, a pious work which it maintains to this day, Scotland and Ireland having distinct lighthouse boards of their own. The Trinity House Corporation consists of a master, a deputy-master, nineteen acting elder brethren, eleven honorary elder brethren, and an unlimited number of younger brethren. Their duties do not, however, necessarily include the supervision of small, purely local lighthouses or beacons, which are left to the care of the municipal authorities.

A century later we are not surprised to find that the subject of lighting coasts had reached such importance that the French Crown, among numerous other important lighthouses, constructed the Tower of Cordouan, which in hydraulic architecture holds a rank never surpassed in modern times. Other lighthouses have, perhaps, been built since then, combining superior constructive qualities, but none that equal it in architectural costliness and elegance. It is fitting that a superb city like Bordeaux should have the approach to its magnificent quays guarded by a sentinel like that of Cordouan.

Two leagues from the mouth of the Garonne lies a rock or reef some seven hundred feet long and nearly as broad at low water, but almost entirely covered at high tide. It is of the most dangerous character, and, after many an ill-fated bark had been lost on its cruel ledges, it was finally decided to construct, in the teeth of the elements, a lighthouse upon it. The task was undertaken during the reign of Henri II., in the year 1584, and was intrusted to Louis de Foix, the famous architect, who did not see it completed until 1610, in the reign of Henri IV. In consonance with the taste of the time, the builder adopted an ornate Renaissance style for the plan of the lighthouse, and the result was a structure of great durability, elegance, and beauty, in which no expense was spared, which led, however, to the observation that only an architect could have been so absurd as to lavish such moneys upon decorations that could be of no practical value when applied to a building so remote from public appreciation.

The tower is surrounded and protected from the surges of the ocean by a lofty, circular, and slightly sloping wall of circumvallation, one hundred and thirty feet in diameter. The entrance, which is on the south-east side, is through a passage let into the very massive masonry of this fortress-like wall; and within it, like bomb-proof casemates, are also included the apartments of the four keepers.

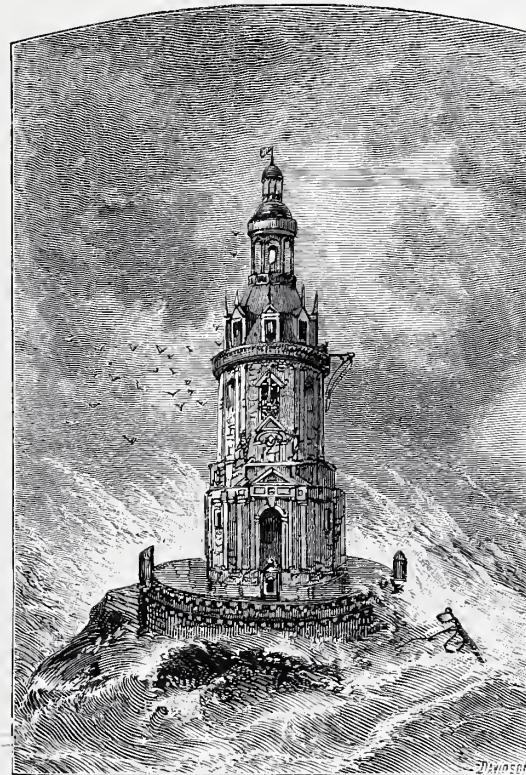
From the centre of the enclosure soars the tower to a height of one hundred and eighty-six and a half feet. The original elevation was one hundred and sixty-nine feet, which was increased in 1727 to the present height. The external appearance of the lighthouse is altogether contrary to the notion we generally have of such a structure, being somewhat pyramidal, the breadth of the base gradually tapering towards the summit, and with its cornices, pillars, statuary, and domed lantern, reminding one of a monument like the Hôtel des Invalides at Paris.

The first story contains a noble vaulted hall and two adjoining apartments, under which are the cellar, provisioned for six months, and the cistern provided with rain-water falling from

the roof. Above the ground-floor, or *rez-de-chaussée*, is a floor called the Apartment of the King, containing an elegant vestibule, a large reception-hall, and side offices. The first story includes a very ornate circular, vaulted, and gilded chapel, whose ceiling is chequered with marble panels. When the weather permitted, it was the custom in former times for a priest to cross over from the mainland and offer mass for sailors in this unique sanctuary. Among its other decorations are busts of Louis XIV. and XV., and also of the architect of the lighthouse.

In the façade of the first story is a highly ornamented doorway, over which are carved the arms of France, supported by statues of Mars and of a female, possibly a nereid, holding a diadem and a branch of palm. In side niches below are statues of Henri II. and Henri IV. A separate circular tower attached to the main structure encloses a stairway with a landing at each story, and thus the harmony of the various apartments is undisturbed by stairs or ladders.

The Tower of Cordouan was first lighted by a coal fire in an



Tower of Cordouan.

iron cage. As the heat gradually calcined and crumbled the walls, the lantern was levelled away in 1717, and the light was exhibited one story lower. But as this change, by reducing the distance of the radiation, caused much complaint, an iron lantern was again constructed, carried this time several feet above the first height of the tower, and the basin containing the candles substituted for a coal fire was supported on a massive iron pillar. Various changes in the method of lighting the Tower of Cordouan have been substituted from time to time since then. It was the first lighthouse that was ever furnished with a revolving light, and is now made effective in the wildest storms by a dioptric light of the first order.

Next to the Tower of Cordouan, there is no lighthouse of modern civilisation which takes precedence of the Eddystone in point of historic interest and importance. But it is, of course, not to be compared with that of Cordouan from an architectural point of view. The narrow foundation afforded by the rock on which it stands, the extreme difficulty of building there, and the thoroughly practical, not to say prosaic, spirit which has characterized Anglo-Saxon methods on this subject at least, cause the Eddystone Lighthouse to be interesting solely as a triumph of scientific engineering.

THE ART OF THE SILVERSMITH.

SILVER-WORK AMONG THE ANCIENTS.

THE reference to silver in the patriarchal and archaic ages is so obscured and involved in myths, that it would not be of any practical use to refer to it here, although of late years many attempts have been made to raise the veil of obscurity. We must leave the task to some far-seeing antiquary to dive back to the legends concerning Tubal Cain, Hephaestion, and Daedalus—the world-famed demigods of metal mythology.

It is now quite impossible to say at what epoch silver first came into use. We know that gold must have been in general demand towards the end of what is known as the bronze age, from the number of gold ornaments that have been discovered. Gold, being found in a native state, was at once fit for use; but silver, requiring more preparation from its ore, had probably to wait until man had devised some method of working it. It is not likely, however, that silver lay hidden long after its richer rival, and, once known, its wonderful properties as an Art medium were immediately appreciated, and it soon quite superseded gold for almost all purposes but that of personal ornament. Thus we read in the Bible of vessels of silver much oftener than vessels of gold.

There are no less than three hundred and five passages in Holy Writ in which mention is made of work in the precious metals, and from these we gather abundant proof of the prodigal use of both silver and gold by the Hebrews.

The fact of the Israelites being so long in Egypt no doubt accounts, in a great degree, for their knowledge of metals, and the different methods of working them. When Pharaoh let them leave the land of bondage, after the destruction of the first-born, we read that the Israelites borrowed of the Egyptians jewels of silver and jewels of gold. From examples in our museums there is ample proof that the Egyptians had perfect knowledge of the most elaborate processes of metal-working, and that they even combined with it the art of enamel. We give an illustration of the seven-branched candlestick made by the Hebrews in the desert of Mount Sinai, and which is found in the sculptures on the Arch of Titus. This is the only representation, with the exception of the table, which is to be seen on the same arch, by which we can form any idea of what the Art of this people really consisted; and although this object is executed in gold, had the design been wrought in silver, it would doubtless have partaken of the same character. From it, therefore, we must gain what knowledge we can of the skill of the Hebrew silversmiths.

Although, as may be gathered from the accounts of the spoils of David, gold was so common with the Hebrews, silver was the ordinary medium of commerce, and it seems probable that gold only existed in the shape of ornaments during the patriarchal periods. There is only one record of a payment in gold in the pages of the Old Testament: this is found in the Book of Chronicles, and refers to the purchase by David of the threshing-floor of Oran, the Jebusite; but in the parallel passage in the Book of Samuel the payment is stated to have been in silver.

But little is known of the metal-work of the Assyrians. Mr. Layard, however, states that their vases of gold and silver with handles, and covers in the shape of animals, were of the most elegant form, as well as their necklaces, armlets, and bracelets. Clasps, and all such ornaments, were often shaped into miniature heads of rams and bulls. The earrings have generally the form of a cross; this is particularly so in the bas-reliefs of Khorsabad.

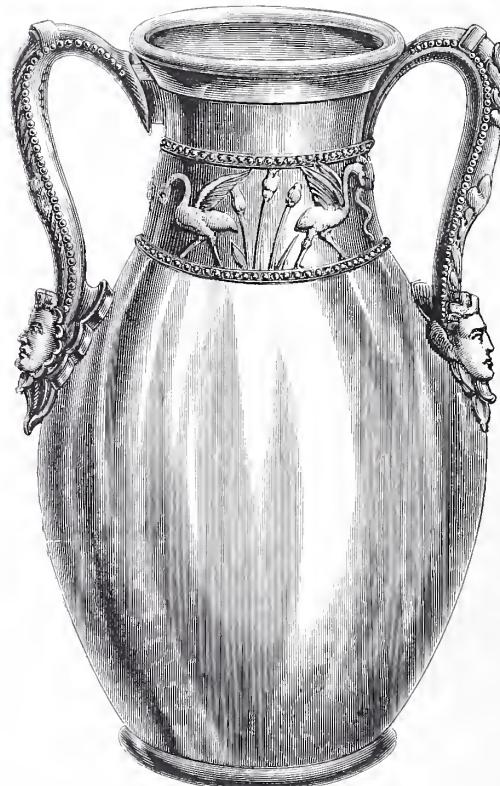
The earliest bankers of whom we have record were Assyrians. The firm of Egibi and Company is said to have acted as the national bank of Babylon. These early bankers, it is supposed, lived in the reign of Sennacherib, about 700 B.C.

GREEK AND ROMAN ART.

As we approach the Art of the Greeks we emerge from mystic twilight into the clearer day of history, and come to that period which will for ever be considered one of the brightest epochs in the annals of Art. In the palmy days of the Greeks their whole nature seems to have been intent upon one great object—the realisation of the beautiful; and when such a people directed all their wondrous power and energy to such an end, the marvellous result they attained can be better conceived and painted in the poetry of the imagination than put into hard matter-of-fact words.

Winckelmann has pointed out three great causes as tending to make the Greek artists pre-eminent, viz. their innate genius, their religion, and their social and political institutions.

In the earliest days of Greece, from the way in which silver is alluded to by Homer, one would conclude that it was then comparatively scarce. At this time it was acquired as an article of



Silver Vase: Ancient Greek, Fourth Century B.C. Found in the Baths of Apollo at Vicarello, and now in the South Kensington Museum.

commerce from the Phoenicians and Samians, and it was not until later that rich mines in their own country were discovered and worked. The largest and most profitable of these were at Mount Laurium, in Thessaly. The earliest coinage known was probably the produce of these mines, the tradition being that Phidias, King of Aegina, first struck coin about 869 B.C. Plutarch states that Lycurgus substituted copper money for that of gold and silver. From this we gather that these metals were current nine centuries before the Christian era, but this was probably uncoined gold and silver, and not stamped money.

In Homer's time, and for long after, all decorative metal-work was made by the hammer out of thin pieces of plate, the different pieces being joined together by pins or rivets, this being long before the process of soldering was invented. Three groups of metallic workers may, however, be distinguished even in this remote period, which tradition peoples with divine artists. The first consists of gods, such as Athena and

Hephaestus, the patron of all smiths. The second contains whole tribes of men who are separated from their fellows by a greater skill in the arts, such as Telchines and the Lydian Cyclops. The third consists of individuals who are the personification of a particular branch of Art, such as Daedalus, whose name signifies an artist in metal. Pausanias states that he has seen work of this period—such as the Jupiter in Sparta, “the most ancient statue in Greece.”

Great progress was made in the modes of working metals between the age of Homer and the fifth century B.C., the art of casting in moulds with a core being then first practised; and this new method was a most important step towards that grandeur of perfection which was hereafter gained by the people of this nation.

Three processes were used by the Greek artists in the forma-

tion and ornamentation of their silver-work. The first was that of beating by the hammer thin plates into various forms. A thin sheet of metal was put upon a kind of cement, which yielded sufficiently to allow the requisite amount of relief, and it was then worked upon with blunt punches of different shapes. The ornament or figure was gradually raised by the ground being sunk; it was, in fact, what is now termed *repoussé* work. The method of working in this beautiful but difficult art is here illustrated by six studies of a head in the various stages of progress. In the first the outline is seen traced on to the metal. In the second the form is more distinct, having been traced round with a blunt punch, and a very slight amount of relief has been obtained. In the third the relief is higher, and in the fourth still higher; and here can be seen the little punch marks which have been made in driving back the metal in some



No. 1.



No. 2.



No. 3.



No. 4.



No. 5.



No. 6.

places to obtain the requisite relief for other parts. In this study more attention has been paid to the detail. This is again to be observed in the next, and in the sixth the work is completed. The second process used by the Greeks was that of engraving the surface of the work with a sharp tool, or chasing; and the third, that of inlaying one metal into another, or damascening.

As with the plastic art (which perhaps, under the guidance of Phidias, gained the highest point it will ever reach), so with this branch of it, which owed its perfection to the close relationship then existing between the silversmith's art and that of sculpture. The art of working in silver was undoubtedly in an advanced stage of progress even in the heroic period, but it was at a later epoch, when the art of the statuary was at its zenith, that the silversmith's art reached its complete development. The com-

mencement of this wonderful result may have been due to Phidias himself, for some of the greatest Greek sculptors were also workers in silver.

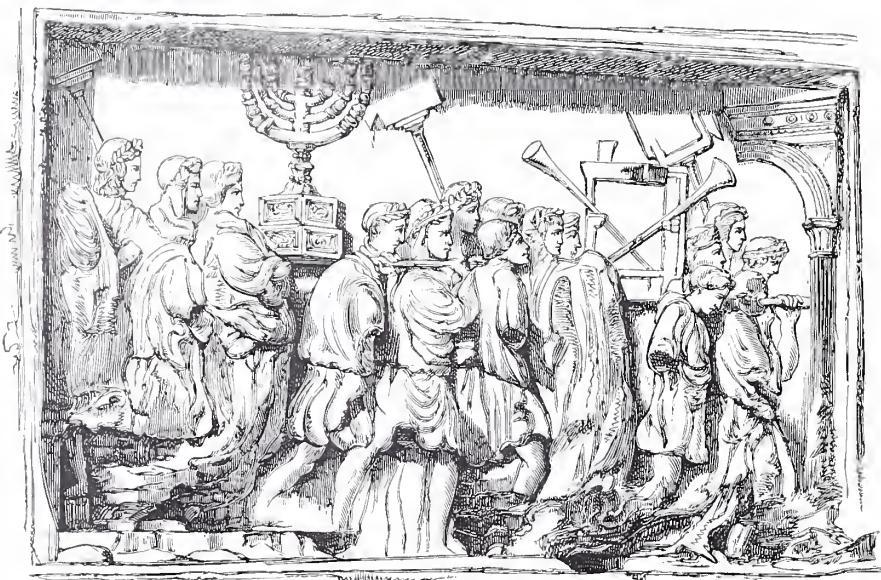
We can only give a very rapid glance at the silver-work produced by primitive Italy. Before Rome had made herself the mistress of the world, the civilisation of the Greeks had been spreading through a great part of that country. In Sicily this influence was soon felt, and that province was famous for a long line of artists. Some parts of Italy, however, seem to have had a civilisation even earlier than that of Greece herself. This refinement must have come from the East, but it was soon blended and absorbed in the superior culture of the Greeks.

Of these provinces Etruria is especially notable, for it was through her that the Art of Greece reached Rome. The jewellery of that artistic people is still the wonder of all true

workmen, it being in personal ornament that they excelled. When Rome could so easily command the services of such consummate artists as these and their Hellenic brethren, it is easily understood that so warlike a people would not delight in following the quiet and peaceful paths of Art; and it was by conquest, or by these artists in their employ, that the Romans acquired most of their artistic treasures. The era of the Roman Empire may be said to divide the modern from the ancient world. Although in Rome for a considerable time the old traditions relating to Art were kept intact, and Art luxuriated in almost as great perfection as in the noble days of Greece, this did not last; a high, pure Art could not be loved and venerated by

such a sensual people as the Romans soon became. Chiselled work in low relief, in which the silver is cut away around the outline of the design, now took the place of the more delicate *repoussé*. The Greeks valued much of their work for its lightness, but it would seem, from the fact of their successors stamping the weight upon any object of gold or silver, that it was by them valued for the opposite reason.

With the decline of the political power of the Romans sank also their artistic power. Many causes brought about this end. The love of change, which is ever so fatal to pure Art, was one great reason. The nobles were satiated with beautiful forms, and longed for something fresh. The artists,



The Seven-branched Candlestick. A Bas-relief from the Arch of Titus, Rome.

therefore, had to create new and vicious shapes; this led them further and further from the paths of yore. It must also have been difficult to follow the old traditions when work was brought into Rome from almost every country of the world, and the style of each in its turn was the whim of the hour.

The gradual decline that now commenced was but the beginning of the end, when almost all was swept away by the barbarians, as they crowded victoriously into Rome to take that terrible revenge for which they had so long thirsted. But, before this took place, the Romans lived on in the most prodigal splendour; their luxury was such that we cannot even comprehend it. Gold and silver glittered everywhere, and were used to such an extent that these precious metals almost passed out

of the hands of the silversmith, and became a material for the builder.

But few specimens have been handed down from their palmy days. The most important are the vessels of the Temple of Mercurius Cannetonensis, found at Bernay in 1830, and now in the Bibliothèque Impériale at Paris; the "Patère de Rennes," in the same museum; the so-called "Shield of Scipio," found at Avignon in 1656, in the Cabinet des Médailles. There are also a few examples in the British and South Kensington Museums. The objects that have been found at Herculaneum and Pompeii, and also in the excavations at Hildesheim, belong mostly to imperial times.

W. H. SINGER.

BOHEMIAN WAYFARERS.

L. GALLAIT, H.R.A., Painter.

ONE of the most distinguished schools of modern Art is certainly that of Belgium, and among its many members whose work takes high rank in our country is M. Gallait. He has exhibited for many years at the French Gallery, more recently at the Royal Academy, and as far back as the year 1862 at the International Exhibition, where his works were greatly appreciated. M. Gallait's most important paintings have been taken from historical scenes, generally of a somewhat tragic character, entirely free, however, from meretricious dramatic effect, but instinct with the grandeur of intense and pathetic realism. This remark is especially true of the three well-known pictures, 'The Last Moments of Count Egmont,' now

L. LOWENSTAM, Engraver.

at Berlin; 'Counts Egmont and Horn listening to the Sentence of Death passed on them'; and 'The Last Honours paid to Counts Egmont and Horn,' which was engraved in the *Art Journal* of the year 1866, when a comprehensive notice of the life and works of this artist was given. When M. Gallait leaves the pages of dark history and adopts subjects of a less sombre character, he still chooses those of a grave nature: 'The Beggars,' one of his early pictures, bought for the museum at Liège; 'Forgotten Sorrow,' which appeared in the article in our magazine of which mention has been made; and again in the touching picture now engraved, entitled 'Bohemian Wayfarers,' an itinerant musician and her two children.



L. GALLAIT PINXT. H. R. A

L. LOWENSTAM SCULPT

BOHEMIAN WAYFARERS.

THE GREAT SCULPTORS OF MODERN EUROPE.

DAVID D'ANGERS.



EW lives of modern artists arouse greater interest than that of Pierre Jean David. Born on the 12th of March, 1788, the year before the outbreak of the French Revolution, his childhood was passed amongst the sanguinary struggles of the war of La Vendée; his youth was largely influenced by the great European events which occurred at the beginning of the present century; and in his old age he was one of the victims of the Second Empire. He was always a deeply interested observer of political events in any part of the world and of any time, and the gallantry of Marco Botzaris or Canaris roused in him an admiration which he felt equally for the past achievements of Lafayette. Nor was his mental horizon bounded by the deeds of politicians, for Corneille and Racine, Goethe and Schiller, Victor Hugo and De Musset, no less than statesmen or soldiers, had a large place in his mind and thoughts, who again left room for the scientific successes of Cuvier and Arago. Nor as regards politics was David a mere outward spectator, for after the Revolution of 1848 he actively shared in the government of the country, having been chosen a representative for the department of Maine-et-Loire, and maire of an arrondissement of Paris.

Nor would it be easy to find any modern artist who has been more largely influenced by the events of the age in which he lived, and more desirous of being within the influence of the full intellectual current of his epoch. He was very far from being, like Flaxman, desirous of keeping his art apart from, and uninfluenced by, the political and intellectual circumstances of the times. He had no sort of wish to live in a kind of mental seclusion, in an imaginative region peopled by the creations, however beautiful, of his fancy; it was almost the capital object of his career to cause his art to reflect the essential spirit of the time, and to commemorate for future generations the chief leaders of the age who, in David's mind, personified and represented the times in which he lived. He sought also to idealize, both for his contemporaries and successors, the great men who had passed away: as he says of Schiller, "Sa tombe où je frapperai ne me restera point scellée, j'irai l'y prendre et l'en ramenerai glorieux." Thus it is quite impossible to study David the artist apart from David the man; and there can be no real appreciation of his work without some acquaintance with the general tenor of his life.*

Angers a century ago differed much from the Angers of today. Boulevards, after the true Parisian type, have increased, and new and broader streets have encroached on the old heart of the town, with its narrow overhung streets descending somewhat sharply, with close passage-like ways to the river. Enough of these there are, however, to show what Angers was like at the end of last century. In this the once famous capital of Anjou, Pierre Louis David the elder lived, in the Rue de l'Hôpital, a sculptor in wood, stone, and marble, by no means in flourishing circumstances, and oftentimes in absolute want. By birth a native of the department of Seine-et-Oise, he had left Paris in early life and settled in Angers. It is, therefore, a little curious that David the sculptor, who passed but a few years of his boyhood in that city, should have obtained the *sobriquet* of d'Angers, with which he was connected, after all, by no very strong ties.

Though humble in station, Pierre Jean David was a true artist: no one who has seen his exquisite wood carvings of flowers and leaves can fail to be struck with the artistic skill which he undoubtedly possessed. But if he was an artist, he was none the less an ardent Republican of a thoroughly militant

* Those who desire to study David's life fully have now an opportunity in the voluminous and exact work, "David d'Angers, sa vie, son œuvre, ses écrits, et ses contemporaines." Par M. Henri Toulon. Paris: E. Pion et Cie, 1878. "Ouvrage couronné par l'Académie Française," from which we take the biographical materials for this paper.

type, and when Bonchamps and his Vendéans, in 1793, began the sanguinary struggle which affected south-western France so vitally, David the elder at once enrolled himself in the army of the Convention, and in patriarchal fashion the infant son accompanied his father in the campaign, with the result that after the battle of Saumur the child fell into the hands of the Vendéans, and passed from place to place among the followers of Henri de la Rochejacquelain, until at St. Florent the father, then himself a prisoner, found him amongst the baggage of the enemy. When somewhat quieter times came round in western France, and the people of Brittany and Anjou returned to their normal state of industrious and persevering toil among their vineyards and orchards and in their quiet towns, the elder David also resumed his occupation. The younger David began then to show a strong predilection for Art, being encouraged not a little by the constant watchfulness, sympathy, and instruction of Delusse, then Conservateur of the Musée at Angers, but with absolutely no encouragement from his father, who, regarding with decided common sense the unsubstantial result of his own life, was very far from desiring that his son should follow in his steps. We may pass on over this part of his career, noticing only that after some time spent under Delusse's care and at the École Centrale of Angers, at the age of twenty he left his home to try his fortune in Paris. In those early days in the metropolis of France, David, without assistance from his father, underwent no small privation. Often passing long periods without food, working for his living in the atelier of Roland, and assisting that master in his work on the Arc du Carrousel, he had barely time for the study, in isolated moments, of the principles of Art, and of the no less necessary science of anatomy. As he neared the end of his preliminary studies, David, like Flaxman, suffered defeat from an opponent wholly inferior in power to himself; for when he attempted to obtain the Prix de Rome, he was second to Auguste, an artist whose name is now wholly forgotten. His second attempt met, however, with success, and in the autumn of 1811 he was adjudged the prize for 'The Death of Epaminondas,' a bas-relief descriptive of the death of the Theban leader after the battle of Mantinea. By this prize the way to future greatness was thrown open to him.

The advantages which were to be derived from the Academy of France at Rome were numberless to David, and the time spent at the Villa Medici influenced his whole career. He studied the antique most carefully, as we learn from his auto-biographical notes, which now are preserved in the Public Library of Angers. With a naïve enthusiasm for the simple beauty of form which such practice would naturally create, he writes, "What a misfortune it is to be compelled to spend one's life in designing coats and boots after a thorough study of the beautiful, and when one is quite steeped in it!" Yet undoubtedly the influence of Canova was largely felt by him at this time. In the 'Jeune Berger,'* the chief work of this period, the effect of Canova seems to be traceable, for the figure has much of that effeminate grace so noticeable in Canova's statues, and is of an idyllic character foreign altogether to the general class of David's later work. But this influence was but of short duration, and nothing could have been more opposed than the characteristics which distinguish the mature works of these two artists: on the one hand feminine grace carried almost to voluptuousness, and a close adherence to the antique, even when applied to modern subjects; on the other a masculine power, and a determination oftentimes to translate into marble modern costume with strict realism.

In this part of David's career occurs a curious episode, noticeable as an illustration of society at that time in Italy, as an

* In the Musée David at Angers.

index to David's strong political feelings, and as being very nearly the end of his fast-developing powers. When, in 1815, Murat, beaten by the Austrians, fled to Corsica, and then made a descent on Calabria, David without hesitation left Rome on some kind of pretext, and joined a troop of patriotic Carabinari. After various adventures and conflicts the sculptor at last found himself a prisoner in the hands of the enemy among the ruins of Paestum. In after-years he told how a friendly Hungarian officer—a Freemason like himself—allowed him to escape, so that he was enabled to return to Rome, where, thanks to the kindly intervention of Lethière, the Director of the French Academy, he was permitted to complete his few remaining months of study.

In the year 1816 David returned to France, and his patriotic nature was deeply wounded by seeing his native country overrun with soldiers of every European nation. The spirit of wandering which was throughout his life strong within him was aroused, and armed with a letter from Canova to Flaxman, he came to England, partly to seek for employment, partly to see the great English sculptor—"le plus poétique des sculpteurs de notre époque," as he has called him—and to study the sculptures of the Parthenon, then exciting no little attention throughout the artistic world. But the journey was, so far as personal worldly advantages went, one of no little disappointment. Flaxman would do nothing to help him, and extended the dislike which he had evinced to David the painter to his namesake the young sculptor. Nor was work forthcoming to him, so he returned to France, where he emerged from obscurity by the production of a work which deservedly placed him in the foremost rank of French sculptors. This was the statue of the Condé, begun in the summer of 1816; the model was exhibited at the *Salon* in 1817. It showed in the young sculptor, then nine-and-twenty, singular individuality and power—a determination to free himself from academic traditions, guided steadily by the principle of Art to hold fast to nature. The moment of action is when the young duke places himself at the head of some volunteers and the regiment of Conti, casts his general's bâton far before him into the great place at Fribourg, and in the face of the well-entrenched and numerous Bavarian troops goes forward to retake it. The body is swung back, and whilst with his left hand Condé grasps his sword, with the right hand he prepares to fling his bâton, and he looks round to see who will follow his courageous advance. The modern costume, treated with perfect fidelity, does not detract from the general effect of the statue, which is full of a magnificent *élan* which it is difficult to describe in words. Perhaps the most truthful and telling description of it was contained in the naïve words of a poor unlettered woman, who, as she gazed upon the statue, exclaimed, "Ma foi, c'est comme l'orage." The Condé, therefore, occupies perhaps the foremost place in David's biography; it puts an end to the uncertain aims of youth; it is the first step, and that too a great one, in the fixed path in Art which David had marked out for himself.

From this time forth, therefore, David confined himself chiefly to creating sculptures of the particular class of which the Condé was the first remarkable example of idealized portraiture by which he fulfilled his maxim, "Un statuaire est l'enregistreur de la postérité. Il est l'avenir." It is impossible to do more than mention, as we pass lightly over David's life, a few of his most noticeable works. The general activity of his mind may be shown, for example, by the productions of his chisel in a single *Salon*, that of 1822. There were a marble statue of King René of Anjou, a model for the statue of Racine, a St. Cecilia, a bas-relief of the Genius of War, busts of Ambroise Paré, Francis I., Camille Jordan, and Volney. His next most noticeable work was the monument to the Vendean leader, Bonchamps, a subject which attracted to the full all David's keen sympathy for heroism wherever it was shown, and which now in the little church of St. Florent, on the bluff above the wide Loire, keeps alive the memory of one of those real heroes who do something to redeem war from being utterly ruthless and distressing.

The year 1825 saw David a Member of the Institut, and in

1827 he executed a work which attracted a large share of attention, not only in France, but outside that country. This was the 'Young Greek at the Tomb of Marco Botzaris.' No one had followed the Greek War of Independence with a more lively enthusiasm and more ardent wishes for the success of the Hellenic cause than had David; the smallest phases of the struggle were full of interest for him, and in Maurocordato, Botzaris, and Byron he saw men who fulfilled his ideas of patriotic leaders. When he heard of the death of Botzaris he at once formed the intention of raising some memorial to the gallant Greek. In the short piece which M. Jouin has entitled 'Une Nuit d'Atelier' David has told us how he sought for some subject fitting for the purpose which he had in view, and how one day, walking in a cemetery, he saw a little girl on her knees before a tombstone spelling out with her fingers the inscription which was graven on it. The idea was carried out with exact fidelity to nature: a young girl, nude and half reclining, resting on her left arm, with a laurel bough in her hand, with the right hand spells out the hero's name. It is a simple and a graceful work, and was to David the most precious of all his creations. He loved it, in fact, as his own child, and chiselled out every inch of the statue with his own hands. But in this young girl he meant to show more than the mourning of a child; he desired in this youthful and delicate form to personify Greece lamenting for her lost hero: nude because despoiled by her Ottoman masters, and a child in the defencelessness of position, and with the unseen but hopeful future before her. The monument now stands, as many travellers well know, on the field of Missolonghi, and not the least of the grief of David's later years was, when he visited Greece, and desired with a yearning fondness to see the creation of earlier years, to find it uncared for, and even in some parts mutilated by the careless peasants. But these injuries have now been repaired, and this delicate and simple statue on the Ætolian coast remains a monument to those who fell in a patriotic war, and not less to Western sympathy with a struggling nationality in the East.

At no period than that which follows the creation of the 'Young Greek' was David more actively busy with his portraits, but that of Goethe, which he executed in 1829, is pre-eminently noticeable, both from the subject and the manner of the work. In M. Victor Pavie's "Goethe et David, Souvenirs d'un Voyage à Weimar," we have a history of the creation of this bust, and of the cordial friendship which was produced by the intercourse between these two remarkable men. Perhaps of its kind no work of David's was more completely successful, for this bust is full of grandeur, and hands down to posterity the likeness of the great German poet idealized and supreme. It exemplifies to a noteworthy extent the principles which David laid down for himself in regard to portraiture. "L'artiste," he writes, "doit s'attacher aux grandes masses qui sont de nature à peindre le caractère de l'individu. Ce qui caractérise les chefs-d'œuvre des grands maîtres, ce n'est point la finesse des détails, mais la ligne générale, les grandes masses de lumière et d'ombre qui au premier aspect impressionnent."

As the years go on portrait after portrait leaves David's studio, amongst them those of Alfred de Musset, of Delaroche, of Levasseur de la Seine, of Corneille, of Gouvin St. Cyr, of Jefferson, and of Gutenberg. There were also the 'Enfant à la Grappe,' the 'Philopœmen,' and the great bas-relief, the most familiar of all David's works to Englishmen, which fills the pediment of the Pantheon, showing a grateful country rewarding those who have deserved well of her.

David, now (in 1848) past middle life, was quite the chief of French sculptors, and was looking forward to an old age of public honour and of private happiness with his accomplished wife and two affectionate children. But that year was a memorable and ill-fated one to him; the beginning not of a quiet and sunny, but of an overcast and troubled evening; of misfortunes caused not by any fault of his own, but consequent on the execution of the ambitious plans of the third Napoleon. A favourite maxim of David's was, that a man should be a citizen first and an artist afterwards, and therefore, when the Republic was proclaimed in 1848, and he was named maire of the eleventh

arrondissement of Paris, he accepted a post which, stamping him as it did as a strong sympathizer of the Republic, was hereafter the cause of his troubles. Moreover, he was elected a deputy for the department of the Maine-et-Loire, and took upon himself the useful and fitting function of representative and protector of the Arts; for his artistic position gave him an authority in these matters which, as a pure politician, he could not have hoped to possess.

But his public life, undoubtedly useful though it was, lasted but a short time, for in little more than a year he lost his seat in the Assembly, and in May, 1849, he became what he had been before, a simple sculptor, resuming his artistic life without any regret or longing for a more stirring political career. But though David now gave up politics, the effect of his short public life was unfortunately too fresh in the memory of the new ruler of his country; so in December, 1851, he was arrested and imprisoned, though he had wholly given up any conduct of public affairs. The sequel to this imprisonment was banishment, and with it a period of enforced ease passed in wandering in foreign lands, which even the sunniness of their skies, and the intense interest which David, as an artist, felt in their cities and their ruins, could not soften. In the spring of 1851 he left Brussels for Greece; then Italy was visited; and finally, in 1853, he was permitted to return to France.

But David's career as a sculptor practically ended on the day of his arrest. After his return he completed, it is true, his statue of Bichat, and a medallion of David Manin, and he had the satisfaction of seeing the characteristic statue of King René of Anjou, after seven years of delay, placed in the ancient castle of Angers. But his physical power was completely broken, and the depression of spirit which he felt on finding himself without the capacity or the intense inclination to work of former years completed what his exile had begun, and the end of his untiring life came quickly in January, 1856.

A view of the results of David's career shows clearly enough that the great bulk of his works were in the nature of simple portraits, in the form either of medallions or busts, or else monumental statues, in which the person portrayed was to some extent idealized. Nor can there be any question that in the creation of this class of sculpture David was not only surprisingly prolific, but was most successful, and in this respect stands quite unrivalled among modern artists. Works of any other character were infinitesimal compared with these; indeed, if we except the two works of his youth, the 'Othryades Mourant' and the 'Death of Epaminondas,' we find that the 'Jeune Berger,' also an immature work, the 'Young Greek at the Tomb of Marco Botzaris,' the 'St. Cecilia,' the 'Enfant à la Grappe,' and the 'Philopœmen' comprise what may be termed David's ideal works pure and simple. Again, each of these which have just been enumerated is almost wholly different in character from the others, and however admirable they may be, they necessarily fail to give to the sculptor any very marked or distinguishing place in his art, as do the numerous works of one especial type which left, for example, the studios of Canova and Flaxman. Thus the 'St. Cecilia' is Gothic in character and feeling, and essentially religious in spirit, and standing in the choir of the cathedral of St. Maurice at Angers, dimly seen in the shadowy light of the richly coloured windows, it has an affinity with those works of the mediaeval sculptors which adorn the western porch of this church. But compare that 'St. Cecilia'—added to the 'Calvary' at Angers—with Flaxman's many religious works, and it is evident that in regard to this species of sculpture it is insufficient to give a character to David's work. Very different from the 'St. Cecilia' are the 'Jeune Berger' and the 'Enfant à la Grappe,' both being quite idyllic in character; but these two statues, again, are not sufficient to do more than put a negative stamp on David as a sculptor. In the same way, when we examine the 'Philopœmen,' we naturally begin to compare David with his countryman and predecessor, Puget. But the 'Philopœmen' bas-relief is an isolated creation—one very noteworthy in many respects—but rather an experiment in a particular species of sculpture, an attempt by David to quit what we may call his own line and

measure himself with a sculptor with quite different aims, than one of a series which will enable us to assign to its creator any distinct place among European artists by reason of its existence. No doubt in every one of these statues, as in his portraits and monuments, there are certain qualities apparent which distinguish all David's work, foremost among which is a masterly appreciation of the spirit and the limits of sculpture. For in nothing does David differ more from his countrymen who have attained some distinction as sculptors than by the restraint which characterizes all his works, the general manliness and tone of his creations, and the absence of all attempts at mere picturesqueness. The fact was that he was a most honest and thorough workman. His art is of the most healthy and bracing kind, and reflects with clearness the personal character of the artist, straightforward, enthusiastic, and pure.

We have divided David's work as a sculptor into medallions, busts, and monumental statues in the round. Another class might not inappropriately have comprised the bas-reliefs, which are of a narrative character, but yet, after all, belong to some extent to the class of portraits. Such, for instance, are the bas-reliefs on the base of Gutenberg's monument, in which scenes are portrayed to depict some of the results of the discovery of the art of printing, and in which David has also endeavoured to give portraits of various famous men as he had pictured them in his imagination.

It is in this field of portraiture that David is really unapproached, and shows a unique capacity for this, perhaps the most important and the most telling kind of modern sculpture. Nor is his great success to be wondered at. In the first place he possessed an undoubted and remarkable power of depicting likenesses. It is only necessary to notice his pencil sketches of the many heads of soldiers who served under the heroic Bonchamps in the Royalist army during the war of La Vendée to be sure of this. With comparatively little labour these heads are full of expression, and are drawn with consummate skill. So that, possessing this unique facility, David had only to unite with it the qualifications of a great sculptor to produce the result which, in respect of portrait sculpture, actually came to pass. And not only did David possess this peculiar power of portraiture, he was equally inspired, as we have seen, to perpetuate the features of any man of mark, and in consequence we have innumerable medallions at once simple and natural, very striking likenesses by which David carried out his principle that medallions should, in the eyes of an artist, be, as he expressed it, "une sorte de feuilleton" and "le résumé des grands événements" by which great men could be recalled to mind in after-years. Among so many men of mark it would be easy to cite examples showing the admirable results of these works; it is enough to mention as instances those of his friend Ingres and the late Sir John Bowring, whose expressive features stand out with lifelike force. But David, as we have already seen, was not content merely to portray in simple relief the great men of his time; his art was wider in its scope, so that his characteristics are more noticeable, and his place is higher than it would have been if he had been content with the modest function of a simple sculptor of portraits. When we notice his busts, breadth of expression is the feature which chiefly strikes us, for his constant aim was to render mental power permanent, so as to give the key-note to the mind within, while not forgetful of the actual features of the countenance.

But there is another and a grander class of portrait sculpture much more ideal in character, and which requires greater powers than the execution of the finest busts, because it needs a more perfect knowledge and mastery over the art, united to distinctly higher imaginative gifts. This is what we may shortly term monumental portraiture, and in this David rivals all modern sculptors. Nothing in this kind of work can be finer than the grand statue of Condé and the colossal figure of the sailor, Jean Bart. These enduring monumets enable us to grasp another of David's chief characteristics, which we have already suggested, and that is the fact of the union of many of the cardinal principles of the best age of Grecian sculpture with modern ideas and the requirements of modern Art. Condé throwing his bâton before him, depicted in a movement quite simple and

natural, yet full of energy and suggestion, the figure vigorous, yet not exaggerated in action, is, in fact, designed in the same spirit as is visible in the sinewy form of the so-called 'Fighting Gladiator' of the Louvre. In neither statue are extraneous circumstances called in aid; each is equally manly; and though, owing to the different circumstances and nature of ancient and modern life, in the one we have the human form shown in a state of absolute athletic perfection and development, and in the other the body is encumbered by the fantastic and cumbersome military dress of the sixteenth century, yet we recognise, even under these difficulties, the directness and truth which characterized so especially Greek Art in the mid-day of its perfection, or the copies of the best examples of the Hellenic sculptors.

But since, as Théophile Gautier has tersely and truthfully pointed out, character, and not beauty, was the chief aim of David's work, it is not surprising that female form and beauty were almost wholly without the scope of his art, which in all its phases was essentially masculine. In the monuments to Marshal Suchet and Count Bourke, however, female form is depicted in two bas-reliefs with great delicacy and charming purity of line, which show quite an undeveloped and unemployed power in David. But the intellectual mastery over himself which he possessed did not permit these gifts to expand into general action, because he had set before himself, as the main object of his life's work, the delineation of great men. For David was essentially an intellectual artist. It was mind which he desired to depict, and not form, however beautiful. It was not, as the monuments which we have just mentioned sufficiently show, because he was unable and without the imaginative gifts to execute such sculpture, but because he put away mere beauty as unworthy of being the aim of the artist, and because he had conceived a theory for himself, and had formulated a rule of Art by which he worked, and by which he was ready to be judged. And as a natural consequence, where was he so likely to find mind so fully as in his great contemporaries; and how was he to hand them down to posterity but by magnifying their characteristics, and thus surrounding them with something of the ideal? Thus, to quote his own words, "un marbre ou un bronze fait âme, est un flambeau destiné à guider les générations." And to place this

light before those who should come after him was the main object of David's career. Obviously, therefore, David was thoroughly modern in his works—more so, indeed, than any other great sculptor of the century, though in a very different way the modern spirit influenced Flaxman. But if we take Thorwaldsen, or Canova, or Gibson, we see him working in a purely ideal world, looking back to antiquity alone for guidance. For David, though fully conscious of the superiority of ancient works, produced as they were in an age the like of which, in its favourableness for sculpture, can never return, and regarding them as the basis for all sculpture, yet conceived that sculpture in these times finds itself in quite a changed field, and must accommodate itself to the circumstances of the age. He considered, too, that the principles of Art remain steadfast among the changes of time, and that to fulfil them it was not necessary to go back for centuries to find subjects, and endeavour to treat them in a spirit fitting to quite a different age, but that, as the productions of Art are, as he declared, always the expression of an epoch, so the sculptor should be in harmony with the ideas of his own epoch, and that by this means his art is really vital. And there can be no question that, broadly speaking, David was right in this view; but it may also be said that, since beauty of form is so largely the object of sculpture, its field is unduly lessened if ideal subjects, poetical in their character and development, are to be put quite on one side, and if the art of sculpture is to be confined to the task, however noble, of handing down from generation to generation the statesmen, the soldiers, and the writers of every age.

But whilst we think that this criticism is fairly invited by the rules which David laid down for himself, yet there can be no doubt that if we qualify them, and consider that they do not necessarily contain the whole duty of the sculptor, that they are thoroughly worthy, so far as they go, of being the guides of many sculptors of the day, and that there never was a time when, considering the utter effeminacy and voluptuousness and the exaggerated realism of the mass of modern French sculptors of what would be called, we suppose, a poetical kind, the simple, true, and vigorous works of David were more worthy of attentive study.

E. S. ROSCOE.

THE LION HUNT.

HORACE VERNET, Painter.

THE old Palace of Versailles may be regarded as the museum, or *glyptothecca*, where the works of this popular French artist are, perhaps, seen in the greatest number and to the best advantage, though the Museum of Avignon possesses a gallery devoted to the Art family of the Vernets, which had its origin in that town. The style of Horace Vernet was just of the kind to take captive a martial people like the French, and the political history of the time when he began to attract public notice as a painter suggested to him the course of action best suited to his own popularity and to flatter the vanity of his fellow-countrymen. The number of battle-pieces he produced is enormous. Mr. J. J. Jarves, the American writer, says in his "Art Thoughts," "Vernet is the most direct offspring of the common taste and mind of France. He is the artist of the multitude. All is revealed at one look. His hand and eye are quick, his memory retentive, and manner dashing, materialistic, and sensational. The love of excitement and adventure, a free camp life, and brave deeds, are his special attractions. He tells his story rapidly and off-hand, freely emphasizing for effect, but, in the main, truth-telling. . . . He rejects Academic trammels, and makes himself a spirited reporter of history in its external look, the French soldier being his ideal man. In fine, he seems to be a sort of 'our own correspondent' of the brush, after the stamp of the *Times* Russell, very acceptable to those who care only for a lively-told story."

Among his most famous military scenes are his 'Battle of Tortosa,' one of his earliest, painted in 1817; the 'Defence of

W. J. ALAIS, Engraver.

the Barrier of Clichy,' painted for M. Odier, who paid Vernet £160 for it, and presented it to the Chamber of Peers—it is now, we believe, in the Louvre; four pictures for the Duke of Orleans, who bespoke them for the Palais Royal—they were the battles of Jemappes, Hanau, Montmirail, and Valmy: in fact, the list of Vernet's works of this class is almost interminous, for he laboured without cessation in whatever part of Europe and Asia a French army had encamped, down to the Crimean war, the 'Battle of Alma' being one of his subjects.

But Horace Vernet's talents were not limited to the theatre of war; he painted portraits, single figures, and groups; Turkish, Arabic, and Roman history, both sacred and secular, as 'The Council of Arabs,' 'Episode of the Pest of Barcelona,' 'Pope Leo XII. carried into St. Peter's,' 'Judith and Holofernes,' 'Judah and Tamar,' 'Rebecca at the Fountain,' 'The Good Samaritan,' 'Agar dismissed by Abraham,' &c. His biblical subjects, however, never gained for him merit and popularity, as did his other compositions. As an animal painter—that is, so far as relates to horses and wild beasts—his works are in very good repute. Of this class one of the best examples is 'The Lion Hunt,' a scene in the vicinity of the Arabian Pyramids, where the hunters have disturbed a lion and lioness in their lair. The grouping is spirited, both in the attack and defence, though Sir E. Landseer, or even almost any one of our far less noted animal painters, would have made the white Arab horse less statuesque and formal than Vernet shows the beautiful but frightened creature.



HORACE VERNET, PINX^T

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W. J. ALAIS SCULP^T

THE BURLINGTON FINE ARTS CLUB.

THE exhibition of water-colour drawings recently held in Savile Row may be taken as being supplementary to that held in 1871, shortly after the establishment of the club. The first exhibition, it may be remembered, was confined to the works of those artists who, being born in the last century, were then dead. That now under notice comprised the works of those artists who died in the nine years which have intervened between the last exhibition and the present time. The works numbered two hundred and two, and were the product of eighty-three artists, whose births range from 1778 to 1848, and their deaths from 1828 to 1880. As the introductory remarks, written by Mr. Roget, show, this period represents a distinct phase in the annals of the British school of water-colour painting, a period of transition in which styles and processes were changing, and at the close of which a new school was springing up.

In landscape the classicalism which was upheld by Turner and Barrett now finds but one solitary representative in Finch, who, being born in the third year of the century, was just excluded from the exhibition of 1871. We must here protest against Mr. Roget's assertion that this class of drawing is "now much decried by leaders of modern criticism." There probably never was a time when the pearly moonlights of Finch and the sunny landscapes of Barrett were more appreciated, or commanded a higher price in the market.

This style of Art was in marked opposition to that which followed in the second quarter of the century, the period which is chiefly represented in this collection. Water-colour painting had now become not only thoroughly established, but popular. As a consequence, the artist found that the most lucrative way of earning a competency was as a teacher: hence "principles were stiffened into rules, and tricks of the studios came to be confounded with artistic methods of treatment, and expression of subject was a secondary consideration compared with the prettiness of the picture." Robotham, Penley, McKewan, Callow, and others may be taken as examples of this "academic" class.

The "reactionary" school which sprang up in antagonism to this "academic" school, and which taught that a truthful imitation of the object to be painted was the highest aim of the artist, hardly found a representative amongst the landscapes in the second exhibition, for those of its members who devoted themselves to that branch of the art are happily still amongst us; but of painters of figure subjects must be mentioned Lewis, Fred. Walker, Pinwell, Houghton, and Val Bromley, of whom hereafter.

But outside and besides these there were artists who belonged to none of these schools, for the reason that their talents led them into paths of their own. Amongst such was G. Cattermole, born with the century, growing up with, and consequently spoilt by, the "Art Album" rage, not even here seen at his best; James Holland, also born in 1800, accomplishing his three score years and ten, and surviving Cattermole by two years; Bonington, born about the same time, and though cut off more than forty years before these last named, still acquiring as enduring a name; left-handed Müller, pupil of Pyne, instructor of George Fripp and Harry Johnson (who would have thought it?), ill appreciated by the Academy, his seventeen sketches given a place

of honour here. Nor must the marine painters be forgotten, especially George Chambers, who successively following the occupations of scene painter, panorama painter, and ship portrait painter, only in the last few years of his short life took to that branch by which he is best known: the lovely drawing of 'Hay Barge at the Mouth of the Thames' is dated in 1839, the year of his death. Vickers, who in so many respects resembled Chambers, predeceased him by three years, at the early age of twenty-seven: what he was capable of was best seen in the wonderful sketch of the Rhine Falls at Schaffhausen. Charles Bentley, who surpassed either, only because a longer life was granted him wherein to learn, is poorly represented. Architecture at this time found its exponents in a few men, who were singular in their way, and whose *métier* may be said to have died out with chromo-lithography, which gave it birth. Amongst such were Joseph Nash, McKewan, and David Cox.

Bird and flower painting, which also seem to be now nearly extinct, spite of Mrs. Angell limning the latter as they have never been done before, were here represented by the delightfully painted wrens and yellowhammers (catalogued as linnets and chaffinches!) of George Rosenberg, author of "The Guide to Flower Painting in Water Colours," and Mrs. Harrison's (the good lady who for forty years supported her family by her art) "History of a Primrose." Four examples of her son's work, himself also a member of the old Water-Colour Society, were in the collection, as also drawings by Valentine Bartholomew and his wife, who for many years were the fashionable flower painters of the day.

And so we come to the figure painters, a small body, and (if we except Maclise, better known by his oil paintings, Mr. Lundgren, a lovely colourist, not half seen at his best here, and Topham) hardly in any way noteworthy, until we arrive at the name of John Frederick Lewis, of a family of excellent artists, of one of whose pictures Ruskin in 1856 said, "Among the most wonderful pictures in the world, and comparable in its own way to no painting since the death of Paul Veronese"—a sentence which, although penned in the height of that writer's enthusiasm for the pre-Raphaelite movement, is still true enough.

Then, lastly, there are the members of the reactionary, or perhaps more exactly the "drawing on wood" school, including their founder, Frederick Walker, his contemporary and his follower, even unto death, George John Pinwell—the latter leaving behind him but a tithe of the number of drawings that Walker had to show for the thirty-five years of life allotted him—represented here, Pinwell by the large drawing of a market at Tangiers, executed in 1874, the year before his death, Walker by 'The Wayfarers,' the boy leading the blind man along the splashy road, exhibited in 1870.

It is a pity that access to exhibitions such as these, which are a thousand times more instructive than nine-tenths of those which are crowded from morning to night, could not be more easily obtainable, and that not even are the catalogues purchasable by those who, not having the leisure to study them in the club-house, can take no other record of what they have seen than what they can carry away in their mind's eye.

ART NOTES.

PARIS.—*Art Exhibitions.*—The sixth exhibition held under the auspices of the Union Centrale des Beaux Arts appliqués à l'Industrie was opened at the beginning of August in the Palais de l'Industrie, and is to remain open until the 15th of November. It comprises a varied collection of Fine Art work, avowedly of 1880.

objects connected principally with the ornamental manufacture of metal, but in reality comprising as many specimens of glass, wood, and other work as of those of the stronger material. The last exhibition took place in 1876, and the next is to be held in 1882, when textures, paper, leather, and furniture will be the

spécialités; and it is also proposed to hold further exhibitions every second year, that of 1884 to include woodwork applied to construction and decoration, and stone, earth, glass, and plants, as well as the ordinary exhibits of saleable Fine Art productions of all kinds, as in the present exhibition. Cases of many descriptions of carved furniture, coloured-glass work, painted china, terra-cotta busts, and many small patented inventions relating to useful household articles form a large part of the present display. The metal portion is confined to a few steam-engines, ornamented railings, bronze figures, and chased and relieved silver-work, with a small show of fire-proof safes made of steel, one of which is highly decorated on the exterior, while several merchants from the Palais Royal display collections of jewellery interspersed with precious stones. The exhibition is such as the people of Britain are more accustomed to than the French, for the latter have not the great national collections of technical art possessed by this country. In a few rooms apart another exhibition has also recently been opened, being specially an assemblage of designs useful for Art workmanship. The manufactory of the Gobelins, the town of Paris, and the Bibliothèque Nationale are contributors; and more than that, there are many valuable loans from amateurs. The finest designs are to be found in the pictures by Boucher, Watteau, Fragonard, and several well-known artists of past days, although the collection of paintings and drawings by P. V. Gallaud, the French-Swiss artist, display most remarkable power and versatility. Ceramic-ware, tapestry, hand-painted snuff-boxes, and china handles for walking-sticks principally compose the exhibition, which has so far been very successful. Both these exhibitions are confessedly following the example given by South Kensington Museum, and it is no small compliment to the authorities of that institution to find the directors of the Union Centrale again printing the flattering speeches by M. Waddington, M. le Marquis de Chennevières, and others on the benefits derived by British manufacturers from the use of the collection of South Kensington and the museums with which it is connected.

EXHIBITIONS WILL OPEN IN SEPTEMBER:

At Liverpool, on the 6th. The Corporation Autumn Exhibition of Pictures and Oils. It will remain open until the 4th of December.

At Leeds, on the 13th. The Autumn Exhibition of the Yorkshire Fine Art Society. It will remain open until the 31st of December.

At Leicester, on the 27th. An Ecclesiastical Art Exhibition during the Church Congress week. An important feature will be a loan exhibition of ancient church plate, mediæval silversmith's work, and embroidery.

ART GALLERY FOR BIRMINGHAM.—A meeting was held in Birmingham last month to concert measures for raising, by public subscription, the sum of £5,000 in aid of the fund for providing a local Art gallery and museum. As we stated in our last issue, a sum of £10,000 has already been contributed for this object by Messrs. Tangye, contingent upon the subscription of a further sum of £5,000 by the general public, and it was to fulfil this condition that the meeting was called. The mayor stated that the Town Council had undertaken to erect a suitable building for an Art gallery, giving an area of 20,000 superficial feet, arranged somewhat on the plan of the South Kensington Museum, and the money now required was simply for the purpose of stocking it with suitable objects. Donations to the amount of £3,000 were announced in the room, including the following:—The mayor (Mr. Chamberlain), £500; Alderman Kenrick, £500; Messrs. Elkington & Co., £250; Mr. Timothy Kenrick, £250; proprietors of the *Birmingham Daily Post*, £250; Mr. G. Dixon, £100; Alderman Avery, £100; Mr. Thomas Ryland, £100; Mr. W. Middlemore, £100; Mr. J. M. Banks, £100.

THE PROPOSED SOCIETY OF PAINTER-ENGRAVERS.—Last month Mr. Seymour Haden, after a reflection prompted by the experience of the last twenty years, and in furtherance of principles already propounded by him in the *Times* and in his

"Notes about Etching," published by the Fine Art Society, issued an invitation to a conference of etchers, at which it was proposed, "in promotion of original engraving in all its forms, and in the interest of painters practising that branch of Art," to form without further delay a permanent Society of Painter-Engravers, or Etchers. At this meeting the general principles on which it was thought such an association should be based were alone discussed, and details of its constitution and exact scope, beyond the premiss that it should be in general promotion of the art, and in the material interest of the artist, were purposely deferred to the consideration of a provisional council, which was then and there nominated, but which would not make its report till November. We believe we are correct in stating that Mr. Haden did not take this step till after consultation and a lengthened correspondence with some of the foremost members of the Academy, and that there is every probability of a movement undertaken with so much deliberation being attended with entire success.

THE PRESIDENT OF THE ROYAL ACADEMY is henceforth to be *ex officio* one of the trustees of the National Portrait Gallery. On the death of Sir Francis Grant, Sir Richard Wallace was appointed, and more recently Lord Lamington, although on each occasion Sir Frederick Leighton was President of the Royal Academy. The decision now arrived at is certainly to be commended.

AN ATTEMPT was recently made in the House of Commons to obtain its interference in the administrative details of the Royal Academy. A member asked that the Government should use its influence so that the exhibition should be opened free of charge on the next Bank holiday. Mr. Gladstone declined to interpose. As we have before intimated, we should be glad to see the proposal carried out within reasonable limits, and the Academy opened free like the *Salon*, not only on Bank holidays, but on a certain day and evening every week. The opening on a single day only, and that a holiday, would only result in such a crush as would endanger life and property, and certainly would prevent any one gaining any benefit from a free view of the collection.

A question was also asked whether the beneficial organization now adopted by the South Kensington Museum for the temporary exhibition in the provinces of paintings and works of Art could not also be available for the distribution of duplicates of works of Art in the National Gallery and other national collections. The Government answer was of course the usual one, that "red tapeism" prevented it, because, forsooth, the Education Department, which rules at South Kensington, has no connection with, or control over, the national collections, such as the British Museum, the National Gallery, or the National Portrait Gallery; this, spite of the admission that the organization at South Kensington could be readily and usefully made available, and that the demand of large towns for assistance to their local museums is increasing in a remarkable degree, and that great benefit is conferred and a stimulus given by these loans.

IN concluding his course of lectures on "Art History" at the South Kensington Museum, Dr. Zerffi gave the following statistics respecting the attendance at his lectures:—In 1869, at his first lecture, 7 were present. Since then he has delivered 446 lectures to 31,220 persons, or on an average 70 persons a lecture. The last course of 40 lectures was attended by 3,600 persons, an average of 90 per lecture, thus evidencing the increased interest in the study of the historical development of Art.

MR. NEWTON delivered, at University College, Gower Street, a supplementary lecture to that which we noticed last month, the subject being Greek painted vases and the designs thereon. Starting with descriptions of those of unknown age, and which he termed pre-Hellenic, he showed that in them the human figure but seldom occurred, and where it did it was executed in the feeblest manner. Many of them, however, were ornamented with floral, and still more with geometrical patterns. This class was found at Athens, Mycenæ, and Rhodes. To these succeeded the Asiatic, so termed because they were believed to have their origin

in Assyria. Zones of animals and winged monsters encircle the vase, with, between them, flowers and symbols. The human figure is often represented, now and again in a dramatic manner, an explanation of the subject being written above. A Rhodian vase was shown on which a scene from the Trojan war was illustrated—Hector and Menelaus fighting over the dead body of Euphorbos. The next style began at or before the era of Polygnotus, the celebrated Greek painter, or about B.C. 500, and lasted until Alexander the Great's reign, or about B.C. 350. In this the ground was red or black, and the markings of the figures were rendered by incised lines. The drawing was still archaic. At the same time at Athens and in Sicily a contemporary style was being practised, in which the ground was white, and the figures were of several colours. A beautiful specimen of this was in the British Museum—a Rhodian cup, inside of which was painted Aphrodite riding on a swan. In neither of these styles was there any attempt at chiaroscuro, although we know that those who decorated these vases were the contemporaries of Zeuxis, Apollodoros, and others who, Pliny tells us, developed chiaroscuro. The reason of this was probably that the convex or concave surface of the vase was better adapted to a design kept very flat than to one in which chiaroscuro suggested relief, and because the composition of the vase picture was determined by the shape of the vase itself, which was regarded, like the triangular space of a pediment, as an architectonic necessity. The splendid colouring of Apelles, and the increased wealth of Greece, however, affected vase painting very soon. Gilding and varied colours were introduced as accessories, an instance being a vase from Camirus, in Rhodes, the subject being Thetis carried off by Peleus. The mantle of Thetis is sea-green, the wings of Eros are painted blue, and the drawing is fine. This was the climax; later specimens show greater dexterity, but the types become effeminate, and the drawing careless and faulty. The subjects naturally vary: in the earliest a preference is shown for scenes of war and the chase; later on, and in the best period, these continue, but myths and legends and agonistic scenes are frequently used; still later, effeminate subjects, erotic myths, and mourners bearing offerings to tombs.

MR. BRAGGE, F.S.A., of Birmingham, having determined to disperse his varied collection of Art objects, has sold his Wedgwood to Mr. Tangye, a fellow-townsman, a member of the firm which has contributed such a liberal sum for the furnishing of an Art gallery at Birmingham. We understand that the collection will also be offered to the town. His old ornamented book covers, which numbered over one hundred, and which have been exhibited at various towns throughout the country, were purchased by Messrs. Thomas, of Bond Street, London. After being on view for a few weeks, they have been dispersed to the various purchasers, by whom they were readily snapped up.

THE attendance of the public at the picture galleries on Bank holiday, the 2nd of August, was swelled by the weather being throughout the day of a threatening character. The numbers were, at the National Gallery, 24,160 against 13,000 last year; at the British Museum, 9,290 against 7,600 last year; and at the Royal Academy nearly 7,000, the admission money being reduced to sixpence.

THE trustees of the Watson Gordon Professorship of Fine Art in the University of Edinburgh have selected Mr. George Baldwin Brown as the first professor. Mr. Brown is the son of the Rev. Baldwin Brown, a well-known Independent minister. He was educated at Uppingham School and Oriel College, Oxford, where he obtained a scholarship in 1869, and graduated in 1874, taking a First Class in the Final School of Literal Humanities. In this latter year he also gained the Chancellor's English Essay Prize, and was made a Fellow of Brasenose College. Since then he has been engaged in study for the profession of an artist at South Kensington, and in the studio of Mr. Leifchild, the sculptor.

STATISTICS of country exhibitions are always interesting. The following relate to the Black and White Exhibition, the

second of its kind, recently held at the Royal Institution, Manchester, under the direction of Mr. W. E. Hamer:—In 54 days 8,370 persons paid one shilling, and 5,890 sixpence each; 197 transferable tickets were sold, and by the holders of these and other privileged persons, such as the governors of the institution, over 10,000 visits were paid. Nearly 6,000 catalogues were sold. The sales of drawings exceeded £700. It should be stated that to the attractions of the works in monochrome were added those of four of Mrs. Butler's battle pictures.

STATUARY.—A statue to Robert Raikes, the founder of Sunday schools, was unveiled on the Thames Embankment on the 3rd of July, on the occasion of the centenary of the foundation of those institutions. The figure, designed by Mr. W. Brock, is of bronze, and is 9 feet 6 inches high. It stands on a pedestal of about the same height.—The City Common Council have decided to offer premiums, not exceeding £1,000, for designs for groups of statuary to be placed on the pedestals at the extremity of Blackfriars Bridge.

FIVE THOUSAND SIX HUNDRED POUNDS has been raised in Liverpool towards the endowment of the Roscoe Chair of Fine Art at their University College; £10,000 is the amount required. That sum has been already subscribed for the School of Natural Science and the Chair of Modern History. No less than five sums of £10,000, one of £2,000, ten of £1,000, and eleven of £500 have been received towards the College.

ART STUDENTS' HOME.—One of the great difficulties in the outset of an Art student's career in the metropolis is finding a suitable home and congenial associations, and the difficulty is greatly increased where lady students are concerned. To meet this want, an Art Students' Home has been established in Brunswick Square, with the object of providing for lady students attending Art and other classes in London the advantages of a home under the advice and presence of an experienced lady resident. It is under the immediate patronage of H.R.H. the Duchess of Teck, and has for its president the Baroness Burdett-Coutts. On the committee are Mrs. F. W. Farrer, Miss Louisa Gann, Mrs. Robert Shephard, and Miss Twining, together with other ladies well known in connection with most of our beneficial societies. The Home, which comprises two of the largest houses in Brunswick Square, is most pleasantly situated, and the quarter affords numerous facilities for attending the various schools of Art in the adjacent neighbourhood. There is ample accommodation for some thirty boarders. The dining, sitting, and drawing rooms leave nothing to be desired; we would, however, recommend a more evenly lighted studio, if, as we surmise, the lady artists intend painting to any extent at home. The bedrooms vary in size according to the number of their occupants.

BATTERSEA and Putney Bridges are doomed. Before the rate-payers in the districts in which these bridges are situated have paid the large sums which were necessary for their freeing, they are to be penalised with a still heavier payment (more than half a million) for the erection of new bridges. At present it is naturally enough proposed by the Metropolitan Board of Works that the designing of these bridges shall be intrusted to their engineer, a relative of whom, by the way, has been appointed, at the handsome salary of £500 a year, to inspect these structures. But it is hoped that Parliament, before it authorises the expenditure of so much money, will remember its shortcomings in the past in permitting such hideousities as Charing Cross and Blackfriars railway bridges to cross the Thames, and will insist on the artists, as well as the utilitarian engineer, being consulted. We intend shortly to give two articles on the bridges. That on Putney Bridge will be illustrated by Whistler, A. Severn, and Weedon; that on Battersea by Seymour Haden, Whistler, and Napier Hemy.

THE spasmodic attempts which have of late been made to beautify the London streets by the infusion of oases of green trees seem destined to meet with but scanty success. The best samples of trees are those in Trafalgar Square, but they appear to be living at present only on sufferance. Farther west, at

Knightsbridge, those planted in the triangular space near the cabstand have been dead for months, killed either by frequent transplanting (to suit the whims of the cabmen), or more probably by the deliberate act of those worthies themselves. Queen's Gate has recently been lined with some miserable little lime-trees, apparently selected as the cheapest that could be obtained by a parsimonious parish—their value certainly not being a shilling apiece. In the Cromwell Road pruning by an

ignoramus will probably end in the perpetual disfigurement of what was recently described from a neighbouring pulpit as a "noble boulevard." At Hammersmith a laudable example seems fated to end in failure from the same causes. The vestry are setting to work to plant all their thoroughfares with trees, but the task is apparently intrusted to a set of carpenters, who tie the trees to the supports so tightly that the cord cutting the stem, at every gale they are snapped off by scores.

ART PUBLICATIONS.

CLASSIC AND ITALIAN PAINTING," and "ARCHITECTURE, GOTHIC AND RENAISSANCE" (Sampson Low & Co.), are the titles of the first two of a series of ten Illustrated Text-books of Art Education, edited by Mr. Poynter, R.A. As such they appear to us of much less use than many books that have been previously published—of less, for instance, than the "Biographies of Great Artists," now issuing from the same house. Mr. Poynter claims that the boy at school will thereby be indoctrinated with as much knowledge of Michel Angelo, who he was, and what he did, as they are at present of Homer or Virgil. We doubt it. Take the volume on Classic and Italian Painting: of the two hundred pages which compose the book, fifty are devoted to Egyptian, Greek, and Roman painting, and sixty to illustrations, leaving less than one hundred to a description of the varied schools, with the two hundred and fifty painters trained therein, which flourished in Italy from the thirteenth to the eighteenth century. What idea can a student form of the ninety years of Bellini's life, his style of painting, and his influences, from one small page? The illustrations, again, are incorrect and misleading. The preface states that they have been obtained from the best available sources. If this be so, much blame attaches to the engraver; for instance, No. 32, the woodcut of Fra Angelico's 'Coronation of the Virgin,' if taken, as it should have been, from a photograph, and carefully cut, would not have exhibited dozens of strange mistakes. Again, the woodcut of Raphael's 'Madonna della Sedia' has, in order apparently to fit it into the page, been cut down, so that all proper proportion is lost; the Madonna is bereft of the nimbus over the head, the Saviour of a portion of one of his feet, and St. John of his reeded cross. The handbook of Architecture is decidedly more instructive; but here, again, subjects which could hardly be sufficiently explained, even to boys, in two volumes, are unnecessarily compressed into one. As a result, two centuries of English Renaissance architecture, ecclesiastic and domestic, have to be squeezed into ten pages! We find no reference whatever in the index to what is always considered the best and safest example to be studied of early English architecture, namely, Canterbury Cathedral; nay, more, we find it excluded from the list of English cathedrals which have three towers. With such a much more comprehensive text-book as Parker's "Introduction to Gothic Architecture," obtainable for the same price, this volume, therefore, can hardly be said to supply a want. It is only fair to add that Mr. Roger Smith's arrangement of his work is good, and the illustrations better than in the companion volume.

IN the *Revue des Arts Décoratifs* (Paris: A. Quantin) yet another Art magazine is added to the lengthy list of those which not only claim the support of French artists, but appeal to an English *clientèle* as well. This new project is started upon the lines which were at the onset laid down by the *Art Journal*, and which that magazine has hitherto been the only one to persevere in, namely, to bring to the notice not only of the buyer, but the producer, of the decorative arts the best examples that are in existence. In Paris there are two societies that have the well-being of this branch of the arts in their special keeping, the Union Centrale des Beaux Arts appliqués à l'Indus-

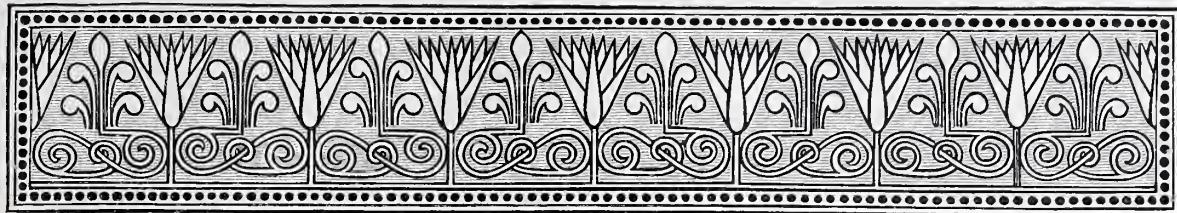
trie and the Musée des Arts Décoratifs, and it is by these that the magazine under review is projected. It consists of thirty-two pages of letterpress and three plates, two of which are woodcuts, and the third a photograph. The magazine is issued monthly; it has reached its fourth number, and is published at a cost of 16s. a year.

"NOTES BY MR. RUSKIN ON SAMUEL PROUT AND WILLIAM HUNT" (The Fine Art Society).—This, the third of the series of Illustrated Notes issued by this society, is in no way inferior to its predecessors, having, like them, been produced in an artistic manner, and regardless of the question of expense. The "Notes" were originally written by Mr. Ruskin for the exhibition of the drawings by Prout and Hunt, which was held last winter, and which we reviewed at the time (p. 40). The illustrated edition, which is limited in number, has been undertaken with a view to assist a remembrance of the treasures which were exhibited, and to aid the student who seeks for knowledge under Mr. Ruskin's unrivalled guidance. The autotypes have inimitably reproduced many of the originals, and, in addition to affording pleasure to the artist, may serve as admirable models for the student of drawing.

"JOURNALS AND JOURNALISM," by John Oldcastle (Field and Tuer).—This brochure, got up by the publishers of another quaint conceit, "The Art of Bathing," is intended as a guide to aspirants to a place in the republic of letters. Of the profitable advice which abounds in the book none is better than that which insists on the practice of humility, diligence, and persistence, if a livelihood is to be gained in the profession. The author's chief difficulty in compiling the work must have been to avoid personalities of too favourable a character—or the reverse; and in this he has succeeded with one exception, where he goes out of his way to advocate the employment of a solicitor whom he mentions by name. A "Directory of Journals" forms an appendix to the work, which, although nominally intended for "amateurs," contains much that is profitable and novel to older hands.

"THE ANTIQUARY" (Elliot Stock), which was started to take the place formerly occupied by the *Gentleman's Magazine*, having existed for six months, has completed its first volume. The printing, paper, and general appearance of the work leave nothing to be desired, excepting, perhaps, that the rough texture of the paper seems ill suited for the engravings, which consequently come out with a very dilapidated appearance. As the preservation of antiquities and the collection of memorials of the past are of the first moment to artists, the work deserves their support.

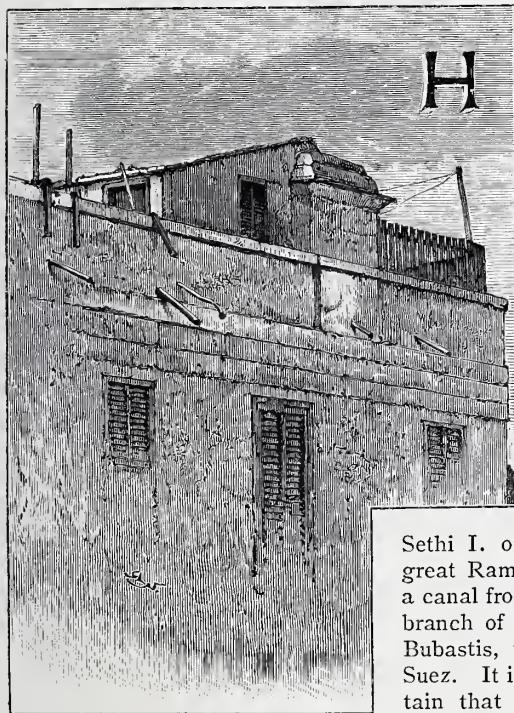
LUXURIOUS BATHING (Field and Tuer). A smaller edition of this brochure, which purports to be nothing more than a specimen of artistic printing and bookbinding, has been issued from the Leadenhall Press. As such it is noteworthy, for not only are its pigskin cover, its binding, its form, and the paper on which the illustrations are printed novel, but each is in thorough artistic keeping. As much cannot be said either of the letterpress or the illustrations.



THE SUEZ CANAL.

By EDWARD THOMAS ROGERS, ESQ., LATE H.M. CONSUL AT CAIRO, AND HIS SISTER, MARY ELIZA ROGERS.

THE DRAWINGS BY GEORGE L. SEYMOUR.



Sethi I. or his son, the great Rameses II., made a canal from the Pelusiac branch of the Nile, near Bubastis, to the Gulf of Suez. It is not quite certain that the work was completed in his time,

though it is more than probable; but we find that Necho II., in the twenty-sixth dynasty, recommended the work, and cleared out the bed, which had, even in the twentieth dynasty, been filled up by the shifting sands.

In the twenty-seventh dynasty Darius I. worked vigorously at the canal, and Professor Brugsch mentions several memorial stones and the statue of a king with Egyptian hieroglyphs and cuneiform inscriptions, which were found near the line of the canal to the north of Suez. But according to Strabo's account, quoted by Oppert, Darius desisted from the work because he had been informed that the level of Egypt was lower than that of the Red Sea, and that the latter would inundate the whole country if the canal were completed.

In the thirty-third dynasty, about B.C. 285, Ptolemy (II.) Philadelphus re-established the canal which united the two seas, and called it the River of Ptolemy. This canal was again choked up before the time of Cleopatra, and it is doubtful whether during the Roman occupation Trajan or Adrian attempted its re-excavation.

In the middle of the seventh century of our era—or according to Al-Kindy, quoted by Ali-l-Mahásin, in A.H. 23—by order of the Khalifat 'Umar, the canal from the Nile to the Red Sea was remade and kept in repair for a certain time. It was called the Canal of the Commander of the Faithful, the immediate object of its construction being to supply food to the

people of the holy cities of Makkah and Al-Madīnah, who were in great distress from famine.

In the winter of 1798-99 Napoleon Bonaparte, accompanied by a select party of *savants* and engineers, explored a part of the course of the old canal, from Suez northwards, with the idea of reconnecting the two seas; and the whole party were in considerable danger of being drowned in the Gulf of Suez on that occasion. But it was not until this century that the work of connecting the two seas by a direct maritime canal was conceived and successfully effected. All former canals appear to have been of fresh water from the Nile.

An idea long prevailed that the level of the Red Sea was much higher than that of the Mediterranean. Napoleon's chief engineer, Lepère, by a mistake in his calculations, was led to believe, and to state in his report, that the level of the Red Sea was eleven yards higher than that of the Mediterranean.

In 1831 M. Ferdinand de Lesseps was sent to Alexandria as *élève-consul*, and whilst in quarantine there the French consul supplied him with books to while away the weary hours of detention. Amongst these books was Lepère's memorandum on the scheme for connecting the two seas by a canal. This made such an impression on his mind that during the rest of his stay in Egypt he continued to study the question, and afterwards determined to endeavour to carry the idea into execution. In this undertaking he was opposed most violently, and even practical engineers expressed their opinion that the work was not feasible. Even when the canal was nearly finished to within a short distance of the depression of the Bitter Lakes, the theory was advanced and maintained by adverse critics that the evaporation would be so excessive as to prevent the lakes being filled by the two narrow streams, and that the current would be so great that navigation would be impossible.

These discouraging predictions only served as an incentive to M. de Lesseps's energies. Indeed, he has been heard to say that but for Lord Palmerston's opposition to the scheme, the canal would probably not have been finished in our time. He would have relinquished the combat against the difficulties that presented themselves; but with such an opponent as Lord Palmerston ranged against him, his *amour-propre* was touched, and he determined to proceed and to overcome all obstacles.

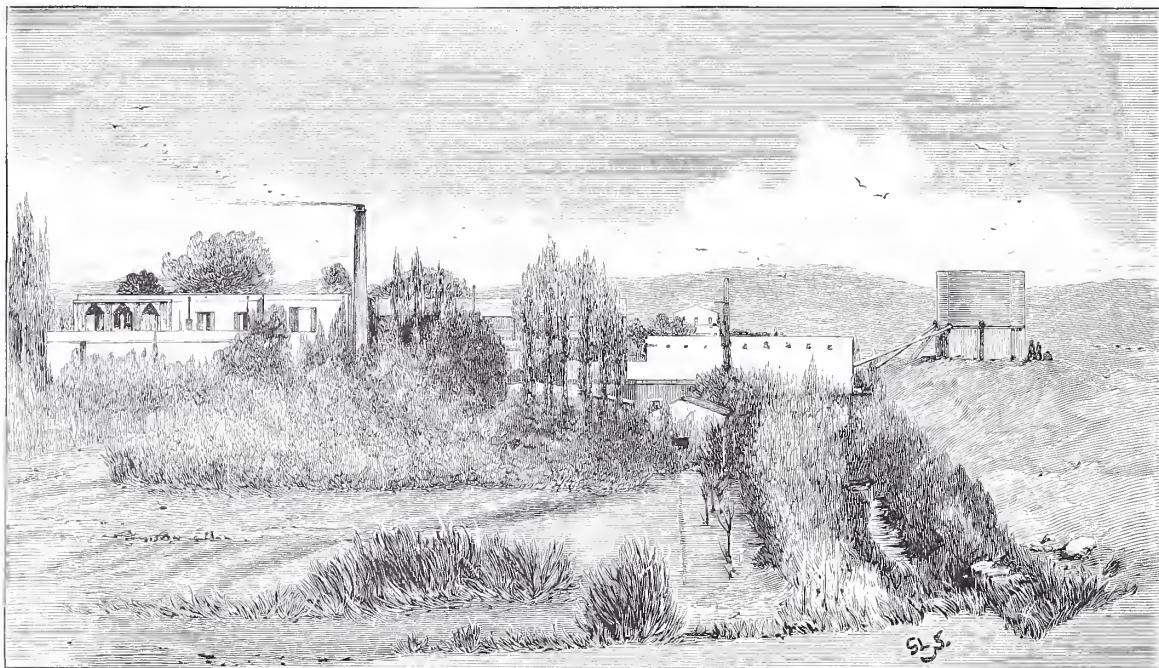
When the enterprise was successfully completed, and all adverse prophecies were belied, the canal was inaugurated with an amount of splendour and *éclat* that has been unequalled on any other occasion. On the 17th of November, 1869, in the presence of the Empress Eugénie, the Emperor Francis Joseph of Austria, the Prince and Princess of the Netherlands, the Crown Prince of Prussia, and ambassadors and diplomatic agents from the other Governments, besides a crowd of *savants* from all parts of the world, all of whom the ex-Khédive Ismail had invited to the ceremony, the inauguration of the canal was celebrated by eloquent addresses and prayers from Muhammadan Sheikhs, Jewish Rabbis, and representatives of the clergy of almost every recognised Christian community. This occurred

at the new town of Port Said, at the northern mouth of the canal. Then the imperial and royal yachts steamed through the canal to Lake Timsâh, and anchored opposite the town of Ismailia, where many thousands of people had already assembled to join in the festivities.

On the 19th the whole squadron of mixed nationalities steamed from Ismailia to Suez without meeting with any mishap, and the

news that the vessels had successfully passed through from the Mediterranean to the Red Sea was instantly flashed over the civilised world by the electric telegraph. The union of the two seas was then an accomplished fact.

We will now, ten years after the opening of this great work, start from Cairo by railway to visit it. The first few miles are on the main line to Alexandria, but just beyond the Kallît



Water Works at Ismailia.

station we branch off to the east, and passing through well-cultivated lands near the fresh-water canal, we reach the once important village of Bilbays, which, lying on the direct road between the capital of Egypt and the East, has frequently in the history of this country been the scene of conflict between the natives and their invaders.

The most important station between Cairo and Ismailia is that

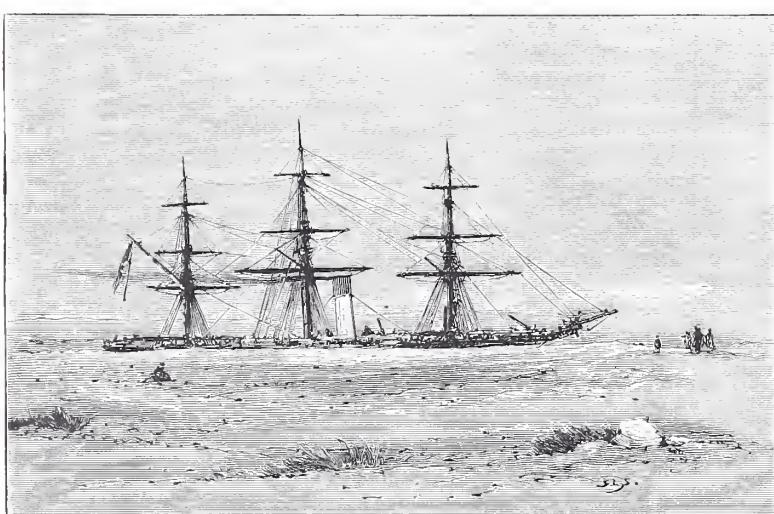
well-cultivated land, but after having left the station of Abu-Hammâd we find ourselves in the desert. Nothing can surpass in dreariness the aspect of this place, an undulating plain of sand, dotted here and there by a solitary bush, with a few soda plants in the depressions; whilst the solitary peasants, or Bedawis, whom we have seen at very long intervals, seem quite out of place, and as if they had lost their way. Still the fresh-water canal is not far off.

At the station of Nefishé a branch line leads to the new town of Ismailia, on the Lake Timsâh. This town, built entirely during the excavation of the Suez Canal, is well laid out with broad streets and squares, pleasant villas and châlets in shady gardens. It is an oasis in the desert, owing its existence entirely to the fresh-water canal. In no part of Egypt is the fertilising influence of the Nile water better exemplified than in Ismailia. A rich cultivation of flowers and delicious fruits is produced where, until the beneficent waters were used for irrigation, there was nothing but sand of the most arid and barren description (see page 258).

The railway now proceeds in a southerly direction towards Suez across the desert, side by side with the fresh-water canal, beyond which, to the east, is the maritime canal. A sight never to be forgotten, which must strike the traveller with surprise and admiration the first time he has the good fortune to witness it, is when, from the railway carriage, he looks eastward across the immense expanse of wilderness, and sees one or more gigantic vessels steaming

across the desert. The canal is hidden by its banks, and we only see the vessels moving across the sandy waste, usurping the place and functions of the old-fashioned ship of the desert—the camel.

Presently we see in the distance, on our left hand, the blue surface of the Bitter Lakes, which have been identified by biblical geographers with the Marah of Scripture; whilst on our



Ship in the Canal.

of Zakazik, a large town in the centre of a fertile district, which produces cotton and grain in abundance. Consequently this station is a very large one, and we see mountains of sacks of produce, and long trains of laden trucks on the sidings being shunted about in preparation for their transport to Cairo, Alexandria, or Ismailia.

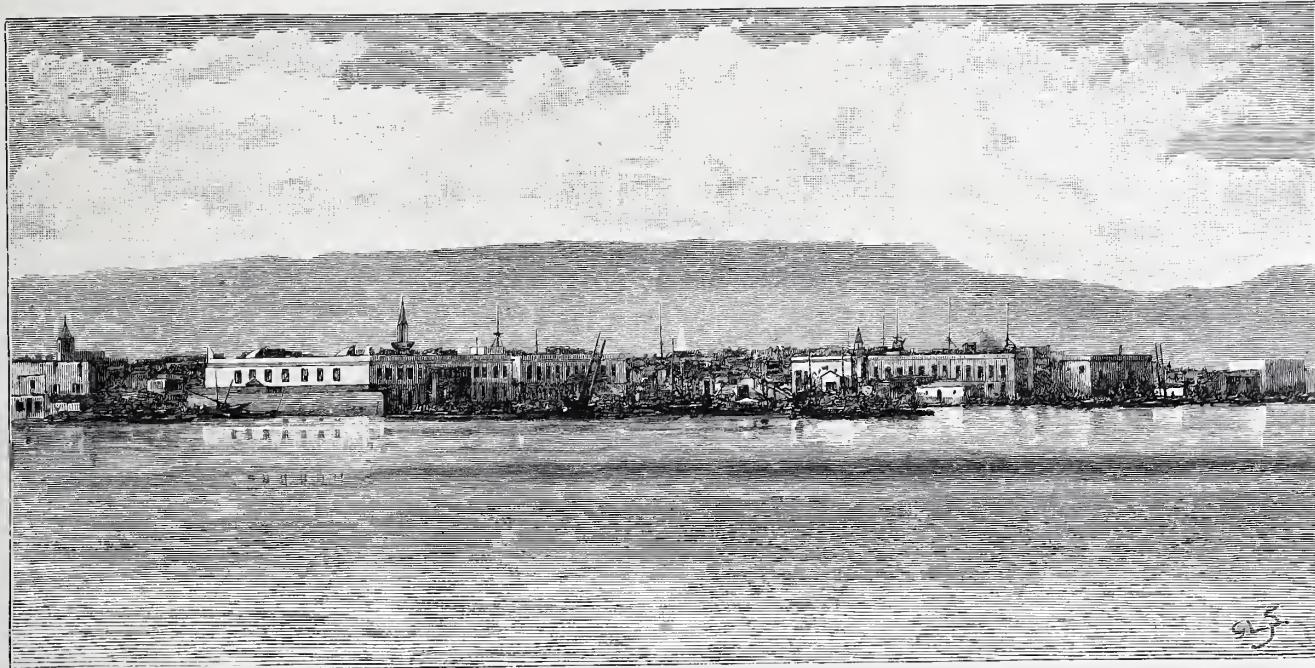
On quitting Zakazik the train again passes through rich and

right hand is the Gebal Genefeh, a remarkable geological formation, which contains a great variety of minerals.

After passing the Bitter Lakes we catch occasional glimpses of the canal, or of the ships sailing northwards or southwards, and eventually reach the town of Suez.

Before the construction of the great canal, Suez was an Arab town of very minor importance, depending for its support upon the shipping, the periodical arrival and departure of the Indian

mail steamers with passengers and luggage, and by caravans from Arabia, who made it their halting-place. The land around it was so barren and so thoroughly impregnated with sea-salt that absolutely nothing would grow in it, no plant or tree of any kind being visible in or around the town. There was no drinking water, but the people received supplies partly from the so-called well of Moses, and partly from Cairo, in railway-tanks made for the purpose; and it was doled out to the inhab-



Suez.

bitants at a necessarily high rate per jar. So the residents regarded as a great blessing the completion of the fresh-water canal, which brought them a plentiful supply of Nile water free of charge.

The magnificent stone pier, one mile and three-quarters long, and the spacious docks to which it leads, are well worthy of a visit; and here we embark on board the steamer which will carry us through the canal to Port Said. This canal is one hundred and sixty kilomètres long (one hundred miles). The southern entrance to it is on the eastern side of the Gulf of Suez, to reach which we pass through a deepened channel in the gulf, which is indicated by posts and buoys, till we enter the actual cutting in the desert. The first part is tolerably level, and we look back at several important European buildings—hospital, stores, arsenal, &c. (see page 85, vol. 1879).

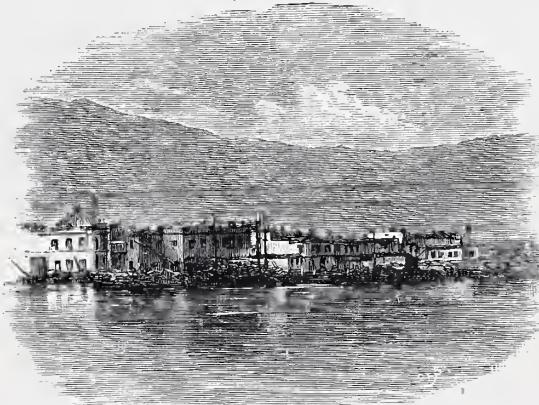
At the one hundred and fiftieth kilometre, counting from Alexandria, we come to a heap in which large blocks of granite were found, and which represents the ruins, above alluded to, of the monument erected by Darius: here the level of the desert rises considerably. In the neighbourhood of Shalûp we observe how carefully the canal has been excavated. The earth is very close and compact, and this part was a dry cutting.

We next emerge into the lesser Bitter Lake, where we have to follow a beaten track carefully marked out by stakes, the rest of the lake being too shallow for vessels of deep draught; and we soon afterwards enter the larger Bitter Lake, which is a fine expanse of water, but still so shallow that we have to follow the given track. Then we reach the station called Serapeum, where some important Egyptian remains were found; and at the eightieth kilometre we enter the beautiful Lake Timsâh, where we soon see on its N.W. bank the prettily situated and picturesque town of Ismailia.

Continuing our progress across the lake, our course, as we approach the next entrance to the narrow cutting, is again mapped out for us by fixed poles and buoys; and here on our left hand, perched high up on a sand-hill, we see the pretty

kiosque built for the ex-Khedive. We now enter a deep cutting which resembles a gorge. The bed of the canal has been dug out, and the sand piled up on each side to the height of sixty or seventy feet, thus quite impeding the view on either side. At the Gisr station a flight of wooden steps leads from the landing-place up to the top of the embankment, where is the once busy, but now deserted village. At intervals along the banks of the canal we see the guards patrolling, some on foot and some on dromedaries.

The next important station is Kantarah, where a ferry conveys



Suez.

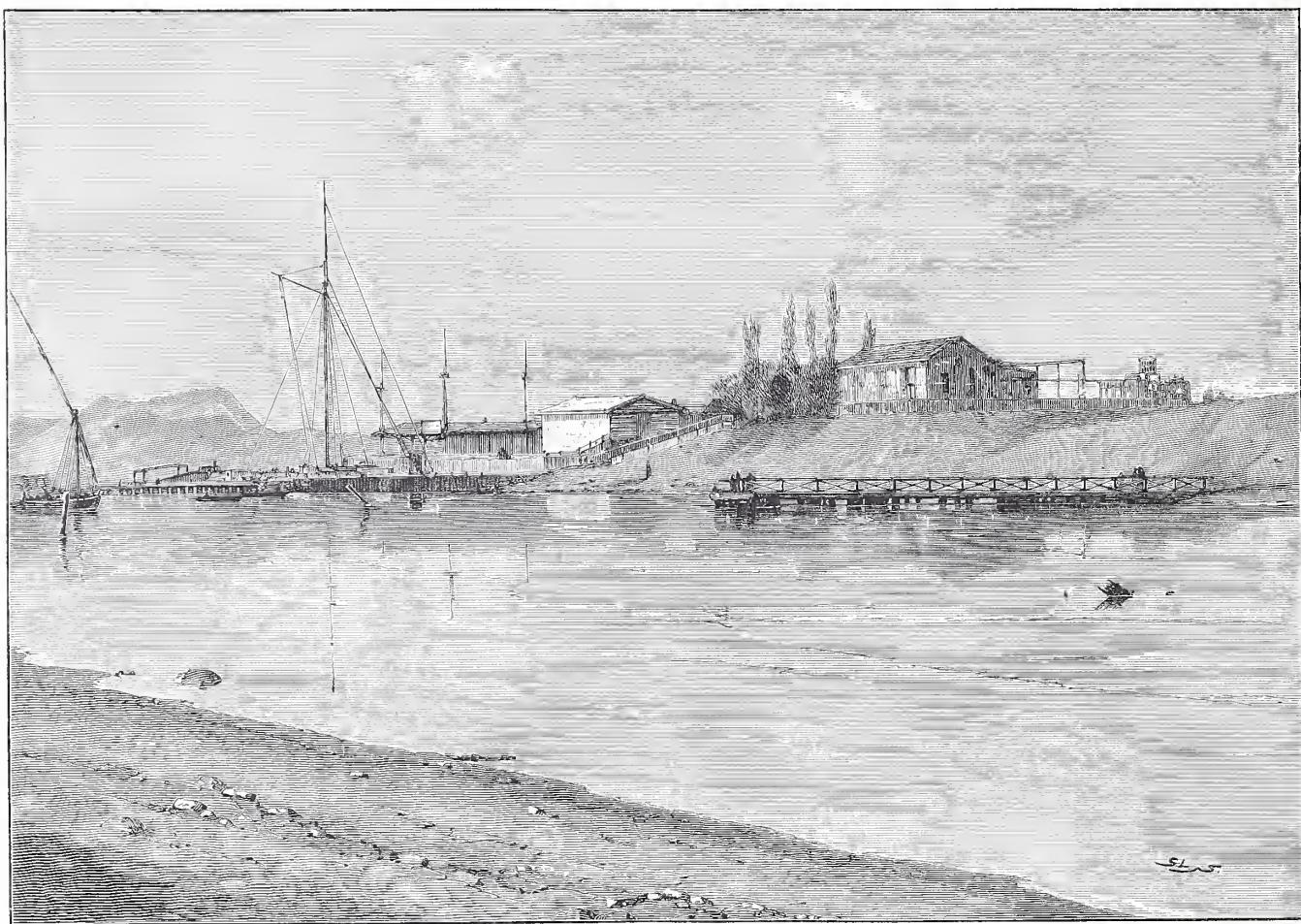
passengers and caravans across the canal, this being the intersection of the high-road between Cairo and Palestine *via* Salihiyeh and Al-'Arish (see page 68, vol. 1879). Soon after leaving Kantarah the canal enters the Lake Menzaleh, through which it is constructed in a straight line to Port Said. Here the ingenuity of the engineers and contractors was taxed to its utmost, and special dredges were made, of larger dimen-

sions than any ever before manufactured, and the *coulloirs*, or spouts, for the purpose of ejecting the mud beyond the embankment rendered most effective service.

As we approach Port Said we see the masts of a vast amount of shipping, the flagstaffs of the various consulates and shipping agencies, and the canal widens out till we reach the inner harbour. Here are the wharfs, the storehouses, and the various factorics of the company, and behind them is the town of some ten or twelve thousand inhabitants, built on a spot which, fourteen years ago, was a dreary uninhabited waste of marshy sandy shore. The outer harbour is formed by two long breakwaters, one of which is one mile and the other one and a half miles long. They are built of artificial blocks of concrete, composed of desert sand and hydraulic lime, manufactured on the spot, and lowered into the sea from barges; but they are placed irregularly, so as to present their corners and angles to the sea, and thus the more effectually to break the waves.

Having now sailed safely through this canal, it may be useful to consider a few important questions connected with it. M. de Lesseps foresaw that great commercial advantages would result from the water communication between the East and the West, and his predictions in this respect have been more than verified. Lord Palmerston opposed the scheme, because he considered that its realisation would be the opening of an easy access to India, which would give an advantage to any strong maritime power with whom we might at any future time be at war. The Viceroys Said Pasha and Ismail Pasha both supported M. de Lesseps, in the hope of gaining political capital, and on the conviction that the French Government would obtain for Egypt a liberation from the suzerainty of the Porte.

The entire cost of the canal was about £19,000,000 sterling. Of this sum £12,800,000 was raised by shares, a third of which were purchased by the Egyptian Government, and the remaining £7,200,000 was paid by the Egyptian Government as



The Station at Kantarah, on the Suez Canal.

indemnities, repurchase of lands, and redemption of certain privileges originally accorded to the company.

But these figures do not represent all that the Suez Canal cost Egypt. This Government expended for original shares, for indemnities according to the decision of the late Emperor Napoleon III., for the construction of the fresh-water canal, for the repurchase of the land for the construction of docks, ports, and lighthouses, and for the retrocession of certain privileges, sums amounting to fully £16,000,000.

Besides an enormous pecuniary outlay, the payment of which was the primary cause of her present enormous debt, Egypt has suffered both politically and commercially by the construction of this canal. To enable the Egyptian Government to fulfil her engagements to the Suez Canal Company a large loan was effected; and the system of borrowing having been once adopted, it was repeated, and the money thus easily acquired

was recklessly spent. The canal, in which all the Governments of Europe were more or less interested, has brought Egypt into the unenviable position of being the bone of contention between rival powers, and the enormously remunerative carrying trade by railway and by caravans has been entirely taken out of her hands by the ships going through the canal.

All the mercantile communities of Europe have doubtless benefited more or less by this canal, but a glance at the shipping statistics will show that England—the nation that from first to last most strenuously opposed the creation of this canal, the nation which contributed almost nothing to the original cost—has benefited three times more than all the other nations of the earth combined: from seventy-five to eighty per cent. of the shipping which goes through the canal sails under the British flag.

The Suez Canal may therefore be said to have brought honour to France, gain to England, and ruin to Egypt.

ON SCULPTURAL PROPORTION.



O attempt to guide the artist to the delineation of the beautiful by rules of geometrical or of arithmetical proportion would be as idle as to expect to form a poet by grounding a student in the rules of scansion. The subtle and magical power of beauty mocks all limits of prescribed form. And thus the loftier the artist's conception of the ideally beautiful human form, the more impatiently is he apt to turn from any endeavour to lay down with accuracy its structural principles.

But while the intellectual side of any art is thus subservient to the nobler outcome of that genius by which the artist appeals to the imagination, it possesses claims on the attention which it is fatal to ignore. It is conceivable that the highest genius soars above all rules; or that it is from the work struck out by such genius that the rules themselves have to be principally collected. This, indeed, has been admittedly the case with the poetry and with the architecture of Greece. It has not yet been fully investigated how much it has been the case with the noblest products of the greatest Greek sculptors.

It has, moreover, to be borne in mind that men of lofty genius, in Art as in Science, are extremely rare. If there be here and there a Michael Angelo or a Mozart, who springs native from the soil, and whose very prentice work is touched with the fire of genius, it is not for such exceptional pupils that the educational course of any art is framed. The very fact that all arts, as well as all sciences, are becoming more and more submitted to academic study and control, and that lectures, lessons, text-books, handbooks, and the like are multiplied as civilisation advances, shows the general acceptance of the conviction that formal education bears a necessary part in the formation of the artist. Reserving any opinion as to whether a formal education would have aided or impaired the development of the select few of the highest order of genius, there can be no question of the importance of such a training for all other students of Art. And for the humblest class of Art workers, the copyists, the translators, the reducers, the reproducers, men who have their proper places in the School of Art, and their true value, and that often a high one in their time and situation, a thorough and well-directed education is of primary necessity.

If we apply these views to the question of the best method of the representation of the beautiful in the human figure, we shall become aware of the propriety of regarding the acquisition of the rules of technical draughtsmanship as an essential part of the education of the painter or of the sculptor. It is not that he will be taught by mere rules how to design what is beautiful. But he will be guarded by their use from unconsciously sliding into what is deformed. As to this it is certainly the case that there is a great difference in different men. If we study the sketches of Raphael, in chalk or monochrome, with the final delineation by the silver point, we must come to the conclusion that this great master, careful student as he was of anatomy, drew with a perfectly free hand. The sketch shown as the canon of Michael Angelo proves that this great sculptor did not scorn the use of those broad, and yet exact, delineations of certain controlling proportions of the human body, which, without some artificial aid, might easily be violated in figures of violently contorted position, or, if drawn, of bold foreshortening. And if we study in the works of Rembrandt those compositions in which figures are grouped, we shall often find to what shifts the great master of light and shade was put by his want of an unfailing instinct of proportion in form—a want not supplied by the use of any rough canon such as that sketched by Michael Angelo. In some of Rembrandt's most famous groups the principal figures appear to have been painted from the head downwards, the size given at first to the head being such as to dwarf the figure, from want of room for its due proportions on the canvas.

The teachers of drawing, from Leonardo da Vinci to the present

day, have fully recognised the importance of the definition of a canon of the human form. In his "Trattato della Pittura" Leonardo states as a general axiom that the dimensions of the human body are to be considered in length rather than in breadth, "because of the infinite variety of nature." He refers in the Trattato to a general measurement of the human body. Unfortunately this measurement has been lost, or at all events is not to be found among his writings. Incidentally, however, Leonardo mentions certain proportions. The height of a well-proportioned and full-grown man he fixes at ten times the length of his face. He remarks that when the arms are brought behind the back, the elbows can never be brought nearer together than the length from the elbow to the end of the longest finger, and that in this position the arms with the shoulders form a perfect square. By this, however, he no doubt means only a right-angled parallelogram. He further says that those who become enamoured of the practice of the art of the painter without having previously applied to the diligent study of the scientific part of it may be compared to mariners who put to sea in a ship without rudder or compass, and therefore cannot be certain of arriving at the wished-for port. "Practice must always be founded on good theory."

Numerous attempts have been made to determine the canonical or normal proportions of the beautiful human figure. In some cases the rules prescribed are purely conventional, and so ancient that all trace of the mode in which they were arrived at has been lost. In other cases the study has been wholly empirical, based on the measurements of a great number of subjects, a mean among which is ultimately taken as normal. Sometimes analogies or inferences, more or less fanciful, have been assumed as determinative of human proportion. One writer has regarded the proportions of the human figure as defined by the relations between the radius of a circle and the sides of a triangle and of a square inscribed within that circle. Another writer takes the proportions of length which regulate the strings of a musical chord as denoting the natural proportions of beauty in the human figure. The definition not only of the proportions of the chief linear dimensions of the body, but also of the limits within which the movements of the frame and its parts can take place, have been amply illustrated by geometric figures.

Conventional rules for the delineation of the figure were rigidly observed by the artists of Egypt for more than four thousand years. Three successive canons, Professor Lepsius states, were successively adopted by Egyptian limners. Tombs have been discovered in which the method of delineation used is shown, the working lines of the artist being yet unobscured. The wall on which the paintings, engravings, or inlays were to be executed was divided into squares by parallel lines; the height and width of these squares indicated the proportion of the figures represented on the wall with inflexible precision. The first canon prevailed down to the time of the fourth dynasty. Mr. Villiers Stuart, in his "Nile Gleanings," gives drawings of portraits depicted on the tomb of Nofremaat, an officer of one of the earliest recorded Kings of Egypt, in which the mode of execution is far more laborious than that subsequently adopted, and in which the proportions are somewhat lighter and more graceful than those of the second canon. This latter rule is said by M. Prisse d'Avênes to have been introduced about the time of the fourth dynasty, which reigned at Memphis 3,400 years before the Christian era. The third canon dates from the time of Psamtek I., B.C. 660.

The exact division of the first canon has not yet been ascertained, as far as our present information goes. In the second canon the figure occupies nineteen squares in height, of which three give the height of the head, and the trunk and limbs occupy eight each. In the third canon the figure occupies twenty-two squares in height, of which the head measures between three and four, while a lofty head-dress ascends as high as the

top of the twenty-sixth square. The height of a seated figure is 18½ squares. The great peculiarity of these canons consists in the large proportions of the feet and shoulders as compared with the height of the figure, and with the girth, or apparent width, of the waist. Thus in the second canon the length of the foot, which is equal to the height of the head, is 152 nine hundred and sixtieth parts of the height of the figure. In the third canon the length of the foot is 177 nine hundred and sixtieth parts, and the height of the head 154 of such parts. The exaggeration in the size of the foot appears to have been adopted in order to give the idea of strength and stability. In the tomb of Ramesis III., a king of the twentieth dynasty, occur caryatides with feet 213 lines long, or two-ninths (instead of one-seventh) of the whole height of the figures. Between these colossi are smaller figures, representing children, with feet of the proportion usual according to the second canon.

In examining the proportions adopted by ancient artists, the question frequently arises, how far they were taken from life, and how far they were regarded as idealizations of, or improvements on, nature. It might, perhaps, be possible to solve this question, as far as regards the proportions adopted in the grand period of Greek Art, by a series of admeasurements of the existing population of certain districts. Such measurements, however, have yet to be taken. On the shores of the Adriatic, in the district once known as *Magna Graecia*, yet linger tribes of antique type. The massive and noble forms of the peasant women recall those of the Amazons of the Metopes, or of the Venus of Melos herself. And one peculiarity may readily strike the observer—namely, the resemblance of the hair, and its particular mode of growth, to the sculptural treatment of the grand period. But how far the actual proportions of the Greek race are those of the finest statues has yet to be learned.

Of contemporary races we have numerous measurements, chiefly those of French, German, and English observers. The most minute and laborious investigator of actual proportion was Albrecht Dürer. His work, entitled "Von menschlicher Proportion," was printed in 1528. A copy of the first edition, illustrated with woodcuts, exists in the Art Library at South Kensington. It contains numerous drawings in outline of male and female figures of mature age, together with almost innumerable details of measurement, and elaborate geometrical calculations of the solid contents of the various portions of the trunk and limbs. The work is far too detailed and too abstruse to be of much use to the general student of Art. Michael Angelo expressed his opinion on it in the words, *Poca e debole cosa questo libro*. This is not just, as far as the labour of the writer and draughtsman is concerned. But the results at which Dürer has arrived are not in accordance with the proportions adopted by the great Greek sculptors.

The proportions of the German race have been anatomically investigated by Dr. F. P. Liharzik, a physician of Vienna, who has published tables and prepared statuettes illustrating the growth of man from birth to his twenty-fourth year. The subject of anthropometry, or the method of studying the proportions of the human body, has been treated in the "Manual of Anthropometry," by Dr. Charles Roberts, a book published in 1878. In 1879 John Marshall, F.R.S., Professor of Anatomy at the Royal Academy, published "A Rule of Proportion for the Human Figure," in a portfolio containing six fine plates of the skeleton and outline of the form—a valuable work, but anatomical rather than artistic. In none of these works, any more than in the minute details of the measurement of the finest antique statues which are to be found in "Les proportions du corps humain, mesurées sur les plus belles figures de l'antiquité," par Gerard Audran (a copy of which is in the British Museum), is there to be found any such bold, simple, ready guide to the controlling dimensions of the human form as appears to have been present to the mind of Michael Angelo when he sketched the figure known as his canon.

If we compare such dimensions, given as normal by some of the above writers, we shall at once be convinced either that the generalisations of the authors are hasty and imperfect, or that between the average size and proportions of the living men and

women of Belgium, England, and Germany there exist marked variations. Thus the height given for the German man of twenty-four years old by Dr. Liharzik is 69·65 inches; that arrived at by Dr. Roberts for England is 67·30 inches; that determined by Quetelet for Belgium is 66·37 inches. In the two latter countries the corresponding stature of the women is given respectively at 62·98 and 62·20 inches. But if we compare the proportion borne by the height of the head to that of the figure in each of the above statements, we find sensible differences to exist. Taking the whole height of the figure as containing 960 lines, the head of the German measures 132 of such lines, that of the Englishman 133, and that of the Belgian 129. But the height of the Englishwoman's head is 126 lines, and that of the head of the Belgian woman 130 lines, being larger in proportion to the figure than is the head to the height of the Belgian man. The relation between the height of the two sexes, however, in Belgium and in England is identical. If we compare the wholly independent observations of Quetelet on Belgian men and women ("Manual of Anthropometry," p. 109) with those of the English population given by Dr. Roberts (in p. 105 of the same book), we find that the male figure exceeds the female in height by one-sixteenth part; or, taking the height of the man at 96 digits, that of the woman is 90 digits, in both races.

If we compare the average height of the German, the Englishman, and the Belgian, as ascertained by the authors already cited, they are in the proportion of 960, 927, and 913. Thus the English standard height is 3·4 per cent., and the Belgian standard height is 4·9 per cent., below that of the German, if we rely for the latter on the admeasurement of Dr. Liharzik.

The above determinations, however, throw but little light on the question, how far the canon of proportion adopted by the Greek artists of the grand period represented the average human figure of their day, and how far it represented an idealized type. The most direct piece of evidence that bears on this subject is taken from the account given by Pliny of the mode in which Lysippus, the famous sculptor of Sicyon, of the time of Alexander the Great, departed from the canon of Phidias and Polycletus, "making the heads of his figures less than did the ancients." Lysippus is said to have urged, in defence of his innovation, that his predecessors represented men as they were, but that he represented them as they appeared. It may be well believed that in an earlier period of Art, as in a simpler state of society, an element of grandeur was present which faded before the advance of what is called civilisation. Thus the men and women of the time of Lysippus may not only have appeared, but have actually been, somewhat different from those of the time of Phidias. But if we compare the only proportion of the figure of which we can speak from a broad generalisation, namely, that of the height of the head in relation to the whole stature according to different canons, we find that the heads of the antique canon are smaller, in proportion to the height, than is the case among the European people of to-day.

It becomes evident on careful study that the rules of proportion in the human form which were followed by the Greek artists of the best period of Art were at once as fixed and determinate as those which were laid down in the Egyptian canons, and yet far more subtle and delicate. It is doubtful whether they were ever intrusted to writing. It is more probable that they were confined to the safeguard of the living tradition of the sculptor's atelier. No graphic scale, such as those commonly used in Egypt, has been recovered from a Greek source; and the delicacy of the relations of height and girth, from that of the smallest dimension—the circumference of the last joint of the little finger—to that of the head or of the shoulder, and to the whole height of the erect figure, cannot be recovered from so rude a diagram as that afforded by the Egyptian canon, even if they had ever been reduced to definite rule by that unchanging people.

It is from Vitruvius that we derive such literary information as we possess as to the famous canon of Polycletus. The 'Doryphorus,' or spear-bearer, of that sculptor (the contemporary, and almost the rival, of Phidias himself) was long regarded as the most perfect example of the male human figure; although later,

as above remarked, while portraiture in sculpture was becoming more faithful, the school of Lysippus endeavoured to give more grace to the form by reducing the horizontal proportions, and by lengthening the limbs and neck. A remarkable instance of this is found in the well-known figure of the 'Sauroctonus,' or lizard-killer, a youth who raises his hand in order to seize a lizard on the trunk of a tree. This figure has been called an Apollo or a Cupid. There is something unusual in its proportions. Accu-

rate measurement shows us that the thighs, and yet more remarkably the neck, have been lengthened at the expense of other proportions of the figure. Thus, while the height in the 'Doryphorus,' from the fontanel, or little pit at the bottom of the neck, to the chin, is 4 digits, or 40 lines, in the 'Sauroctonus' this distance is 8 $\frac{1}{3}$ lines, or more than double—a variation from the Greek type which approaches the limits of deformity.

Polycletus, according to Vitruvius, divided the entire height

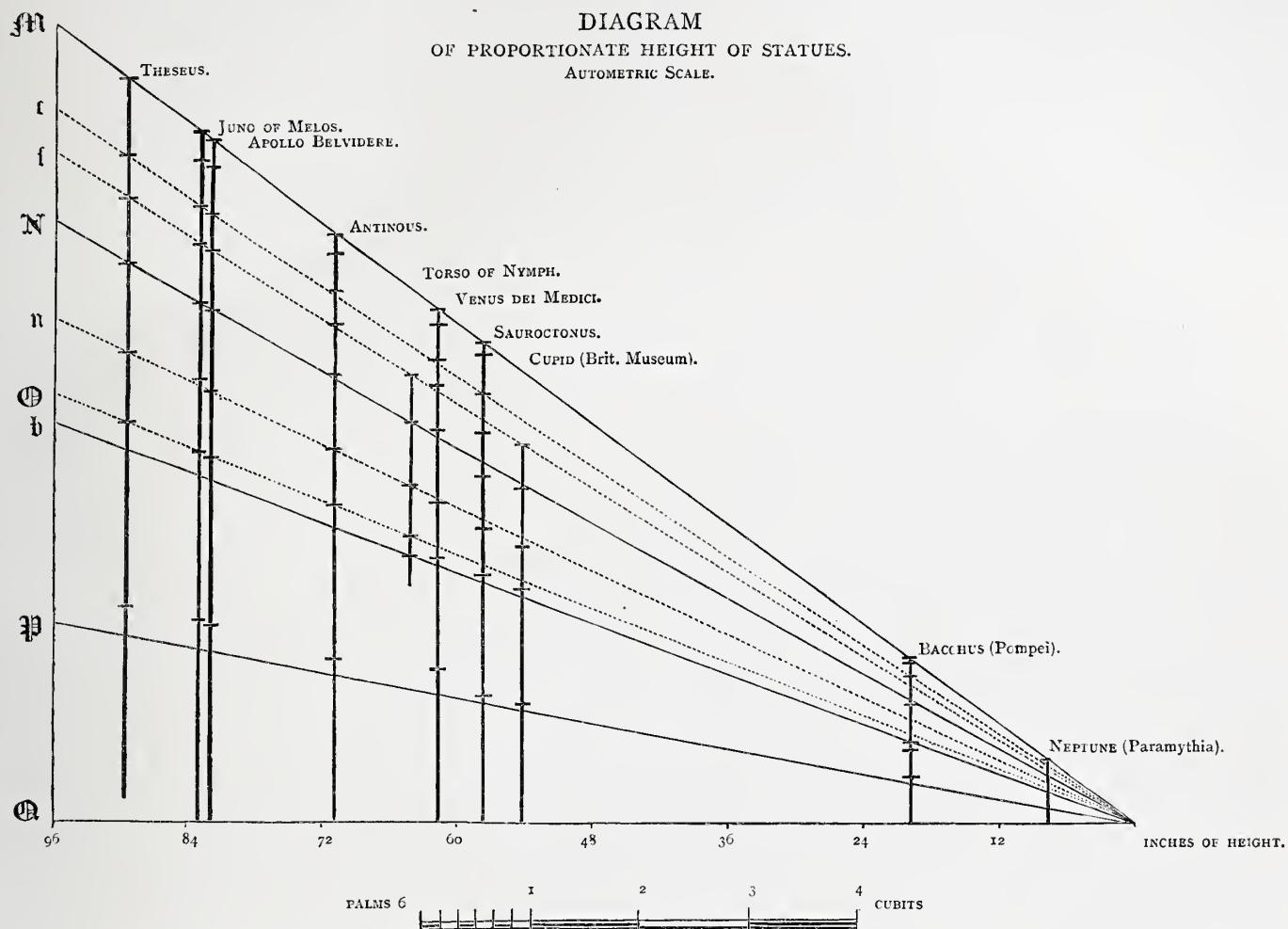


TABLE OF VERTICAL PROPORTIONS,
EXPRESSED IN LINES OF THE FIGURE (960TH PARTS).

	GREEK CANON.	EGYPTIAN.	INDIAN.	GERMAN.	ENGLISH.	AMERICAN.	BELGIAN.
METRIC UNIT...	Lines.	2nd Canon.	3rd Canon.	960	960	960	960
Hair ...	960	960	960	930	832	832	832
Chin ...	840	801	807	820	789	776	797
Fontanel ...	800	...	...	750	708	706	712
NIPPLE... ...	720	...	...	...	...	...	...
Xyphoid ...	640	...	...	660	659	659	659
Navel ...	600	...	...	550	587	582	582
Os Pubis ...	520	...	...	516	484	468	491
Fork ...	480	494	441	444	476	455	430
PATELLA ...	260	204	252	204	256	246	451
QUO STEL ...	—	—	—	—	—	—	249
Reduced Height ...	...	...	...	...	69'65	inches.	inches.
Foot-length ...	137	151	177	...	67'30	62'98	65
				...	151	139	66'37
							62'20

of the human figure into four equal parts. Of these, one division fell below the knee, a second at the bifurcation of the legs, and a third at the nipple. Each of these divisions was equal to a natural cubit; that is to say, to the length from the extremity of the elbow, when the arm is bent, to the tip of the longest finger. The natural cubit is divided into 6 palms, or hand-breadths; and each palm contains 4 digits, or finger-breadths. If we divide each digit into 10 lines, we have a scale which is

at once perfectly simple and natural, sufficiently minute to answer any purpose of Art, and capable of numeric division of the most comprehensive kind. Nine hundred and sixty, the number thus arrived at, is not only divisible by 2, 3, 4, 5, 6, 8, 10, and 12, but for all practical purposes also by 7; as 7 times 137 amounts to 959, which only differs by the breadth of a thick pencil line (or by 75 thousandth parts of an inch in a figure 6 feet high) from the full number of 960.

One very great advantage of this method of division is, that it admits of the immediate comparison either of one figure with another, whatever be the size of each, or of one proportion of a given figure with the other parts of the same figure. By this means it is also possible to recover the dimensions of the lost portions of ancient statues found in an imperfect condition, and thus to ascertain the original height. By careful study we are led to the conviction that there was nothing casual in Grecian sculpture. A statue was not made a little larger or a little smaller as suited the taste or the convenience of the artist. As far as we have been able to bring the question to the test of exact measurement, either the size of life, once and a quarter that size, or (more rarely) once and an eighth life size, were the favourite scales of the sculptor for his more important works. We have cited examples of each.

The first step necessary to be taken towards the recovery of the whole detail of the canon of proportion adopted by the sculptors of Greece is the accurate measurement of the statues of the grand epoch. This, indeed, has been attempted by Audran. But in the absence of a definite rule of proportion his laborious work only presents us with a crowd of unarranged details, some of his dimensions being unimportant, as being the necessary results of more leading features of the outline. But by taking as a guide the primary divisions of Polycletus, extending the range of measurement to detail after detail, reducing all measurements to a common proportional scale, and then arranging them side by side in a tabular form, we find ourselves in presence of the canon of Greek Art—a canon at once broad and precise, easy of application, and minute to the smallest detail.

Confining our remarks for the present to the question of vertical proportion, we lay before the reader, in the diagram on p. 295, the result of careful personal admeasurements of the following *chefs-d'œuvre* of classical sculpture:—

1. The recumbent heroic figure from the eastern pediment of the Parthenon, called Theseus, the work of Phidias, dated about 440 B.C.; now in the Elgin Gallery of the British Museum.

2. The torso of a boy, called a Cupid, also in the British Museum, from the Acropolis at Athens; date and artist as before.

3. The half-draped female figure discovered in a cave in the island of Melos in the year 1820, now in the Louvre; commonly called the Venus of Milo.

4. The torso of a female figure, now in the British Museum, discoloured by fire. It is of uncertain history, but of the first style of workmanship.

5. A bronze statuette of Neptune, now in the British Museum, recently dug up in Epirus; of the finest Greek workmanship.

6. The Apollo called Belvidere, now in the Vatican, discovered at Ostia during the pontificate of Pope Julian II.

7. The Venus of the Tribune at Florence, called Dei Medici, also found at Ostia.

8. The Antinous, a Græco-Roman portrait statue of the age of Adrian, about 130 A.D.

9. The figure known as the Sauroctonus, an example of the departure of the sculptors of Sicyon and of Rhodes from the canon of Polycletus.

10. An infant Bacchus, now in the British Museum; a bronze 19½ inches high, dug up at Pompeii.

In the accompanying diagram the vertical dimensions of each of the above figures are represented of their proportionate size, the height of the whole figure being denoted by the distance from zero on the horizontal line. It will be seen that seven of the figures are entire, as regards their height. The feet of the Thescus are wanting, but the original height of the figure, 90 inches if it stood erect, have been recovered by the use of the proportions indicated. The same rule applies to the graceful female torso, and to the magnificent headless Cupid. The vertical line M Q is divided by fine lines according to the proportions which are given by Vitruvius, with which those taken by the author from the marble are interpolated in dotted lines. The disproportionate length of the neck of the Sauroctonus is evident at the first glance.

The Theseus and the Juno, or Venus, of Milo, are of the heroic size of life and a quarter, or five-fourths of life. The female figure is one-fourteenth less in height than the male. The Antinous, 71 inches high if standing erect, and the Venus dei Medici, 63 inches high if standing erect, are of life size, the disproportion being somewhat more than that which is normal between the sexes in France or in England at the present day. The Apollo Belvidere and the Sauroctonus are nine-eighths of life size, the latter figure being of the height of a boy of between eleven and twelve years of age, represented on this enlarged scale. The proportion of the smaller figures speaks for itself.

We add to the diagram a table, showing the relative proportions of the second and third Egyptian canons; of a Sanscrit canon from India; the proportions determined by Dr. Liharzik for the male German figure of the present time; those given by Mr. Marshall for both the male and the female figures in England; and those adopted by Hiram Power, the American sculptor, in his very beautiful figure called the 'Greek Slave,' which was in the Great Exhibition of 1851. Of this it will be observed that the length of the *tibia* is nearly two digits more in the Greek canon than in the modern measurements. It is to this proportion in the case of the 'Greek Slave' that the difference between the effect of that charming figure and the antique may be chiefly attributed. Again, the height of the head varies considerably between the 153 lines of the third Egyptian canon and the 120 lines of the Greek canon. In modern proportions the height varies from 135 lines in the Belgian woman of to-day to 128 lines on the English man, the English woman, and the French man. The larger heads of the Indian and Egyptian canons have not been verified as existing in nature.

THE PROFESSOR'S LECTURE.

Rossi, Painter.

P. LIGHTFOOT, Engraver.

NO better illustration of the modern school of Italian painting, to which an article was devoted last month (p. 261), could well be given than Signor Rossi's 'The Professor's Lecture.' Could any picture be more "opposed to Italy's old system and ideas, or more subservient to a foreign demand, exacting as to technical execution and garishness of subject; or better illustrate a school of *genre* painting, which searches the most picturesque periods of the Renaissance for its subjects, which pushes technical workmanship to its utmost limits of imitative excellence, and which serves up a picture which has no other *raison d'être* than the artist's fancy, backed by an ample stock of studio *bric-à-brac*, properties, and good models?" We must here qualify

Mr. Jarves's argument in the article before mentioned, that it is "a foreign demand, principally English and American," which has created and fostered this school. Not until a considerable time after its foundation did its productions find their way in any numbers to these countries; they have never found much favour in either of them, nor, we trust, will they. Their brilliancy of colouring, novelty of treatment, and undoubted cleverness for a short time attracted the attention of amateurs, who, however, wearied of them once they came to be subjected to the test of being lived with. As an illustration of a passing fashion of Art, but with no other object, have we inserted an engraving of 'The Professor's Lecture' in our Journal.



ROSSI. PINX?

P. LIGHTFOOT. SCULP?

THE PROFESSOR'S LECTURE.

WORKS OF JOHN BAGNOLD BURGESS, A.R.A.

IF the idea which originated the word "genius" had been true, it would have become a matter of debate whether or not this faculty was hereditary; for the tutelary god, or demon, whichever he might be, who is thus designated, presided only over the life, fortunes, and destiny of each individual. But the old superstition belonged to the dark ages, and the facts and philosophy of more enlightened times alike prove that genius may be, though it comparatively seldom is, handed down from one generation to another; or, with some divergence, may be the *property* of more than one member of the same family. Dr. Johnson's definition of the word can hardly be said to be conclusive, that genius was "the possession of a mind of large general power accidentally determined in some particular direction." We should rather suggest that it is the ownership of the highest mental faculties, the direction of which is determined by special tastes, these regulating the others either in the path of Art or

Science. Admitting this, and knowing how greatly the faculty of taste is decided by habit, education, and association, we can readily understand that this most exalted gift is not unfrequently manifested in those who, bearing the same name, are but different branches from one root. Without enumerating those gigantic intellects which have taught the very elements to be man's servants, we recall a few of the many families that have made the world richer and more beautiful by the Art genius bestowed on them. Earliest in the rank of painters were the three Bellinis; next we note Paul Veronese, the son of a sculptor and the father of two painters; later on in history the Carracei, brothers and cousin. In the great northern schools we know of the three Teniers, the elder and younger David, and the less distinguished Abraham; the two families of the Van de Veldes; and the three brothers Wouvermans; while our own times record kinsmen who are more or less sharers of like talents. Foremost among them is the family of the Landseers, fathers, sons, and grandsons, two of them distin-



Drawn by A. F. Lumley.]

The Barber's Prodigy.

[Engraved by J. A. Quartley.

guished both as painters and engravers; then again the three Linnells, most charming delineators of our lovely English scenery in all the beauty of hay, wheat, and barley fields. Notably, too, ranks the name of Ward for four generations. The talents of the late Edward Goodall, the eminent engraver, are abundantly inherited, though in a different form, by his three sons, Frederick, Walter, and Edward; and without mentioning others, we add to our list the families of Piersgill, D. Cox, and Stone, sharing the same name and attaining good artistic distinction. But there are few men who can say, as Mr. J. B. Burgess is able to do, that he inherits his love of Art from five generations. His great-grandfather, Thomas Burgess, was a very able teacher of

1880.

painting in about the middle of the last century: it was no little honour to him that he was master to the celebrated Gainsborough, and both as an historical and landscape painter he achieved some distinction. William Burgess, son of the last-named artist, was a portrait painter, and, like his father, also a successful teacher. For upwards of thirty years he was an exhibitor, first at the Society of Artists, and later at the Royal Academy. He died in 1812. Mr. H. W. Burgess, the father of the gentleman whose career and works form the subject of this notice, was landscape painter to King William IV. He had a great reputation as a draughtsman, and though we have not happened to see his works for some years, we can quite well

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recall the broad and effective style which characterizes his drawings in pencil. We have heard that he generally began on the left-hand corner of his paper and finished as he went, working always with very broad pencils, made expressly for him. It would be well if what is said of his very highly coloured paintings were true also of many more modern pictures; that "they stand fast in colour." To this gifted family also belonged the late Mr. John Burgess, of Leamington, an admirable water-colour artist; and also Mr. Thomas Burgess, who died at a very early age in 1807. Thus directly and collectively—for we

believe we might also have mentioned other relatives—Mr. John Bagnold Burgess inherits his love of Art.

Born in London in 1830, he became at an early age a pupil of Mr. Leigh, of Newman Street, studying also at the British Museum and at the Royal Academy, where he gained the great silver medal of the year 1851 for the best drawing from life. He inaugurated his public career the following year by exhibiting at the Academy a small picture bearing the unassuming title of 'A Fancy Sketch,' and in 1853 one called 'The Answer.' 'Meditation' was the subject of his contribution in 1855, from



Drawn by A. F. Lumley.]

Benighted.

[Engraved by J. A. Quartley.

which date Mr. Burgess's name has never been absent from the Academy catalogues. 'Second Edition,' 'The Fisherman's Family,' 'Home Thoughts,' and 'Not his Ship,' were among his early pictures. About the year 1858, in company with his friend Mr. Long, A.R.A., and with the inducement of having family connections residing in Seville, Mr. Burgess went to Spain, a visit which seems to have given him a bias in favour of Spanish subjects almost exclusively, and caused him to be frequently compared with the late John Philip, R.A. 'Castilian Almsgiving' was the result of his acquaintance with the picturesque costumes and striking figures of this gay and sunny

land; it appeared in the rooms at Trafalgar Square in 1859, and was spoken of in the *Art Journal* as "a felicitous study, carefully drawn, well painted, and strictly national." The exhibits in 1860 and the two succeeding years were 'Duty,' 'Portio mea, Domine,' and 'Waiting'; in 1863, 'A Spanish Post Office,' of which we spoke with strong commendation; it was succeeded by 'Before the Battle.' But the *chef-d'œuvre* of the artist at this period, and upon which so much of his reputation has been founded, was one of the most popular pictures of the exhibition of 1865, 'BRAVO, TORO!' a Spanish bull-fight. The encounter itself is not seen, but the spectators of it are grouped

together on the canvas with striking and vivid reality. We are permitted to engrave this clever and characteristic work, the third of our cuts. Terrible excitement, amounting to savagery, is depicted on the faces of the male sight-seers; and horrible eagerness adds to the repulsiveness of features which, at least under these circumstances, are scarcely human. The contrast between these and the women occupying the box above is great; coldly, and almost calmly, they wait the issue of the barbarous contest, caring nothing for the life of the man or the suffering of the beast. That this is the result of habit and custom by no means reconciles us to the strange loss of all the tenderness and kindness which are woman's proudest qualities.

But the artist is true and skilful in his delineation of this phase of Spanish life, and we cordially commend the talent which represents it so faithfully. The rich costumes and natural grouping are most admirable.

'Selling Fans at a Spanish Fair,' in the Royal Academy of 1866, is a more pleasing subject, but necessarily has in it less of character; yet the execution is brilliant, and the work received great attention, as did the 'Students of Salamanca' of 1867. "A work of great mark" was our brief but pointed criticism on Mr. Burgess's picture in the Academy of 1869, 'A Spanish Monk.' The breadth of shadow and the decisive individuality of character are worthy of Zurbaran for vigour, and the handling



Drawn by A. F. Lumley.]

Bravo, Toro!

[Engraved by J. A. Quartley.

is hardly surpassed by Caravaggio. The land of the Cid in the two following years again afforded materials for this artist's work, but in 1871 he deserted her sunny shores and returned to his own country for materials. 'A Visit to the Nursery' is a delightful and homely scene, without the sentimentality with which some would have treated it. About this time Mr. Burgess and his companion and fellow-traveller, Mr. Long, passed a winter in Tangiers; and in 1872 Mr. Burgess resumed his Spanish subjects, painting 'The Gitano Rico' and 'Kissing Relics in Spain,' both receiving full meed of praise, as did his representations of Moorish life in the exhibition of 1873, 'The Rush for Water, a Scene during the Ramadan in Morocco,' and in 1874 'The Presentation—English Ladies visiting a Moor's House.'

The first of our cuts is from a very clever picture, 'THE BARBER'S PRODIGY,' which called forth unqualified commendation in 1875, when it adorned the walls of Burlington House. It is humorous without being vulgar—full of vivacity without exaggeration. The barber has found the entrance of some neighbours and two priests an irresistible temptation to display his son's artistic talents, in droll disregard of his unfortunate customer, who is left, with lathered face and enveloped form, a prisoner till the proud father chooses to return to his rightful calling. We can hardly wonder at the slightly impatient attitude which seems to protest against the interruption, though it contrasts amusingly with the abstracted unconcern of the fond parent. That the 'Prodigy' is considered the future modern

Murillo is evident; the very coat-tails of one of the connoisseurs and the spectacles of the other tell of surprised admiration. Truly Mr. Burgess is a student of character as well as Art. The scene recalls a barber's shop in Maiden Lane, Covent Garden, where a certain youthful artist, named J. M. W. Turner, might be seen occasionally with a portfolio of sketches under his arm. Without exception the painter retains his love of Spanish scenes, as is proved by the pictures exhibited in 1876 and each succeeding year. 'Licensing the Beggars in Spain' was a remarkably original work, while 'Childhood in Eastern Life' was equally so. A juvenile Moslem aristocrat is educating himself in ways becoming an Oriental autocrat over the elders that most humbly bow before him. Of the three contributions to the Academy of 1879, 'Zulina,' 'The Student in Disgrace,' and 'The Convent Garden,' the last was perhaps the most popular.

The second of our engravings, 'BENIGHTED,' was in the gallery of the British Institution in 1860; it is now in the possession of Mr. Wilson, of Sheffield. The meaning of the composition is not very intelligible, but it may, we presume, be

supposed to represent two girls who, having lost their way, are alarmed at the sudden approach of nightfall. Sir David L. Salmons is the fortunate owner of 'Bravo, Toro!' and Mr. William Eastwood of 'The Barber's Prodigy.' Although we have only spoken of the pictures sent to the Royal Academy, Mr. Burgess also exhibited in others of the chief Art galleries. His high repute is so well deserved and universally acknowledged, that little can be said in addition to the favourable criticism we have always felt it our pleasure to accord to one who possesses such essentials to the title of a true artist. As a colourist he is brilliant and strong, yet without meretriciousness; in tone and feeling he proves himself as capable of portraying tenderness as he is of drollery and humour; and most certainly the comparison between John Phillip and John Burgess which is so frequently made is praise to each. The honour paid him three years ago, when he was chosen an Associate Member of the Royal Academy, was thoroughly well earned by one whose talents have for so many years proved a source of unvarying attraction to all lovers of Art.

OBITUARY.

GEORGE HAYDOCK DODGSON.

IT is with much regret that we have to record the death, on the 4th of June, of one of the leading members of the Society of Painters in Water Colours, George Haydock Dodgson. Born at Liverpool on August 16th, 1811, he was in early boyhood placed in the office of George Stephenson, the celebrated engineer, where he was employed in surveying and in specifications for the then infantine railways. His methodical habits and energetic endeavours were fully appreciated by his employer, but his ambition had always been to become an artist, and his health failing, he was glad of the opportunity to leave the desk and take to the easel. His thorough love for the beauties of nature, and his assiduous attention to his profession, soon gave him a position, which was furthered by his election first to the Institute, and subsequently, in 1848, as an Associate, and in 1852 as a Member, of the Society of Painters in Water Colours. Although late in life his work bore evidence of failing health, his searching after the ideal still brought itself to the fore, and secured him up to the last increasing patronage; indeed, he may be said to be one of the few who received in his lifetime the deserts of his work. No member of the society was more respected, nor is there any young painter at present in that body (except, perhaps, Albert Goodwin) to whom we can look to fill the gap in that small band of searchers after idealized truth which results from his death. His married life extended over forty years, and he could never be induced to visit foreign parts.

JOHN WEBB.

To those who are given to real study at the South Kensington Museum, the above name will be more familiar than to the outside world, for the finest examples of ancient glass, jewellery, ivory, and enamel have all been culled from what is there (on the labels) termed the "Webb Collection." The gentleman whose name will thus be perpetuated died early in June at the age of eighty-one. His discrimination and taste, and, above all, his probity, had obtained for him for many years the position of trusted agent of the Government in their purchases.

CHARLES GEORGE LEWIS.

This engraver died suddenly from apoplexy at his residence at Felpham, Bognor, on the 16th of June. He was in his seventy-third year, and had retired from his professional duties three years, after nearly fifty of untiring labour in his art. Mr. Lewis was the second son of the late engraver and landscape painter, Frederic Christian Lewis, and brother of the

late John Frederic Lewis, R.A. He was born on the 13th of June, 1808, at Enfield, Middlesex, and studied his art entirely under his father's direction. Among other well-known works he engraved several of Sir E. Landseer's pictures, including 'The Shoeing' and 'The Otter Hunt,' and several of Rosa Bonheur's—for instance, 'The Morning in the Highlands' and 'The Raid.'

JOSEPH GABRIEL TOURNY.

This artist, who had obtained a good reputation in France both as a painter and engraver, died at Montpellier early in May, at the age of sixty-two. In 1846 he won the *Grand Prix de Rome*, and subsequently executed for the École des Beaux Arts a large number of plates, after pictures by painters of great eminence. Since the year 1857 M. Tourny regularly exhibited at the Paris *Salon*.

THÉODORE GUDIN.

The name of this artist, who died in Paris on April 11th, has long been known as a marine painter. M. Gudin was born in 1802, and began to study Art under Girodet-Frierson, placing himself afterwards first with Géricault, and then with Delacroix. Several of his works have been exhibited in the Royal Academy of London, such as 'The Distress' (1837); 'View on the Coast of Normandy' (1844); 'View on the Coast of Italy,' 'Escape of the Captive,' and 'View on the Coast of Scheveling' (1846); 'Scene on the East Coast of Scotland' (1847); 'Seashore near Aberdeen' and 'Sunrise on the Coast of Africa' (1848); 'Vue de Gênes—Embarquement de l'Amiral Doria' (1849); 'View of the North-east Coast of Scotland, from the Earl of Aberdeen's Cottage, Peterness,' and 'View of Vesuvius by Night' (both exhibited in 1851). In the International Exhibition of 1862 M. Gudin exhibited his picture of 'The Arrival of Queen Victoria at Cherbourg,' painted by command of the late Emperor of the French, and then in the possession of his Majesty. At the palace of Versailles are no fewer than eighty of his works. Among his more important pictures are 'A Hurricane in the Roadstead of Algiers, 1831,' and 'Burning of the Kent, Indianman,' exhibited in the *Salon* of 1827, and which has since found a home in the Luxembourg. He obtained a medal of the second class in 1824, and two medals of the first class in 1848 and 1853 respectively. M. Gudin married a Scotch lady of the family of Hay. He received the decoration of the Legion of Honour in 1828, became an Officer in 1841, and a Commander in 1855.

CORPORATION PLATE AND INSIGNIA OF OFFICE, ETC.*

BY LLEWELLYNN JEWITT, F.S.A., &c.

THE Corporation of LEEDS possesses a remarkably fine mace and two mayoral chains, but no other plate. The mace, which is of silver gilt, is 56 inches in length, the shaft being 1½ inches in diameter. It is of the usual form. The head, or bowl, is crested with a circlet of fleurs-de-lis and crosses pattée, from which rise the open arches of the crown, surmounted by orb and cross. On the flat plate at the top, beneath the open arches of the crown, are, in high relief, the royal arms, quarterly, 1 and 4, France (three fleurs-de-lis) and England, quarterly; 2, Scotland; 3, Ireland, in an oval shield, surrounded by the garter, with lion and unicorn supporters, and crowned. The mottoes are defaced. Round the bowl, or head—which, as usual, is supported by four open-work arabesque brackets, and is divided into four compartments by demi-figures and foliage—are the national emblems—a rose crowned between the monogram or cipher, **WW**, and RR, of William and Mary; a fleur-de-lis similarly crowned and initialled; a thistle, in like manner; and a harp, also the same. Beneath these is an encircling border of laurel-leaves. The shaft is divided into three lengths, and is chased. At the base, which is flat, are, much defaced, the arms of the borough of Leeds (*azure*, a fleece suspended, *or*, on a chief, *sable*, three mullets, *argent*; supporters, two owls

ducally crowned), with owls as supporters,* and the words BURGUS DE LEEDS. THO. DIKSON, MAIOR. MARMADUKE HICK, 2 MAIOR. On the upper edge of the base is the name of the maker, ARTHUR MANGEY DE LEEDS FECIT, 1694.

This Arthur Mangey, silversmith, of Leeds, who on the 3rd of November, 1694, was paid the sum of £60 11s. 6d. for the making of this identical mace, two years afterwards got into trouble through clipping and forging the current coin of the realm, and for that offence was hanged at York. In 1832 the premises he occupied in the Briggate a century and a half before were taken down. The following account I quote from the *Annual Register* of that year:—

"In taking down some houses in Briggate, Leeds, the workmen discovered in the roof a small room in which were found several implements used in coining, and a shilling of the date 1567. The house in which they were found was occupied in the reign of King William III. by Mr. Arthur Mangee, a goldsmith, who was convicted of high treason in imitating the current coin of the realm, at the assizes held at York, Saturday, the 1st of August, 1696, and executed on the 3rd of October following, having in the interval been twice reprieved. The principal evidence against him was a person of the name of Norcross, an accomplice, who stated that he saw him stamp a piece of mixed metal with the head of Charles II. The coining, he said, was



Fig. 50.—Corporation Plate and Insignia, &c., Dover.

carried on in a small chamber formed in the roof of the house. This roof was visited by the then mayor, Mr. Iveson, and Aldermen Massie, Preston, and Dodgson. The mayor stated that, when he came into the chamber which led into this room, there was what he supposed to be a closet with shelves, but it turned out to be the staircase leading into the private room, the passage to which was so strait that he was obliged to pull off his frock and creep on his hands and knees, and that in the chamber they found a pair of shears and some clippings of half-crowns. The mace now used by the Corporation of Leeds was made by this unfortunate person, as appears by the following inscription: 'Arthur Mangey, de Leeds,—fecit 1694'—two years before his execution."

On the 28th of May, 1728, "it was ordered that the mace supplied to the Leeds Corporation by Mr. Arthur Monjoy should be regilt, and the old silver mace sold to defray the expenses

thereof. The work was performed by Mr. Isaac Hancock, whose bill amounted to £15 13s. 5d., and the old mace was ordered to be sold to him at the rate of 5s. per ounce." It was again regilt in 1771, and since then has once more been restored. Of the older mace, sold in 1728, no particulars are at present obtainable.

The mayor's chain is of gold, and consists of three separate chains. The first is formed of oval links, alternating with fleurs-de-lis, and is 4 feet 8 inches in length. The second consists of plain round links, every seven divided from the rest by a knot of seven similar links, and its length is 5 feet 6½ inches. The third

* The arms of Leeds were first used at the granting of the original charter in 1626, and were *azure*, a fleece suspended from the middle chief point, *or*. About the time of the granting of the second charter, in 1661, the chief, *sable* charged with three mullets *argent*, was added in commemoration of Thomas Danby, Esq., the first mayor of the borough, who bore a similar chief in his arms. The crest, an owl *argent*, and the supporters, two owls *argent*, were added in honour of Sir John Savile, Knt., the first alderman; they appear upon the corporation seal dated 1726.

* Continued from page 184.

is similar to the second, and is 4 feet $3\frac{1}{2}$ inches in length. Suspended from the chain is a badge containing the arms of Leeds, with crest and supporters, surmounted by the royal crown, the whole being richly chased. Upon the back of the badge is engraved the following inscription:—"Presented by the Burgesses and Inhabitants of Leeds to their Reformed Corporation as the Official Insignia of the MAYOR in token of their approbation of REPRESENTATIVE MUNICIPAL GOVERNMENT, and to Remind the Chief Magistrates that their Powers and Honours, conferred by the People, are to be held for the PUBLIC WELFARE. George Goodman, Esq., first Mayor, elected January 1st, MDCCXXXVI. Johannes Wilkinson, Aurifex." The total weight of the chain is 22 ounces. It was presented on the 30th of April, 1836, and cost £197 14s. There is also a small gold chain, a fac-simile of the larger one, worn by Sir George Good-

St. Mawes under the Municipal Corporations Act, the honest burgesses, having no further use for it, generously returned it to its donor, and at the sale of the Stowe collection, where it formed lot 455 on the eighteenth day, it was sold by auction. In the Stowe catalogue this article is entered as "455. The mace of St. Mawes, surmounted by the crown, the cup of the mace only silver gilt: 22 ounces." It was purchased for £30 by Messrs. Town and Emanuel, of New Bond Street, amongst the competitors being "the owners of the borough, the Earl of Falmouth and Sir Samuel Spry," and was shortly afterwards resold by them to Mr. Thorneycroft for presentation to Wolverhampton. It is 32 inches in length; the head, or bowl, which is crested with a circlet of crosses pattée and fleurs-de-lis, from which rise the open arches of the crown surmounted with orb and cross, is divided by foliage into four oval compartments, containing relatively the royal arms, with supporters, &c.; the arms of Thorneycroft; the elaborate seal of the borough of Wolverhampton; and the inscription, "Corporation of Wolverhampton. The gift of G. B. Thorneycroft, Esq., First Mayor, 1848." Originally it bore the arms of the Duke of Buckingham, but these, with other devices and inscriptions localising it to St. Mawes, were effaced, and the present arms, &c., substituted.

The mayor's chain and badge of gold are massive, and of good design. They were presented by I. Jenks, Esq., during his mayoralty in 1873. In the centre are the crest, monogram, and motto of the donor, and from this hangs an elaborate and elegantly executed pendant of the arms and devices of the borough. The form of the pendant, like the seal, is a quatrefoil containing a central and two other shields. The centre shield bears the arms of Wolverhampton (*sable*, a chevron, *argent*, between in chief two cressets of the same filled with burning coals, and in base the stone pillar of Wulfrunhamton, *proper*, charged with an inescutcheon, *azure*, a saltire, *argent*, for Mercia; a canton of St. George for Windsor, charged with the key of St. Peter, *or*), surmounted by a mural crown from which rise the mace and sword in saltire, and over them the Staffordshire knot. The dexter shield, ensigned with a Saxon crown, bears *azure*, a cross patonce between four martlets, *or*, for Ethelred and Wulfruna; and the sinister, surmounted with a ducal coronet, bears quarterly, 1 and 4, barry of eight, *argent* and *gules*, over all a cross flory, *sable*, for Gower; 2 and 3, *azure*, three laurel-leaves, *or*, for Leveson. Beneath the central shield are two keys in pale, handles interlaced, and a ribbon bearing the motto, "E TENEBRIS ORITUR LUX." A massive and richly carved chair of state for the mayor was presented to the corporation in 1848 by the Rev. J. B. Owen. It is formed "out of an English oak said to have been planted by Oliver Cromwell in Whittlebury Forest." For particulars and photographs of these treasures I am indebted to Mr. Alderman J. Walker, of Wolverhampton.

The city of LICHFIELD is particularly rich in insignia of more than ordinary interest, possessing three maces, two swords of state, a mayor's chain and badge, a loving cup called the "Ashmole Cup," Corporation seals, &c. For photographs of these I have to thank its popular and public-spirited mayor, Herbert Morgan, Esq.

The older of the two large maces, $40\frac{3}{4}$ inches in length, has its bowl, as usual, crested with a circlet of crosses pattée and fleurs-de-lis, from which rise the open arches of the crown, surmounted with orb and cross. On the flat plate at the top, under the arches of the crown, are the royal arms of Charles II., quarterly, 1 and 4, France and England quarterly; 2, Scotland; 3, Ireland, with garter and royal mottoes, lion and unicorn supporters, and crown; the whole within an encircling border of foliage.

Round the bowl, in four compartments divided from each other by winged demi-figures and foliage, are the rose crowned between the royal initials C. R., the thistle crowned and initialed in like fashion, the fleur-de-lis similarly treated, and the harp in same manner. The shaft, which is divided by massive encircling bands, is elaborately and deeply chased with roses and thistles elegantly entwined, with their proper foliage. The base is richly decorated with foliage in relief. On the flat plate at the



Figs. 51 to 55.—Corporation Maces and Loving Cups, Plymouth.

man, the first mayor, at private parties, and weighing 230 ounces. Sir George presented this to the Mayor of Leeds and his successors May 14th, 1857. For particulars of these Leeds Corporation treasures, engravings of which will form Figs. 62 and 63 in my next chapter, I am indebted to my friend, A. W. Morant, F.S.A., the borough engineer.

WOLVERHAMPTON possesses a mace formerly belonging to another corporation, a mayor's chain and badge, and borough seals. The town was incorporated as a municipal borough in 1848, its first mayor being G. B. Thorneycroft, Esq., who, to mark the event, presented the mace to the corporation. The mace originally belonged to the town of ST. MAWES, in Cornwall, having been presented to that corporation "by Richard, Duke of Buckingham and Chandos, Knight of the Garter, Lord of the Manor of St. Mawes, &c., &c., as a token of his attachment and regard, in July, 1822." On the disfranchisement of

bottom are engraved the arms of the city of Lichfield, the "three slain kings," with an angle of the city wall, and the field, on which a couple of trees are represented, strewn with arms; and the inscription, "SIGILLVM COMMVNE CIVITATIS DE LICHFEILD 1664."

The second mace is of the same general character in design and execution as the one just described. On the flat plate at the top, under the open arches of the crown, are the arms of William and Mary in place of those of Charles II.; these are, quarterly, 1 and 4, France and England quarterly; 2, Scotland; 3, Ireland; over all an escutcheon of pretence of Nassau, with garter and royal mottoes, supporters, and crown between the initials W R; the whole within an encircling border of foliage. Round the bowl the crowned emblems (the rose, thistle, fleur-de-lis, and harp) are each between the royal initials of that reign, W R. On the flat bottom of the base are the city arms, as on the other mace, with the inscription, "SIGILLVM COMMVNE CIVITATIS DE LICHFEILD 1690." This mace was procured the same year that William III. visited the city.

"1690. June 26.	£ s. d.
Paid for ale the night and morning	
the King was in town . . .	10 2
To the master of the King's guard .	1 0 0
Paid Mr. Floyer for the new mace	
and gilding the old one . . .	55 19 0"

By the charter of Charles II. it is ordered that the bailiffs shall appoint sergeants-at-mace to bear gilded or silver maces before the bailiffs everywhere within the city, cathedral, and close. These sergeants' maces do not appear now to be in existence. Mace-bearers and sword-bearers seem also to have been regularly appointed. The maces are carried at the Court of Array on Whit-Monday, preceded by the sword of state, and at the same time the "Dozeners attend, carrying halberds or battle-axes, which are of twelve different patterns." On the occasion of the visit of the Queen to Lichfield in 1843 she was met, as usual, by the municipal authorities, and is recorded to have "remarked that the Lichfield maces were the handsomest she had seen out of London."

The third mace, which formerly belonged to the old city guild, is of iron, 13½ inches in length, and is of somewhat unusual



Fig. 56.—Guild Mace, Lichfield. Figs. 59 and 60.—Maces, Tenterden.

character. The bowl is devoid of ornament, but from it, riveted on, rise the arches of the crown, and these are alternated with fleurs-de-lis. The crown is surmounted with a rude attempt at orb, with cross, or fleur-de-lis. The shaft is plain. This interesting mace is in the possession of Mr. A. C. Lomax, of Lich-

field; it is shown in Fig. 56, for which engraving I am indebted to that gentleman.

The sword of state is of great beauty, the hilt and mountings being silver gilt, richly decorated in high relief, and the scabbard of crimson velvet. On the pommel are the royal initials J. R.;



Fig. 57.—Seal of Lichfield.



Fig. 58.—Seal of Lympstone.

at the other end of the hilt, in the middle of the guard, is a profile head of the King with the same initials, J. R.; the guard itself being elaborately engraved with foliage. The scabbard, of crimson velvet, is divided into four lengths by massive bands, the one at the head bearing the ordinary numismatic device of the period, two sceptres in saltire encircled by the royal crown; the next, the arms of the city of Lichfield, "the three slain kings." Next, on the central medallion, the arms probably of the donor of the sword, quarterly, 1 and 4, a stag's head caboshed; 2 and 3, a fesse cotised, in chief three mullets of five points; over all, on an escutcheon of pretence, a lion rampant between six fleurs-de-lis; supporters, dexter, a lion crested with six feathers and charged with fleurs-de-lis; sinister, a stag charged with mullets of five points; crest, with helmet and mantling, a plume of six feathers rising from a ducal coronet. Next, the royal arms, quarterly, 1 and 4, France and England; 2, Scotland; 3, Ireland; with supporters and crown. And on the chape a seated figure of Justice. The other sword, of much plainer character, is fixed in St. Mary's Church, between the mace supports. It was always kept sheathed except when the mayor was at church in state, when the scabbard was withdrawn. It was purchased in 1690, as is shown by an entry in the corporation accounts:—"1690. For a sword, to set up in the church between the maces, 4s." In 1860, when the church was restored, the sword and the mace standards were taken down and put away safely. New standards were presented, and took the place of the old ones, and the sword was forgotten. The present mayor, Herbert Morgan, Esq., has, however, wisely had it unearthed and restored to its proper place.

The mayor's chain and badge of gold were presented to the corporation in 1873 by Lieut.-Colonel Dyott, M.P. for Lichfield (a descendant of the "dumb Dyott" who shot Lord Brooke at the siege of Lichfield). It is formed throughout alternately of one oval and two circular links, and the badge bears an enamelled oval medallion of the seal of the city—the veritable *Lichfield*, or field of the dead, locally known as "the three slain kings"—with the cathedral and city in the background, surrounded by a wreath of laurel in gold.

The covered loving cup, known as the "Ashmole Cup," of silver, was given to the city of Lichfield, of which he was a native, by the celebrated Elias Ashmole, the founder of the Ashmolean Museum at Oxford, and the fact is thus recorded in his Diary:—"1666, January 17. I bestowed on the Bailiffs of Lichfield a large chased silver bowl and cover, which cost me £23 8s. 6d." This cup, which is elaborately ornamented, bears on its front the seal of the city of Lichfield, and round the rim "THE GIFT OF ELIAS ASHMOLE ESQVIER WINDSOR HERALD AT ARMES 1666." It is still used at the mayor's feasts. Filled with hot spiced wine, it is passed round to the good old toast of "Church and Queen, Weal and Worship."

The defunct Cornish borough of BOSSINEY possessed a silver mace of early and interesting character, which is now in

private hands. This mace is engraved in Fig. 44. It is 14½ inches in length, with semi-globular head crested with a circlet of leaves, and divided by upright bands, with foliage in the lower angles. On the flat plate at the top is engraved the seal of the borough, a castle with the sea in front, surrounded with the inscription, "SIGILLVM · MAIORIS · ET · BVRGIENSIV · BVRGI · DE · TINTAOEL." The shaft is divided into three lengths by encircling bands, and on the lower division are four open-work brackets, or *laminæ*. The old seal of the borough is now carefully preserved by Mr. John Symons, of Tintagel.

The borough of LYMINGTON, in Hampshire, possesses a mace of the usual arched-crown form. It is 44 inches in length, and is of silver gilt. The head, or bowl, takes off for use as a loving cup, and will hold a couple of bottles of wine. "It was always," I am told by the mayor of the borough, 1878-9, Edward King, Esq., the historian of Lymington,* "passed round on festive occasions as a loving cup, one old burgess, it was whispered, always making it a point of honour to empty it as soon as it came into his hands." The bowl, divided as usual into four compartments by winged demi-figures and foliage, containing the rose, the thistle, the fleur-de-lis, and the harp, each crowned, is crested with a circlet of crosses pâtie and fleurs-de-lis, from which rise the open arches of the crosses, surmounted by orb and cross. On the flat plate at the top are the royal arms, quarterly, 1 and 4, France (three fleurs-de-lis) and England quarterly; 2, Scotland; 3, Ireland;

over all an escutcheon of pretence (probably of Nassau), now defaced. The shaft, divided into two lengths, is plain, the base and central band being chased. There is no inscription or date. The borough seal, of silver (Fig. 58), bears the arms of the town, *azure*, on waves of the sea, an antique ship with one mast and sail furled, *proper*; on the sinister side of the mast an escutcheon of the arms of Courtenay (*or*, three torteaux, with a label of three points), pendent from the yard.

The Corporation of WINCHCOMBE, in Gloucestershire, possesses a pair of remarkable maces, of which I have been enabled, through the courtesy of Mrs. Dent, of Sudeley Castle, to give engravings in Fig. 15. They measure 15½ inches in length, and are of iron encased in silver. The head of each is crested with an elegant circlet of fleurs-de-lis and a kind of leaf ornament. On the flat plate at the top of each, within the circlet, and surrounded by a raised cable border, are engraved the royal arms, quarterly, 1 and 4, France (three fleurs-de-lis); 2 and 3, England; the shield being surmounted with a fleur-de-lis and other ornaments, and having on each of its sides a feather. The shafts are plain, and divided into four lengths by encircling bands, the lower division having five projecting plates, which are of open-work and of ornate "crocketed" and foliated design. The seal of the town, although bearing the date 1558, which is simply that of its charter, is modern, and consequently somewhat what misleading.

(To be continued.)

THE EXHIBITION OF GERMAN ART IN DÜSSELDORF.

GERMANY has established the salutary practice of holding, though at somewhat irregular periods, exhibitions which test the character and condition, for the time being, of the national arts. The present, which happens to be located, and not inappropriately, in Düsseldorf, is the fourth of these stock-takings, or competitive examinations. The arts on this occasion are confederated with industries; but while the former are co-extensive with the whole of Germany, the latter are circumscribed to "Rhineland, Westphalia, and neighbouring districts." Yet practically the pictures, which number about one thousand, and the statues, which do not exceed seventy-five, and call for no notice, come chiefly from the same provinces as the manufactures. Thus naturally the school of Düsseldorf is the best represented; then follow Berlin and some minor capitals in allegiance with the empire; while the school of Munich, as the most powerful in Germany, does not fail to make its presence felt. The collective result falls somewhat short of what might be expected or desired. For example, the project, at one time contemplated, of giving here on the spot a retrospective view of the Düsseldorf school, has unfortunately not been carried out. And then, again, equally to be regretted is the absence of leading artists, such as Steinle, Piloty, Lietzen-Meyer, Defregger, and Wislicenus, lately Director of the Düsseldorf Academy. Also to Lessing and Feuerbach, two distinguished artists, as recently deceased, and leaving a void never to be filled, the tribute of some few representative works within these galleries was surely due. Lastly, to make an end of grievances, the pictures do not come from accredited private or public collections, as usual in international exhibitions, but with few exceptions they are for sale, and thus this Art assemblage has been stigmatized as a shop. Yet, notwithstanding all such imputations and defects, public opinion in Germany has pronounced strongly in favour of the undertaking, and the crowds flocking in from neighbouring and distant towns and villages, filling hotels, and rendering

locomotion within the galleries irksome, have secured for the exhibition a financial success. The English people have much to learn from these galleries; to them even the names in the catalogue are for the most part unknown; hence the following criticism, though necessarily brief, may prove of some service, by showing the recent changes that have come over the German schools, the transitions from manners high, dry, and colourless, to styles real and romantic.

It is hard to imagine a change more radical than that which has overtaken religious Art in Düsseldorf. The styles identified with Overbeck and Cornelius are all but extinct, and these galleries show only the wreck left behind. Franz Ittenbach, one of the latest survivors, was afflicted in bodily health, as the writer can testify from a visit paid to his studio last autumn, shortly before his death; but the faith, singleness of aim, and devotion which animated the life and art of Ittenbach remained steadfast to the end, and the 'Holy Family' here exhibited as "in memoriam" is imbued with the peace and the purity of the world into which the artist has entered. Eduard Gebhardt, a Russian by birth, and Professor of Painting in the Düsseldorf Academy, is a leader in an opposite school. The picture of Christ, of which there exists a replica as an altar-piece in a church near Berlin, is impressive; one hand holds the sacramental cup, the other is raised in benediction, while the gaze is fixedly set on the spectator. This artist, unlike the previous generation of religious painters, has a strong hand and almost a rude *technique*; and he is singular and exceptional, inasmuch as when depicting Christ and the apostles, as seen in the Berlin National Gallery, he forsakes the traditional types of the old Italian masters, and betakes himself to the physiognomies of northern races. It is suggestive of speculation to observe these conflicts of races and religions in the ever-changeful and transitional arts of modern Germany. Yet still stands immutable in the eclectic and old traditional style of a century ago Julius Roeting, who contributes a life-size 'Entombment,' which, for academic study in the composition of line, in the disposition of drapery, and in the allocation of colours passing from primaries to tertiaries, might have come from the studio of Van Dyck in Flanders, or from the school of the Carracci in Bologna.

* Mr. King, during his year of office, set a laudable example to mayors of other towns by devoting his time and talents to the preparation of a pleasantly written and carefully prepared history of the town over which he presided, entitled "Old Times Revisited in the Borough and Parish of Lymington," to which I have pleasure in calling attention.

This somewhat conventional embodiment of religious feeling is suited for an altar-piece, and no motives intrude which render it unsuitable for a Protestant church. It is well to bear in mind that in Düsseldorf, as to creeds, we are on neutral ground, and that all churches and religions receive in turn impartial treatment. Albert Baur, Professor in the Düsseldorf Academy, has been favourably known by a pathetic and eminently popular picture in the Town Gallery, the 'Christian Martyr'; and now in the exhibition he shows himself scarcely less felicitous in conception and composition, and certainly more masterly in drawing and *technique*, by a striking scene depicting the sealing of the sepulchre of Christ after the crucifixion and entombment. Jewish rabbis, accompanied by Roman soldiers, advance along a cleft in the rock, and a seal is solemnly set on the closed tomb: the holy women, seated aside at a short distance, wait and watch in agony. The picture marks the present phase of Christian Art in Düsseldorf: religious spiritualism and fervour have departed, and their place is taken by realism and naturalism, and thus Lessing and the rationalists gain the day over Overbeck and Schadow, the apostles of faith. From the school of Munich comes yet another aspect of Christian Art in the 'Madonna and Child,' by Gabriel Max, a painter who for Art purposes, as did the late Bulwer Lytton for literary ends, dabbles in so-called "Spiritualism." This desire to pry into the hidden secrets of life and death, and to uplift the veil from the unseen world, has long made itself felt in the works of this anomalous and abnormal artist. In England the manner has a fascination for some, and a repulsion for others; and this 'Madonna and Child' will win sympathy or the contrary according to the spectator's state of mind. The picture can hardly hold a place in Christian Art: the mother is little more than a well-selected model, into which has been infused a Cenci-like pallor and sadness. The writer a year ago visited the studio of Gabriel Max in Munich, and the works in progress may yet bring to the world unexpected sensations. The 'Flight into Egypt,' by Hans Thoma, of Frankfort, is going the round of exhibitions, it having been in Munich last autumn, and everywhere it excites astonishment and even ridicule. The picture is as far removed from nature as from Art; it is not childlike in simplicity, but childish in ignorance. How passing strange that a nation of philosophers and professors should tolerate this outrage on laws human and divine!

The Germans are naturally addicted to historic painting, because in past and present times they show themselves active and earnest in enacting history. And the awakening of the national spirit, and the reanimated love for the Fatherland pledged to deliverance from French domination, have thrown artists back to old chronicles for themes veritably German. Hence Peter Janssen, trained in the school of Bendemann, and now advanced to the foremost rank, chooses local subjects, beginning with the preaching of St. Boniface, for the important wall pictures he is diligently executing in the Rathhaus of the old town of Erfurt. Three of the cartoons in charcoal, fourteen feet long, the figures over life, are among the most signal works here exhibited: the manner bespeaks power and originality; character is pronounced trenchantly; indeed, some studies of heads in a neighbouring room verge on caricature, yet they are as if Holbein had made the drawings, and Caravaggio had laid on bodily and boldly the colours. The immediate future of German Art in what may be termed its monumental phases rests greatly with Peter Janssen; and it is to be regretted that, in pursuit of realism, he throws aside the idealism of his immediate predecessors; yet he is wise in his generation, for in so doing he is but giving acceptable fulfilment to the spirit of the times.

Historic costume painting and historic *genre*, to which in a prosaic, but not undecorative way, the Germans have industriously given themselves, find place in these galleries. Adolf Treidler, of Berlin, evidently founds his style upon Karl Becker's 'Charles V. in the House of Fugger,' and 'Albert Dürer among the Painters in Venice.' But in his kindred composition, taken from the history of Francis I. and Charles V., he falls into a besetting sin of the present day: he makes costume dominate

over humanity, and the spectator thinks less of the monarchs than of tailors' and milliners' handiwork. Joseph Flüggen, a professor in Munich, and favourably known in London, is certainly the reverse of trivial or frivolous; he looks on costume and accoutrements with the sober eye of an antiquary. His own studio is richly stored as a museum, and his picture here, 'The Baptism of the Emperor Maximilian,' reads as a time-worn page from an old chronicle of the period. Flüggen, in common with Germans generally, is learned in the laws of composition; he groups his figures with symmetry, he balances his episodes in due subordination to the main action. In colour and shadow, like the late Baron Leys, he is sombre; age clothes his historic scenes with picturesqueness, and the eye looks on oiden days through dim perspective a long way off. Such poetic vision is the gift of Flüggen. Nor must a stirring scene from the peasants' war by Fritz Neuhaus, of Düsseldorf, be forgotten. These are works wherein artist, archaeologist, and ethnologist go hand in hand.

Philosophic, poetic, and contemplative has been and is the Art of Düsseldorf. Edward Bendemann, a patriarch among a younger generation, has given some late fruits which, after German fashion, are called in the catalogue a "cycle in water colours." On examination the scenes are found to be laid in mid-desert: in one a caravan threatened with a sand-storm has missed its way, and consternation seizes each countenance when guides differ and dispute, and where all seems lost. In contrast, and more after the bland manner of our own Goodall, is a sunny, smiling oasis: a land of plenty delights the wayfarer, and gleeful children sport among palm-trees and the tendrils of the vine. Thus the artist, after the burden of life's long labour, unbends in his venerable age. Rudolf Bendemann the younger follows in his father's footsteps, though at a distance: the burial of a bard, lyre in hand, borne by a company of young maidens, is both poetic and pathetic, and the handling, as befits the subject, shows tenderness and pains. In Germany of late years has arisen a school of romance and passion with attendant warmth of colour. Strangely enough this Venetian predilection declared itself in Munich in the presence of the 'Last Judgment,' and other creations of Cornelius absolutely obnoxious and repellent as to colour. The leader in the new movement is Hans Makart, whom fortune took from Munich to Vienna, but other geniuses reared in Piloty's school, Faber du Faur, Lietzen-Meyer, Lindenschmidt, and Gysis, have fallen under the same voluptuous spell. Faber du Faur, of French parentage, in the 'Oriental Horse Bazaar,' once more emulates the ardent colouring of Delacroix; Lindenschmidt, in depicting a lady robed sumptuously and appropriately named 'Venezia,' strives to outvie Veronese and Paris Bordone; while Gysis, Greek by birth, and naturally tending to Orientalization, rejoices over scenes which recall the works of Bonington and William Müller. As a sign of the times may be quoted Edward Hübner, who has forsaken the high Art of his venerable father for the passionate romance of Rubens. Professor Keller, of Carlsruhe, in 'Hero and Leander,' with a brilliant *technique* and masterly handling, is once more impelled into an alarming extravaganza. Professor Knille, of Berlin, vacillates between styles severe and seductive in two friezes, each twenty feet long—the one, 'Athens: Plato with his Scholars;' the other, 'Paris: the Sorbonne; a Disputation before St. Lewis'—severally destined for the decoration of the staircase of the Berlin University. Professor Pohle, of Dresden, again exhibits his success, 'Elegy,' a lady with a lyre and a book of poetry, a figure which may recall the inspired and impassioned action and utterance of Sarah Bernhardt. German artists are reticent of the nude, but when unblushing they emulate French audacity, as in 'Midsummer,' by Adalbert Begas, eager crowds spy into the canvas; but the Art is not so supreme as to palliate impropriety.

Recent wars have called into action the German phalanx of battle painters, who long ago perfected heroic arms and arts in Munich and Düsseldorf. Professor Camphausen produces an equestrian portrait of Frederick the Great, larger than life; Professor Hünten exhibits a royal parade of troops painted by command of the Emperor; Christian Sell once more proves his prowess in an 'Infantry Engagement'; while Professor Steffek, of Berlin, is not far distant from Horace Vernet, in a large

powerful composition, 'The Emperor William at Königgrätz.' In military movements on canvas the Germans are scarcely less adroit than the French, and Professor Kolitz, of Cassel, in the transport of prisoners outside the walls of Metz, has apparently founded his manner on M. Protais and De Neuville.

The Germans have a plodding way of mapping out prosaically plebeian features; they possess, however, one portrait painter of subtle intuition into character, and with a sensitive eye for colour, Herr Lenbach, who unfortunately is absent. The Director of the Berlin Academy, Anton Werner, was certainly not a Titian when he painted the proclamation of the German Emperor at Versailles. A head by the well-tried historic painter, Julius Roeting, shows features sharply chiselled and cleanly painted: the best of German portrait painters are plastic and sculpturesque; they model the face as a bust. As a piece of costume painting startling for realism and relief is the full-length portrait by Professor Kolitz of a lady of distinction magnificently robed. This achievement is comparable to highly wrought portraits by Rembrandt in his middle period in the galleries of Cassel and St. Petersburg.

The exhibition, even at a glance, gives patent signs of the preponderance of *genre* painting. The Germans are a social, industrious, and domestic people; they are fond of home, they enjoy a dance or a feast, and these their daily habits or avocations are naturally transferred to canvas. Knaus, Vautier, Salentin, and Jordan are almost as a matter of course present in Düsseldorf, though they can scarcely be expected to surpass their former selves. More interest necessarily attaches to men who have not run the length of their tether. Much attention has been directed to the pathetic themes earnestly and powerfully depicted by Otto Günther, an artist who in some measure may fill the gap left by the untimely death of E. Kurzbauer: 'The Widower,' desolate, with the new-born infant to recall the memory of the dead mother, presents nought but what is manly and heroic in sorrow: Germans in the great crises of life are habitually strong even to sternness. Professor Carl Hoff, ever serious and solid, in the 'Son's last Greeting,' touches chords deeply emotional. The Tyrolese Mathias Schmid, like his countryman, Franz Defregger, paints close to nature, and tells with outspoken truth no flattering tale. The picturesque costumes of peasants, fortunately not yet obliterated by fashions, and the trenchant traits of races, studies still worthy of the ethnologist as of the artist, give to the *genre* painting of Germany distinctive traits, as seen in the rural life of Thüringia, portrayed by Wilhelm Hasemann, and of Upper Bavaria, depicted by C. Seyppel. On the other hand, Friedrich Hiddemann, when pleasingly portraying a 'Picnic in a Wood,' is obliged to be content with the commonplace costumes of modern society. It were an endless task to dwell upon the many skilled artists who expatriate by turns on the changeful charms of unsophisticated life and cultured society. Professor Lasch, August Siegert, and Wilhelm Grossmann are masters of the Dutch manner in character, and in the detail and accent of its touch: German artists invariably show themselves versed in the grammar of Art; they know the laws by which pictures are constructed. The higher walks of *genre*, pictures of society, genteel comedy as played in the Haymarket Theatre, have adepts scarcely surpassed in Paris, save for light, tripping facility of hand and touch. Ferdinand Brütt, however, is dainty in the French boudoir style. Jakob Leisten, taking a more sombre view, enters the house of mourning, and shadows high life with sorrow; on the other hand, Schulz-Briesen introduces, though without suspicion of vulgarity, a company of gentlemen discussing wine and cigars. In Düsseldorf we have to remember that we are at the seat of the greatest school of *genre* in the whole world. The style had its birth and maintains its habitat in Northern Europe; we have Teniers in Holland, Wilkie in Scotland, Tidemand in Scandinavia, Knaus in Prussia; all are of one family, and at the present time the favoured home is Düsseldorf.

Landscape art, as displayed in these galleries, has in Germany different aims than in England. It reveals in nature less the accident than the law, it discovers in the outward world "motive," it attaches to the inanimate creation human interest. Yet perchance such pedantic doctrines, which savour full much of

metaphysical profundities, may make German landscapes too ponderous and methodic for unsophisticated tastes, and in all probability a survey of these rooms, though exemplifying the Germans nearly at their very best, will do little to conciliate English prejudices. Heroic mountains, snow-clad, as powerfully painted by August Leu, Otto von Kamecke, and others, a mapped-out picture of a mountain-side almost as large as life by C. C. Schirm, and a Norwegian forest of immense power by Morten-Müller will possibly shock the nerves of sensitive minds. German landscape painters cultivate the habit of composing from a "motive" often suggested by an actual scene in nature, and "the idea," once fixed, is then amplified and improved. The two great schools of landscape in Germany, those of Munich and Düsseldorf, are favourably situated for such creative operations: the one by its proximity to the Tyrol, the other by its juxtaposition to the mountains and fiords of Scandinavia, invite artists to sketching tours which yield in the bulk materials that can be moulded into Art form. Sometimes, however, simpler elements suffice, such as woods, rocks, streams, or weather-beaten tenements; thus E. Weichberger, choosing as the "motive" an old schloss, has conjured up a scene which, as a 'Haunted House,' takes hold of the imagination. And painters of this class, when once possessed of an idea, carry it out with persistency, and thus evoke pictures which are veritable poems speaking to the mind persuasively. In the last generation Schirmer and Preller were to the manner born and bred, and in the present day disciples of the same faith and practice are as salt or good seed scattered here and there throughout Germany. Thus Carl von Loeven, of Berlin, paints autumn with deep sentiment under a pervading "motive"; Carl Irmer, in Düsseldorf, throws around eventide solemn stillness; and George Genschow, also of Düsseldorf, in placid mood presents a dream of the sea. Only one painter, Herman Eschke, possesses the prismatic vision of Turner: a cloudy morning in the Hardanger Fiord is iridescent in atmosphere. Sometimes the human element obtains ascendancy, and then dramatic action moves earth or sky; thus Professor Schuch, of Hanover, throws into the midst of a wide moor girt by rocky mountains a troop of horsemen, who tear across the landscape as wild huntsmen. In the future of German Art new ground remains to be opened; the old legends and sagas, such as the Nibelungen Lied, invite to further illustration; Moritz Schwind showed the way, and artists in Düsseldorf occasionally, but not as often as they might, paint wooded glens and rivulets down which gossamer spectres float in the shadowy moonlight. From the Teutonic landscape stands aloof the classic and Italian landscape, which, notwithstanding the yearning for nationality, still obtains adherents. Oswald Achenbach, whose zenith, as seen in these galleries, is passed, has imitators and emulators, of whom Albert Flamm is supremely felicitous. The Coliseum by moonlight, Capri and the Bay of Naples at sunset, are seldom absent from German exhibitions; but artists born in northern latitudes devoid of colour take furiously to the blues, reds, and yellows which are assigned prescriptively to Italy; in fact, they deck nature as a harlequin.

A reaction has for some time come over the landscape art of Germany; mountains, said to symbolize energy and action, have given place to plains and valleys, which represent repose and contemplation. The painters who find poetry, like Wordsworth, in the untrdden paths of nature, are led by Adolf Lier, of Munich, and the style which he and his adherents adopt has unfortunately so little of nationality that it comes with a difference as a plagiarism from Paris, where Lier studied for three years. Among painters addicted to low horizons, murky skies, dreary and dolorous wastes dank in water and begirt with wind and winter, Ludwig Munthe is most to the manner bred. The artist is highly esteemed in London, but never has he given such relentless expression to his moody and melancholy genius as in 'Winter on the Norway Coast,' a dreary waste of snow and shore, with figures as waifs and boats as wrecks upon the strand. The artist has fallen passionately in love with desolation. But in a land of wood and forest such as Germany painters pass oft and willingly from bleak moors to sylvan streams and meadows, and many are the leafy scenes of solitude inviting in

these galleries to contemplation, to the reading of poetry, or to the picnics and the rural fêtes to which these people are prone. Paul Weber in Munich, and Fritz Ebel and Adolf Schweitzer in Düsseldorf, with many others, recreate the mind by the contemplation of nature in her quietude and beauty. In Germany the ocean has been neglected for the land, yet the stormy seas of Andreas Achenbach are familiar throughout Europe. Cattle painting has been imported into Germany from Holland and Belgium rather than by way of France. In this department some half-dozen artists of first rank might be named: Braith, Baisch, and Voltz severally, of Munich, and all present in the exhibition, are the best. The style is popular, not recondite: painters rely for effect on the obvious contrast easily gained between the ruddy backs of the cattle and the green verdure of the pastures. Paul Potter is more within their reach than Carl du Jardin.

The sinews of Art no less than of war—the capital producing commodities of iron and coal—are displayed so richly and abundantly as to give assurance that the race of opulent patrons will not just yet die out from the land. Nevertheless it is disheartening to see how few of the one thousand pictures seeking a market have found purchasers. Surely of the making of pictures there is no end, and the supply would seem to be in excess of the demand. The Germans plead poverty, and complain of the badness of the times; yet it is consoling to know that an artist conspicuous in these galleries has for long been making an income exceeding £4,000 sterling a year, and that the pictures he paints and sells sustain a carriage and pair and servants in livery. In the face of such good fortune it will hardly do to cry down the arts of Germany.

J. BEAVINGTON ATKINSON.

DÜSSELDORF, August, 1880.

ART IN RUSSIA.

THE traveller who for the first time finds himself upon the soil of Russia, will not fail to be struck by the total dissimilarity of its ecclesiastical edifices from the architectural forms which have been accustomed to meet his eye in Western Europe. The clusters of small green or golden cupolas, and the domes of bulbous shape, with their surmounting Greek crosses, cutting the sky with the graceful curves of their outline, though at first a sight entirely new, will become to him a familiar object before he has travelled many hundred versts over the vast plains from which they rise. But if this novel feature is presented by the most conspicuous monuments of the land, no less difference is found in genuine Russian domestic construction. While the streets and the secular buildings of the largest towns offer no striking contrast to the cities of Central Europe, being, indeed, for the most part imitated from them, the wooden buildings, which may be said to be the national domestic architecture, have for the visitor a character of novel and peculiar interest. The proportions, variety of shape, and elegance of the wooden villas, and the elaborate lace-like fringes of open woodwork which depend from the eaves, the pendants, and finials of fanciful design bring out native talent, and show that the rustic population is not without artistic perception. The borders, too, woven into the white linen which forms so conspicuous a part of the Little Russian costume, offer genuine examples of native Art, while this costume itself (which a few years ago was the object of a fashionable revival, and was worn as a summer dress by ladies of the highest circles) is one of the most graceful and becoming of any in Europe. More ancient far than these are the vestiges of Scythian Art which may be seen in the rich and interesting collection of ornaments, chiefly of gold, preserved in the Hermitage, and of which it is much to be regretted the catalogue, which has already been long in preparation, is not yet in the hands of the public. The bulk of this most interesting collection is the result of discoveries at Kertch, on the Cimmerian Bosphorus, in the museum of which town is also a large number of these relics. Kertch was the ancient Panticapœum, the most opulent of the Greek colonies upon the Euxine, and the style displayed upon these ornaments is distinctly the classic Art of ancient Greece; many specimens indeed might have come from Athens herself, so excellent are they in execution and design. These objects may perhaps have been the work of Greek artists of Panticapœum. Other samples, especially those found farther inland, display less of the Greek style, but exhibit representations of domestic usages of the ancient Scythians, or figures of imaginary animals, and this admixture of barbaric Art, while diminishing their artistic merit, invests them with high archaeological interest. The inland finds, and especially the ornaments discovered in Siberia, are ruder, but of unrivalled massiveness, gold being comparatively plentiful there. Strabo describes the Scythian warriors as wearing belts and head-

bands of gold, and as having the bits and martingales of their horses made of the same metal.

Religion and Art have in Russia, as elsewhere, usually gone together and been exponents of each other. This was everywhere the case until the time of the Renaissance, and Russia felt the influence of the Renaissance less than any of the great European nations. The Russian Church is the daughter of Constantinople, and Russian ecclesiastical Art is essentially Byzantine. To this day the turrets and small pointed domes of contrary flexure remind one at once of the Mohammedan architecture, another offspring of the same Byzantine style, the fertile parent whose influence is manifest throughout the whole of mediæval Art. It was but natural that the Art of Constantinople should be imported, together with Christianity, from the Eastern capital, and that, as happened elsewhere, Byzantine architects and artists should follow the wake of successful evangelists, many of whom were themselves highly skilled in the arts. St. Basil in his twentieth Homily says that painters effect as much by their pictures as orators by their eloquence. Methodius, one of the apostles of the Slavonic peoples, is said to have painted in the eighth century a picture of the Last Judgment which converted Bogoris, Prince of the Bulgarians. These early missionaries, whether to the West or East, were also skilful scribes and illuminators, and left many an autograph copy of the Scriptures or the fathers, to be prized above all gold by the descendants of those whom they had baptized. Illuminated manuscripts, indeed, offer perhaps the most complete material for the history of Art, being preserved from the ruin which has overtaken larger and more conspicuous monuments. The visitors to the libraries and museums of Moscow and St. Petersburg will have been struck by the beauty, elaboration, and peculiar ornamentation of the illuminated MSS. there displayed.

Attention may here be called to a fact unknown or ignored by Western writers. According to the early and imperfect chronicles, the first of the Grand Dukes of Vladimir, Andrew Georgievich, desiring to build the Cathedral of the Assumption in the city of Vladimir on the Kliazma in the twelfth century, procured architects from Lombardy, where the Romanesque architecture was in its full development; and this cathedral and several other subsequent buildings left indelible traces of this Lombard influence, which may be studied in Count Stroganoff's monograph, "Dimitrievsky Sobor vo Vladimirié." With these two influences, both Byzantine in origin, but one direct, and the other indirect, was combined a native feeling distinctly recognisable as early as the eleventh century, which assimilated them into a homogeneous style, which flourished from the twelfth to the sixteenth century, but which after the latter date began to degenerate and lose its purity through the introduction of foreign influences and ill-judged imitations of Western Art.

The very subject of the picture ascribed to Methodius seems

to give the key-note of the ascetic and almost saturnine character of Byzantine pictures, with their sombre tones and bistre carnations, their rigid and conventional solemnity, their stereotyped monotony of types, to which the ancient Art of Egypt offers perhaps the aptest parallel. The Holy Mountain of Athos, the mountain of nine hundred churches, is to-day the metropolis of Byzantine Art. M. Didron has described how the painting of sacred subjects is there executed in the monasteries. The minute directions as to treatment given in the ancient Manual for Painters, by Diorupius, are followed with literal precision down to the least details, so that the painter's labour has become a mere mechanical exercise. The painting executed by the monks at the Troitza monastery near Moscow is done in the same way. With such fidelity is the traditional rule of thumb carried out that it often is difficult to distinguish the picture finished a few months ago from one centuries old. In every house, in every isba or peasant's cot, in every café or restaurant, and in frequent roadside shrines we are forcibly reminded of Byzantine Art. The Obraz, or sacred image of the mother of God, *Bogoroditsa*, of some patron saint, or more rarely of the Saviour, is everywhere to be seen with its lamp before it, to be lit on feasts, or when any special favour is sought from heaven, by those who cannot afford oil to keep it always burning. This picture is invariably saluted with reverence by all who pass it, or enter or leave the apartment where it may be. It consists of a plate of metal, generally gilt and chased or *repoussé*, and often most richly adorned with precious stones. In this plate openings are cut for the face and hands of the figure, which is painted on wood or canvas, and placed behind. The rays emanating from the head of the saint or Madonna are engraved with a faultless precision which is striking, until one knows that it is effected by a curious machine devised for the purpose, and which too is typical of the stereotyped and mechanical character of this ecclesiastical Art. The description of one of these pictures of saints with their carapace of gold will serve for all. The Iconostasis, or screen before the sanctuary, is usually covered with them, and they are often enriched with precious stones to an incredible value. Remarkable also in the churches is a striving after a rich golden effect, a cardinal feature of the Byzantine style, introduced in the first centuries of the Christian era from Persia, and still easily recognisable, for instance, in St. Mark's, Venice, and in the gold backgrounds of mediæval miniatures. This effect is often increased and mellowed by subdued daylight and the copious clusters of burning tapers. The elaborateness and enormous value of the ecclesiastical vessels, ornaments, and vestments, and other offerings preserved at the Troitza and in the Kremlin, are

truly marvellous. It is as though it were sought by a barbaric, and undoubtedly also an impressive splendour, to compensate for the lack of that higher and nobler beauty of Art which was developed under the wing of Latin Christianity, but which in the East never rose from the shock of early iconoclasm, and was stunted and petrified by hieratic prescriptions. To this day no statues are allowed, and with the exception of the images outside the cathedral of St. Isaac at St. Petersburg, the only ecclesiastical sculptures that may be seen are a few bas-reliefs here and there.

It must not be supposed, however, that dogmatic restriction has been able to kill Russian national Art, though it may have seriously retarded its advance and narrowed its scope. The buildings in the Kremlin and many of the churches are evidences of the contrary. If Russia was less open to the influence of the classic Renaissance than the other countries of Europe, its chief energies being then absorbed in consolidation and development, the romantic or national revival was perhaps all the stronger. Poushkin led the way in poetry, and was followed by a revulsion of feeling from the exotic culture derived from France and Germany, and favoured by Peter the Great and Catherine, to more genuine national feeling and tradition, a tendency which in European nations has been a marked and growing feature of the present century. The by-paths of Russian history and archaeology have begun to be explored; national song, and poetry, and costume have been revived; legend and folk-lore have been studied. The disappearance of the broader distinctions between national styles of Art is undoubtedly a necessary consequence of modern civilisation and its cosmopolitan tendencies, and if Russia cannot claim a truly national school of painting, she can point to some native painters of distinction and originality. Bruloff's canvas of the 'Last Supper,' in the Academy of Fine Arts at St. Petersburg, is singularly original in treatment. The seascapes of Aiasovsky are known far beyond the limits of the artist's country. We may perhaps say that one of the distinctive characteristics of modern schools of painting should be looked for in climatic and atmospheric effect, and in this respect Russia offers marked features.

The number of Art students in Russia is at present few indeed relatively to its vast population, but the Government has begun to stir itself in the matter of schools of design for decorative Art, which of late years has been assuming an important aspect in the trade rivalry of the different countries of Europe, which begins to exercise a sensible influence upon their commercial superiority, and which no civilised community can afford to neglect.

H. WILSON.

THE TRAITOR.

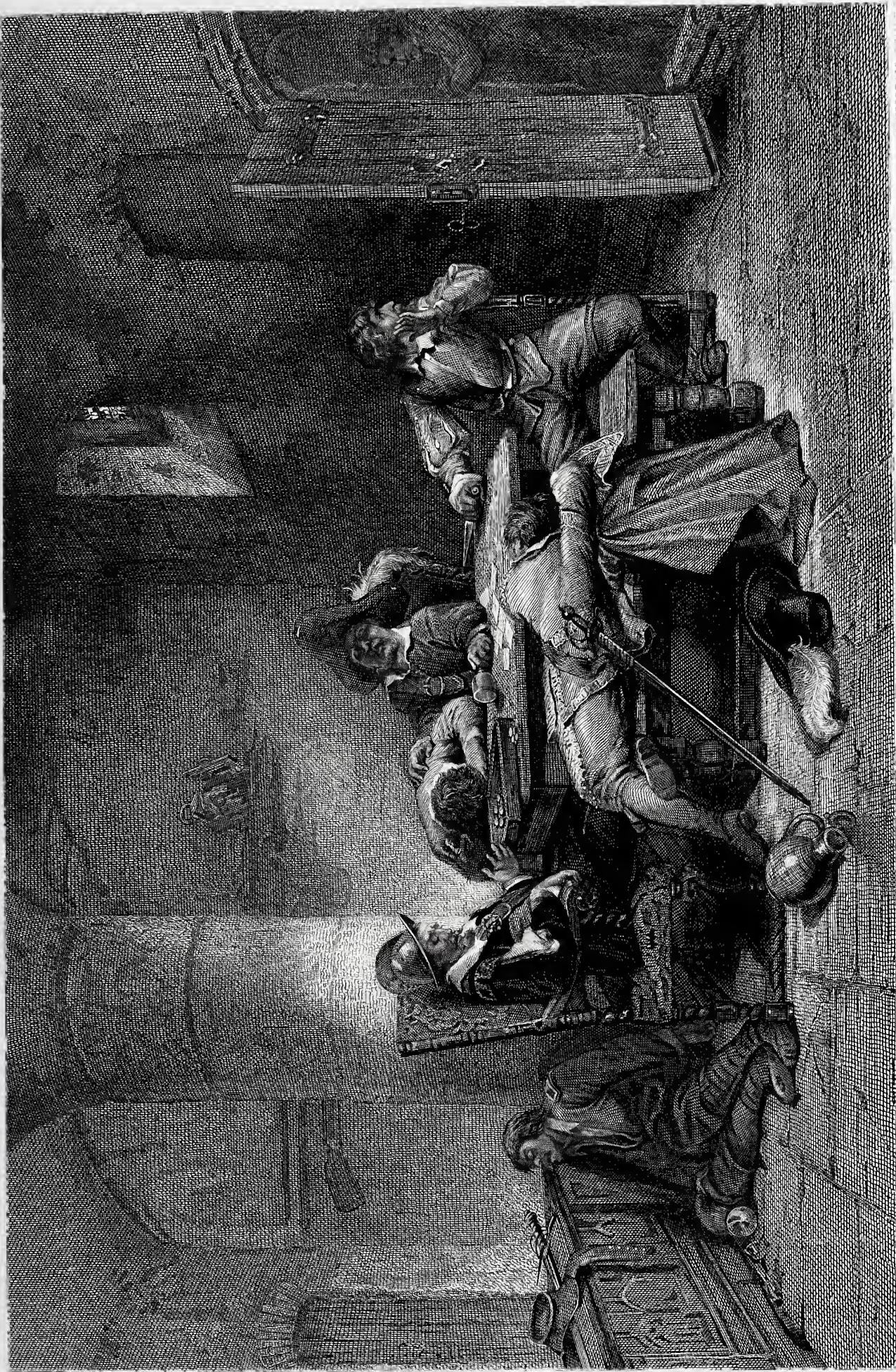
HERMANN F. C. TEN KATE, Painter.

L. LOWENSTAM, Engraver.

JUDGING from the number of foreign pictures which find their way into this country, and the appreciative welcome they meet with here, it seems scarcely to admit of a question that continental Art has almost as strong a hold on English taste and English fancies as that which is the offspring of our own land. And that such should be the case is not a matter of astonishment, or at least ought not to be so considered, seeing how much is done in the present day to bring the works of foreign artists before our eyes, and to give us a right knowledge of them; for their productions are to be found in every picture gallery, and engravings from their paintings and drawings are profuse in the windows of our principal printsellers, and give increased beauty and value to our illustrated literature.

The name of the Dutch painter, Ten Kate, has been made familiar in our Art circles by the frequent exhibition of his works in English picture galleries. To the International Exhibi-

bition of 1862 he sent three pictures, entitled 'The Surprise,' 'Sunday Morning in the Isle of Marken,' and 'The Marquis' Levec.' Referring generally to the Dutch paintings then in the galleries of the building at South Kensington, the critic of the *Art Journal* remarks, " Singular is it to see how closely the modern pictures in the Dutch division of the International Exhibition follow upon the manner of the painters of the seventeenth century. In size these works are small; in colour dim, dusky, and dull; in subject they are 'conversation,' or *genre*—cavaliers reading a dispatch, mothers playing with children, ladies seated in a drawing-room, or standing at shop-counters bartering for silks." And then, referring especially to Ten Kate's works mentioned above, he continues, "Ten Kate, a well-known name, paints, in the small *genre* indigenous to his country, 'Sunday Morning' and 'The Surprise.'"



L. OWEN STAM - OIL

H. F. G. TEN KATE, PRINTER.

"H. H. E. M. & C. CO.".

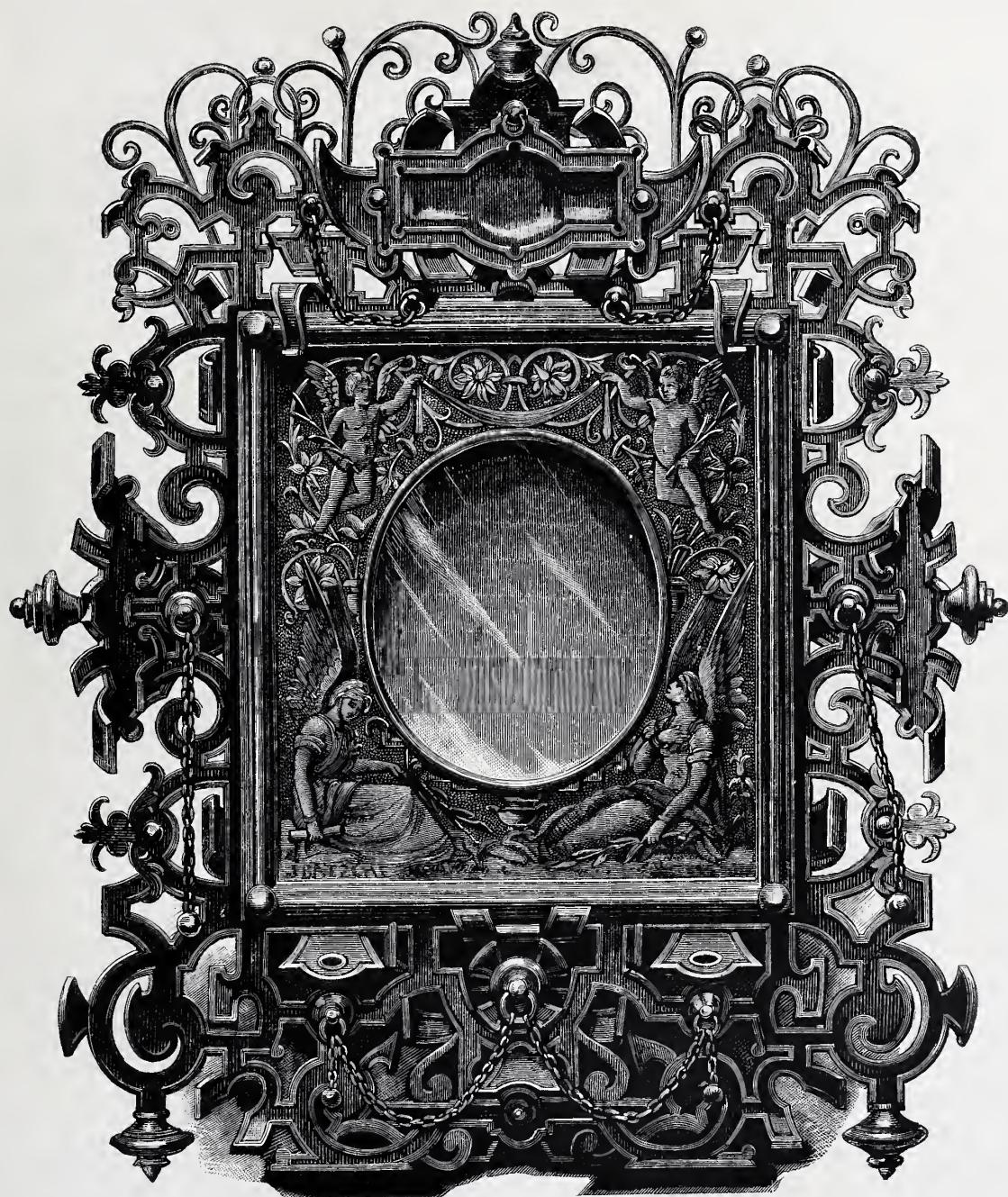
LONDON, VIRTUE & CO. LIMITED.

ORIGINAL DESIGNS FOR ART MANUFACTURE.

FRAME.

THE work of which we give an engraving on this page is a good specimen of the beautiful art of chasing on metals, which has been revived in the present age after languishing in comparative neglect ever since the decay of taste in Italy. The artist is Mr. Julius Batsche, formerly of Vienna,

but now established in London, whose father is the well-known engraver and chaser of that name in the Austrian capital. In order to give our readers a correct idea of the beautifully designed and skilfully wrought article now presented to their notice, we cannot do better than allow Mr. Batsche to describe it in his own words. It has an interest apart from its technical and artistic merits in having been executed by the Queen's



command for her Majesty's own use. It is intended to serve as a frame for a miniature portrait in enamel of her Majesty the late Queen of the Belgians, and the Queen has been pleased to express her extreme satisfaction at the successful result of the artist's labours. "The work," writes Mr. Batsche, "is in steel and gold. The former is of a certain selected kind of steel, which material requires much technical skill to be wrought up

to the high finish which has been given to the work. All bordering lines, and the ornaments in the central plate, are of gold. The whole work is in different shades; the steel in dark grey and black, whilst the gold gradually turns from pure eighteen carat to a silvery shade. The chains, the little balls, and the decorative parts are polished steel. The frame is in the old German style of the sixteenth century."

CLARET JUG.

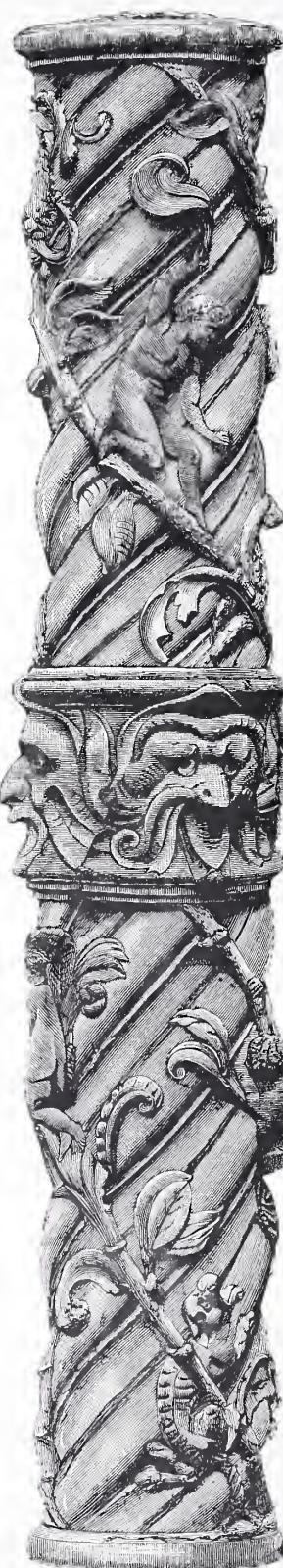
We have elsewhere in this series of Original Designs drawn attention to the marked and satisfactory advance in designs for Art objects to be manufactured in the precious metals. The highest Art should be applied to the decorative and ornamental treatment of the most costly materials. In this branch of Art manufacture the labours of the artist and the skill of the ornamentist are so closely assimilated as to render it almost impossible to draw a



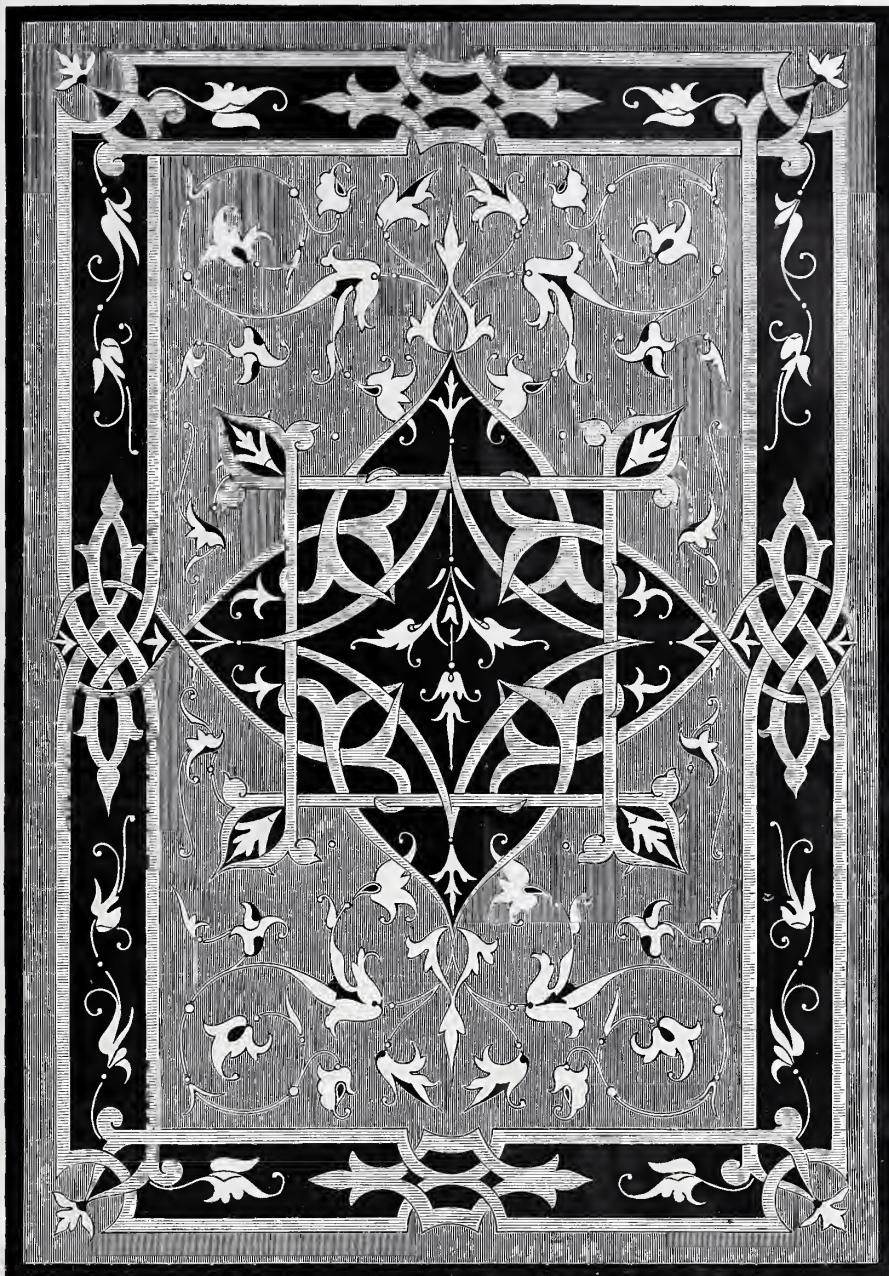
line of distinction between the one and the other. Unfortunately the power of the artist is too often applied to works which are essentially of an ornamental character, and requiring decorative treatment only, and in many cases the artist sinks to the level of the littleness of imitation. Over-ornamentation should, however, be avoided; too much detail tends to lower the decorative effect. We engrave an elegant and artistic design for a Claret Jug by Mr. Stace, School of Art, Birmingham.

COLUMN.

The Plasterers' Company, foremost in encouraging artistic designs for execution in terra-cotta, plaster, &c., kindly allow us to engrave a design



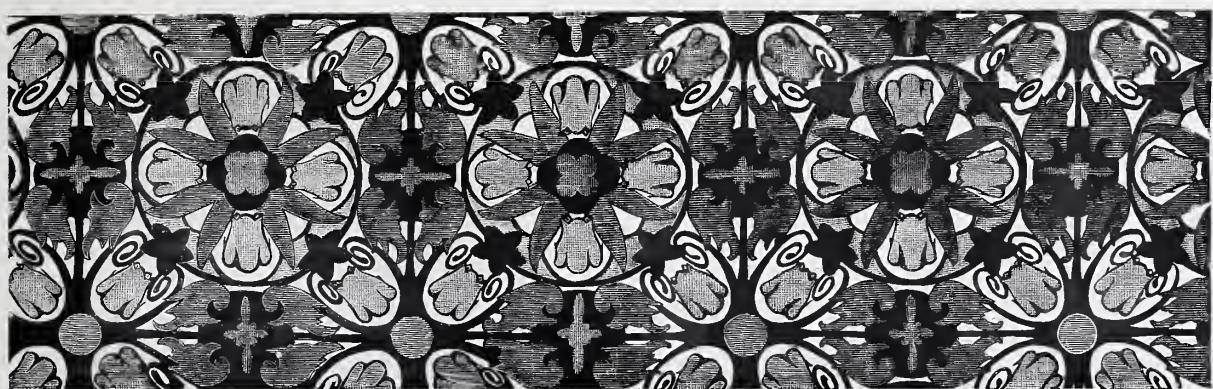
for a Column by Mr. Garbutt, Westminster, which was awarded a gold medal in the National competition, and obtained a further prize offered yearly by the above company.



BOOK COVER.

Mr. Pearce, Lambeth School of Art, sends us a neat design for a Book Cover. The details chosen for the outside decoration

of a volume should be amenable to proper ornamental treatment, and not, as is too often the case, be the mere reproduction of a totally inapplicable design.



TILES.

Considerable advance is perceptible in designs for decorative Wall and Floor Tiles, and designers, together with manufac-

turers, may be congratulated on the success of their united labours. We engrave a design for Floor Tiles by Miss E. Carroll, Kensington, a subject to which this lady has paid much attention.

WALL PAPER.

Mr. F. Hulme, of Marlborough, the well-known author of "Plant Form," has submitted to us several designs, based upon a conventionalised treatment of the beauties of nature, suitable for Wall Papers. We have before alluded to the rapid and important advance made in this branch of Art



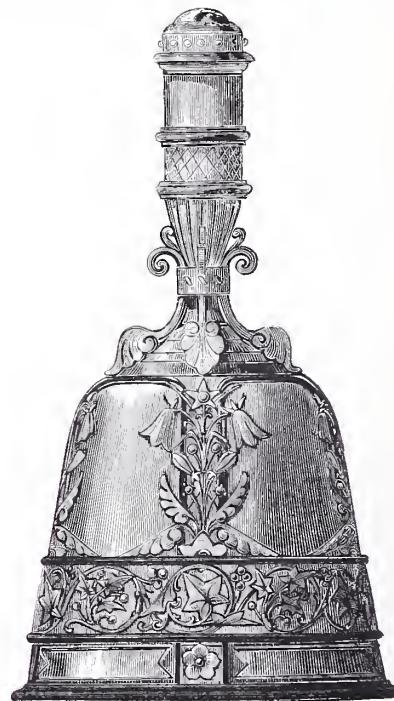
industry, an advance of which we have many reasons to be proud, as it indicates not only the higher educated taste of the designers themselves, but also the appreciation of beautiful designs by the manufacturers and the thousands of persons for whom these works are produced.

BELLS.

It is exceedingly unfortunate that profuse ornamentation should be considered by many to be rather meritorious than otherwise; and nowhere is the love of display more palpably shown than in many of the productions of our hardware manufacturers. True it is that the gaudy and glittering style



of Louis XV. is eschewed, yet English designers have sometimes a lurking fondness for the contorted style, or they produce works which are composed in some instances of ornament selected from every style that has existed. Some few there are, however, who do not pander to the popular taste for dazzling effect, and apply themselves to the design of those elegant and chaste productions for which many of our leading



firms in this manufacture are becoming famous. Great attention has been bestowed upon suitable and practical designs, and the results are, as a rule, satisfactory, though there is still room for considerable improvement. We engrave two designs for Hand Bells by Mr. Jackson, School of Art, Birmingham.

EXHIBITION OF FIFTEENTH TO EIGHTEENTH CENTURY SILVER-WORK AT AMSTERDAM.

THIS very interesting collection was recently opened in the upper rooms of the Arti et Amicitiae Club, Amsterdam. It is the most wonderful and exhaustive gathering of this kind of Art ever yet brought together, and speaks well for the zeal of the committee and the confidence of the lenders, as the accumulation here is of enormous value. Some idea may be formed of its worth when it is mentioned that one of the hanaps, of early seventeenth-century work, has been purchased by a member of the Rothschild family for 15,000 florins, or about £1,200 of our money. This gives some conception of the wealth of the store, as there are hundreds of equally valuable objects; it also illustrates the rate at which such articles are at present esteemed. It may be interesting to state that the same family endeavoured to obtain this hanap at a former exhibition, and failed to do so, although 20,000 florins were then offered. The exhibition is a striking proof of the former greatness and wealth of Holland, as it illustrates what costly objects were at one time manufactured for its princes and nobles. It is, however, still more interesting as showing the skill and ingenuity of the Dutch silversmiths, who were able to produce such excellent examples of this branch of the industrial arts. It is singular how the art has died out in this country, as in the present exhibition being held at Brussels, once a part of Holland, there is scarcely any silver-work at all, and none of the kind once so abundant in this land: there is a good display of metallic art in brass and iron, but not in silver.

The ancient Venetians seemed to revel in glass ornaments and transparent decorations for their utensils, but the Dutch were entirely metallic in their tastes, and made many things in silver which were elsewhere made in glass or pottery. Thus they drank their "hollands" from a silver basin, and their wine from a vessel now called a tazza, having a subject in the centre of *repoussé* work. All the articles here brought together may not be entirely of Dutch workmanship, but they may nearly all be termed Teutonic in their origin. The exhibition is most admirably arranged in glass cases round the walls and in the centres of four rooms, the whole having a most charming effect. In one case a large dining-table has been set out for sixteen covers, exactly as it was done in the "rat-tail" period of silver-work, and one can imagine such a "set out" to have been laid for the Duke of Marlborough when in this country after the battle of Blenheim. There are the sixteen blue Japanese plates, and the china-handle knife, fork, and soup spoon, all three put on the right-hand side of the plate, as is even now done in old Dutch families, whilst opposite each plate are two of the long twisted-stem glasses for wine or beer. Beside each plate is a small round blue one, with the little teaspoon often seen. In the centre of the table a large dish serves as an épergne, and round this are the salts, the mustard, and the large muffineers. Crossing each other at both ends are enormous fish slices, six gravy spoons, one large cruet with many bottles, and one oil and vinegar cruet. China tankards with silver covers, old glass bottles with pierced silver-work, and silver dishes for bread or fruit are placed about the table, every article of plate being as used in the time of our Queen Anne. There are no dessert spoons or forks, these being a later invention. There appears to be a slight error as to the forks, as instead of the old steel-prong fork, with china handle, there is placed a four-pronged silver one of more modern times, one being dated 1748.

So great has been the success of this exhibition that it has been kept open a month longer than was intended, and objects are being added almost daily. Thus the first catalogue soon became inefficient, and a second volume as large as the first has been published, both very complete, but of little use to foreigners from being in Dutch.

1880.

First in order of merit are placed beakers, here called "Bekers," and the first catalogue has ninety-seven "Bekers op voet," or beakers on feet. The Dutch silversmiths were especially noted for their skill in making every description of drinking vessel, and the oldest piece of plate shown is a mounted horn for containing wine, dated 1369, being a horn mounted to stand on birds' claws, and having the figure of St. Anna in *repoussé* work on a plate on the front of it; and it is at once noticeable that it is upon the drinking vessels that the Dutch silversmiths have lavished all their skill, and every kind of art. Such objects are here classed with a far greater nicety than in other countries; thus there are "Bekers op voet," or beakers on feet, which we call hanaps, the stemmed cup with cover; "Stortebekers," or beakers that turn over, and are for those who wish to show their skill in drinking, as they are to be used without spilling; "Molenbekers," or beakers in the shape of a windmill; "Nautilus Bekers" and "Ei-en Kokos Bekers," being shell or cocoa-nut beakers. "Drink-horns" are mounted horns to stand on claws. "Drinkschalen," the flat form of vessel we now term a tazza, and which was used for wine and water. Some of these, having a little raised globular receptacle in the middle of the tazza, with a minute cover in the centre, were put away in the cellar when the lady of the house was about to increase the family circle, and as the cover rose or fell according to the water in it, so had they hopes for the future as to what was coming. "Drinkkroezn" is the straight form of cup without cover or handle, and "Drinkkrzezen-Koppen Kannen," a cup with a cover and a handle, without stem. "Koppen," the vessel standing on three balls without a handle, but with a cover. "Drinkkanner," higher than those last mentioned, and with handles and covers. "Kannen en Schotels," cups in plates, or round shallow dishes somewhat resembling our rose-water dishes. "Brandewijnshommen," or the basins now so common, having two wide flat handles: the word signifies "brandy basins," used for hot brandy-and-water, and now sold in many shops as sugar-basins.

The Dutch silversmiths executed few important works for ecclesiastical art, and a very small space in the catalogue gives the numbers illustrating objects used in the Church. There are eighty specimens to illustrate every kind of silver-work in use in the Romish Church, and sixteen examples have to serve as illustrations for the work done for the use of the Protestant Church of this land, amongst the latter being some solid gold alms dishes, and four cups of goblet form for the use of the Church at the Hague dated 1788, and quite plain in style. There are only four modern chalices in the collection, and these are not worthy of the name, and two ciboriums, all as plain as they can be imagined. In fact, all the efforts of the silversmiths of this country were given to articles of domestic use, and in these they are, perhaps, unequalled—dishes, ewers, basins, candlesticks, hanaps, cups, and every kind of ornament may here be seen in such wonderful profusion as was never before brought together, there being about four hundred hanaps in the collection. There are eight glass cases filled with nothing but chased gold and silver watches, two being confined to beautifully enamelled specimens. Six glass cases contain only buckles, badges, and pendants for guilds. Four cases are filled with spoons, in one of which ninety-five choice old ones were counted, but there were only ten forks. Six large cases contain hundreds of the small Dutch toys of every kind of whim and form.

These numbers may appear large for such small articles, but the rooms are large, the last one having fifty glass cases in it. Many are filled with the well-known Dutch medals, all being splendidly arranged, and mostly in good condition. Then the châtelains are together, the gold ones in one case, and the silver in another. Next come several cases full of tobacco boxes,

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then one with étuis, another with badges, another with knives and forks, or daggers. Several cases are filled with burgomasters' chains and badges, and a large one has a collection of the curious silver-handled whips formerly given as the prize at the Dutch horse races; these are interesting pieces of metal-work, the handle being about four feet long, and each having on it four large knobs, the end one being nearly four inches in diameter. Much of the work is chased, and upon others it is open pierced work. About twenty of these specimens have been brought together. Two cases are filled with filigree examples, and several others with what are called "services for the table;" but amongst all these there are few things for the tea-table, and very few teapots, as the Dutch of old were not a tea-drinking people, but required a stronger potion.

The gems of the collection are so numerous that it is difficult to point to any one as surpassing the others in beauty. But No. 248, a "Drinkkan" of sixteenth-century work, belonging to the Duke of Mecklenberg, is certainly one of the finest specimens. The body consists of curiously painted glass as a lining, with beautifully chased bands of metal to connect the bottom stand and top rim, the subjects painted on the glass being Judith, Joel, and Deborah; the cover and handle are of the best Renaissance work, full of masques, scrolls, and figures. Perhaps the palm of excellence may be given to the case sent by the Duke of Saxe-Coburg. In this nearly every object is sixteenth-century work of the greatest beauty, many of the pieces being enamelled and jewelled. One often sees book-clasps of silver, but here is a splendid one in solid gold, said to be by Cellini. It is about six inches long and three inches wide, covered with fine chased work, in which are fifteen figures in very high relief. It is also ornamented with enamel, diamonds, and rubies. It is said £15,000 were once offered for this "Bock-band." There are also four "Drinkkroeven" in the same case of great beauty, wonderfully enamelled round the centre of the body, and with finely chased bases and covers, one having bands of rubies all round, with also an anchor and crown in rubies. Another wonderful work is a trophy, or canopy, ornamented with diamonds and pearls, and having a carving in ivory of Venus and Cupid. There is likewise a dagger about eighteen inches long, the case being of gold covered with rubies, and having at least a hundred stones upon it, weighing three or four carats each.

But the exhibition will be rendered the most famous by the enormous collection of beakers, or hanaps, before mentioned. Some are as grotesque as possible, with a ship worked in the centre, and yet formed as a beaker with a foot. Others are double, one fitting over the other in inverted form, so as to make two small beakers when apart for use, and one large one when

put together for ornament. As to maces and badges, there must be hundreds of the latter, and one exhibitor alone shows thirty of the former. Some of the maces are of very early date, and of entirely different shapes from our own; these alone would fill a volume to illustrate them properly. So vast is the collection that there are thousands of the smaller objects without numbers to them, and thus not to be found in the catalogue.

Of jewels, strictly so called, the collection is not rich, although there are a few good pieces. Gold snuff-boxes are here by dozens; but in the whole mass of riches there is only one pomander, so rare is that ornament, whilst in a case close by this solitary specimen there are twenty-four enamelled jewels of the cinque-cento style of pendent ornaments. The few examples from England in old silver are six or seven Queen Anne two-handled basins of good type and well marked. The Messrs. Elkington had a large case of their reproductions, and a Berlin firm likewise had an interesting series of rather severer type than the English house. If to this *embarras de richesse* is added a collection of decorative chains and badges, termed "Onderscheidingsteckens," signs of religious orders, or "Draggeekins," staves for officials, staves carried by the different trades, sceptres, burial staves, called "Begrafenisschilden," and a very complete collection of the coins found in Holland, as well as those minted there, divided into cast coins, minted coins, and engraved coins, some idea may be formed of this unique exhibition.

Perhaps the most interesting objects to a metal worker are the portraits of Adam Van Viennen and his wife, hung, as they should be, in the best part of the exhibition. He was a noted silversmith about 1610, and the very fine rose-water dish and jug, No. 277, were by his hand. These portraits are good bold pieces of Dutch work. Probably but few of those who visited this exhibition will be aware that put away in a corner of the room are the tools, the iron bullet with the cement upon it, the bed for the bullet, formed of rope instead of, as now, of leather, and the very hammer that he handled in doing this work. These should have been put in a conspicuous position, as they are as interesting as any relic there. It was only by accident that they were noticed, and their history, by inquiry, learnt.

One of the originators of this exhibition was Dr. Sex, of Amsterdam, whose ancestor was burgomaster of the city in the time of Rembrandt. The portraits by this painter of many members of the burgomaster's family are still to be seen, looking as fresh and perfect as when they left the easel. Mr. Cripps, of Cirencester, was the English secretary, and also an exhibitor. It is sad to have to state that this wonderful collection is to be dispersed without photographs of the finest specimens being taken.

ILLUMINATED MANUSCRIPTS.

NOW and again at long intervals English Art collectors are stirred by the announcement that some precious manuscript has been brought to light and promptly secured by a French or an American competitor. In the narrow circle which interests itself in a phase of Art that attracts but too little notice there may be a certain sense of languid disappointment, or the self-made promise to repair the blunder on another occasion. The possible dispersion of the Ashburnham collection, perhaps, has given rise to a somewhat wider-spread feeling of regret and hope, although the collectors of books, no matter how ugly and uninteresting, may be counted by hundreds, whilst the collectors of rare manuscripts are to be numbered by units. But to these latter it was a shock to hear of the possible loss of the splendid Ashburnham manuscripts, so little known to any but a select few, that until some weeks ago the British Museum did not contain a copy of the privately printed catalogue of the collection. It is to be hoped, however,

that the attention they have succeeded in raising will prevent the collection passing to Berlin, where, however great the dearth of works illuminated by Anglo-Saxon and other Western artists of the Middle Ages may be, we feel but little call to relieve it even out of our own riches. In some respects the Ashburnham collection is absolutely unique, and it would be almost a national scandal to permit it to be snatched away from us without allowing either the Government or private collectors to express in money value the extent of their admiration. The British Museum, representing the National Exchequer, by which the national Art is fostered, possibly finds itself in a somewhat delicate position, for it can scarcely base its claims to a large additional grant of public money on the ground that it is gratifying a national wish. Up to the present we have, as a nation and as individuals, shown but slight interest in these illuminated works, which after all were the forerunners of all our extant works of Art, and form a branch of it in which our ancestors

occupied high rank. It is no exaggeration to say that painting owed its survival and engraving its existence to the work done in the cloisters, which, from the Russian steppes to Irish seas, became the asylum of Art and learning. From the fourth century of our era down to the sixteenth, through the darkest night until the full blaze of dawn, the illuminators were silently working, and it is probable that there is in existence an unbroken series of works from the *Dioscorides* at Vienna, and the *Vergil* of the Vatican, down to Cardinal Wolsey's *Lectionary*, which is the pride of Christ Church, Oxford, showing the complete history of the rise and decay of this art. How far it derives its source from any country more remote than Byzantium must ever remain an open question. Some experts pretend to trace, both in the colours used and the ornaments favoured, a Chinese descent; but the Egyptian origin of the *Chrysographi* of the second century, to whom reference is frequently made by historians of the art of illumination, seems practically disposed of by the complete absence of all traces of such ornament from the Egyptian papyri, whilst the existence of late Chinese and Indian illuminated scrolls points only to the well-spread taste and skill. It matters, however, but little whence the art first came. One point is clear—that at its coming it found a body of men, bound by no narrow ties of country or tongue, ready to adopt it as the best method of doing honour to the Church they served and the religion they promulgated. For six centuries it remained the sole means by which idealists could express their aspirations, and realists their sympathies. The gradual development of men's confidence in themselves, as well as of their devotion to their belief, may be traced in these works. The small illuminated capitals on which care was unstintingly lavished, until the labour of minuteness could no farther go, makes way, about the seventh century, especially in the manuscripts of Syriac origin, for those ornamented borders on which for a long time so much care was to be expended. Arabesque ornaments, occasionally twisting themselves into strange monsters, are the distinctive marks of this epoch, which by connoisseurs is also considered the best period of the art. On the continent of Europe the first signs of eclecticism appeared in the treatment of the initial capitals, and any one who has inspected the missals, choir books, and chartularies of French, and especially of Italian cathedrals and churches, will recall the absurdly disproportionate amount of space occupied by these highly ornamented letters in the vellum page, whence all but a few notes or words have been extruded.

From these specimens it might be almost supposed that the monks of the various orders or of neighbouring cloisters were fired rather by an ambitious love of hyperbole than by the emulation of true Art; yet out of this exaggeration good was to flow. The introduction into the border ornament of figures more or less referring to the text became common, and from this point to the representation of actual scenes and objects the step was comparatively small. By degrees the picture became illustrative of the text. The capitals were little scenes in themselves, whilst blanks were left for the "limmen," the true forerunners of the artists who, starting with Clovio in Italy and Memling in Flanders, were to be founders of the art of oil painting, which was destined to destroy its own parent.

The art of illumination was at this time, on the continent of Europe, hastening to its setting, but in the far-off West the old traditions were long preserved intact, and a delicacy infused into them which they had long lost in the more highly civilised centre of life. In Ireland the natural fervour, or possibly the artistic sense, of the inhabitants caused them to adopt the art, and purifying, to revive it. Much of their work recalled its Byzantine origin, but the ribbon-pattern enrichment, terminating often in fantastic forms, is wholly due to Irish invention. The monks of St. Columba grew such adepts in their newly acquired art that they rapidly became its professors, sending out to Scotland and northern England followers and disciples. It is their work and that of the English pupils which are now so highly prized amongst collections of illuminated manuscripts, and of which, unfortunately, so little remains in this country. Beyond the Ashburnham collection, to which allusion has

already been made, there are scarcely any but the missals, breviaries, and a few classics at Chatsworth and Holtsham, though happily the British Museum, the Bodleian, and the Colleges of Oxford and Cambridge are, as might be expected, fairly well provided with both the sacred and secular products of the monks' cells. The only other collections of any magnitude and importance are, strange to say, those of two Englishmen who claim foreign descent, Mr. Hope and Mr. Huth, both of whom, in fact, seem to have realised the value of these works of Art, and have occupied themselves in collecting them, whilst our English born and bred collectors were allowing French, German, and Italian buyers last year and this spring to carry off the principal prizes at the Didot and San Donato libraries. That the question of cost has anything to do with this backwardness on the part of English collectors we are unwilling to believe, for the prices realised at Paris last year for even the rarest illuminated works, as a rule, fell far short of the prices given every week in this country for modern and ancient pictures of far inferior interest and merit. Of course a work like the missal of Charles V. of France, belonging to the first half of the fifteenth century, and showing French illumination at its highest point of perfection, would be the object of keen competition, but its purchaser for £3,400 at all events possessed some thirty or forty works of the highest Art, in addition to the countless miniatures, illuminated capitals, and decorated borders in which the volume abounded. Missals and other illuminated works of ordinary historical association, in fact, command any price between £100 and £1,000. The copy of the famous Talbot *Horæ* by French artists of the fifteenth century fetched £740—a high price considering its imperfections. Flemish and German manuscripts, especially if the latter belong to a remote period of antiquity, and if the former show the first dawn of the revolt of realism against conventionalism, are highly prized by continental collectors. French specimens being more frequently met with, their connection with history or historical personages is usually considered before their artistic merits are recognised; but above all for rarity, as well as for simplicity and beauty, the Irish and Anglo-Saxon manuscripts of the thirteenth and succeeding centuries are the objects of the keenest competitions. Italian illuminated work is chiefly interesting as showing the superiority of the artists of that school in treating the human figure. The reverence for actual beauty of form which was the note of the Italian Renaissance can already be traced even in these cloister works—in many instances worthy precursors of those which found their highest development in Francia and Angelico.

We have been led to refer thus at length to a too much neglected phase of Art by a privately printed Account of the "Horæ Pembrochianæ," a manuscript now in the possession of Messrs. Ellis and White, New Bond Street, and which possesses many of the best features of fifteenth-century English illumination. These *Horæ* were, it appears, illustrated for William Herbert, the first Earl of Pembroke, an adherent of the House of York, who was defeated at Banbury in 1469, and subsequently beheaded. A century later we find the volume in the possession of his grandson, on whom the earldom had been conferred afresh by Henry VIII. He was appointed one of the guardians of Edward VI.; later, in the reign of Mary, he became twice Governor of Calais; and on the accession of Elizabeth played his cards so well that, with the exception of a passing cloud arising from his dealings with Mary Queen of Scots, he contrived to maintain his position and influence at court. What has been the subsequent history of the book, and where it was ultimately discovered, are matters in which the author of the Account is silent; but there is sufficient internal evidence of genuineness in the manuscript to permit us to accept this theory of its origin as probable. The full title of the work is "Horæ Beatae Mariae Virginis secundum usum Angliae." It is preceded by a metrical calendar, such as is common in both the French and Flemish *Heures*. On each page is a symbolical representation of the principal occupation of the month, side by side with a picture of the zodiacal sign. Amongst these may be specially noted that assigned to the month of September—a man treading grapes in a wine-vat, suggestive of the idea that wine-making was in England a

common practice before the introduction of beer. An additional interest attaches to this calendar from the fact that against certain dates, entries, especially referring to the princes and victories of the House of York, are inserted in a different hand-writing.

The frontispiece to the volume is the coat of arms of the Earls of Pembroke as enrolled at Heralds' College, whilst in the four corners of the page are the crests of the Herbert and its allied families, which are introduced in rotation into the capital letter of the prayers which follow, and which occupy fifteen pages. The Office itself fills a hundred and ninety-five pages, and is enriched with more than two hundred and fifty miniatures, some of which are of the most exquisite finish. The ornamentation of the borders and of the initials belongs to that period when the conventional treatment of flowers had almost altogether displaced the arabesques and ribbon-work of olden times. The dominant colours are of course blue and green, blue preponderating; but in many of the pictures other colours are most skilfully introduced, and all suggestion of crowding or discord is carefully avoided. Amongst the full-page miniatures, of which there is a more than usually large proportion, we may especially notice one of the 'Annunciation,' which is scarcely surpassed by any in the book. The treatment of the landscape seen through a window on the one side, and the glimpse of garden caught through the open door on the other, are admirably conceived and executed. 'The Agony' and 'The Betrayal' are rather quaint than beautiful, but there is something exceedingly touching in the almost childlike simplicity of the treatment of the latter episode. From the full-page miniature of the 'Annunciation,' it is impossible to

gather anything of the nationality or home of the artist from the surrounding buildings and scene; the same towers and gateway, and the same trees and landscape, have served for models to illuminators of all countries, and are interpreted indiscriminately to mean Jerusalem, Rome, Milan, Paris, or Cordova. The fifty-three miniatures of the saints, representing amongst them St. George and the Dragon, St. Nicholas and St. Julian, are as a rule deficient in life, as is generally to be noticed in the work of this school and period, the quiet landscape and the hedgerow flower having even at that period more attractions for our native artists. In such pictures as that of the 'Last Judgment,' in which the painter has within certain theological limits allowed his imagination to have free scope, one cannot fail to be struck by the want of dignity and grace in the attitude of the various personages introduced. The chosen are entering paradise through a church door, whilst the outcasts are being forced into the yawning jaws of an impossible monster. On the other hand, the treatment of the Passions, in illustration of Psalm lxviii., is full of tender feeling and pathos: the colours are far more delicate than in any other illustration, and the execution of the figures seems to suggest another and more skilful hand. Like many delineations of the scene, the picture is in compartments, representing the buffeting of Christ, Pilate washing his hands, and, above all, the crowning scene of the Crucifixion. Such, in brief, is a description of this very remarkable volume, of which the faithful Account, enriched by half-a-dozen excellent photographic reproductions, is a valuable addition to our knowledge of early English illustrated manuscripts. It can be inspected.

ART UNION OF LONDON.

THE Art Union of London recently held their exhibition of the pictures selected by the prize-holders of 1880, for the first time in their new galleries in the Strand. When we remember what the Art Union was established for, namely, "to promote the advancement of the Arts by a wide diffusion of works of native artists," and then look around at the miserable array which in the forty-fourth year of its existence is the product of the attempt, we are indeed tempted to say *cui bono* is this intricate machinery kept on foot, which—collecting £12,000 in a bad year—spends £3,000 of it in distributing one hundred pictures which are really harmful to Art, and a quantity of engravings which each year deteriorate in quality? What splendid opportunities have been presented during all these forty years! With an annual income never falling below £10,000, and on occasions rising to double that amount, yet of their issued engravings how many have any chance of being memorable in years to come, or helpful to Art? Stanfield's 'Tilbury Fort,' Turner's 'Venice and Italy,' and Maclise's 'Wellington and Nelson' complete the list. But to return to the exhibition—out of the one hundred pictures there

are probably not ten which half-a-dozen years hence would realise what has been given for them: of such the happiest choices have been—'A Farmyard,' by Otto Weber, where Mr. Woodin has added £35 to the £40 he gained as a prize; 'A Pool on the Glaslyn, at Beddgelert,' by Jackson Curnock—a cheap acquisition of Mr. Westray's; 'St. Michael's Mount,' by Frank Walton—Mr. W. J. Phillips's prize; 'A Misty Day,' by H. Cafieri, selected by Mr. F. W. Smythe; 'Fairy Tales,' by Miss Gow—Mr. W. Christie's prize. The winner of the £200 prize has got a fair, if not very original, work in Geo. Cole's 'Evening Landscape'; but 'Near Tintagel, Cornwall,' which the Rev. F. A. H. Fitzgerald has taken for £100, is four times as large as it need be, and is full of emptiness and bad drawing. In fact, the error into which the majority of prize-winners fall is trying to obtain a good picture, some four feet square, for £30. It has been suggested that the choice of the pictures should be vested in the Council; but we can hardly recommend this when we see what their search throughout the world of Art for a subject to engrave has resulted in this last year or two.

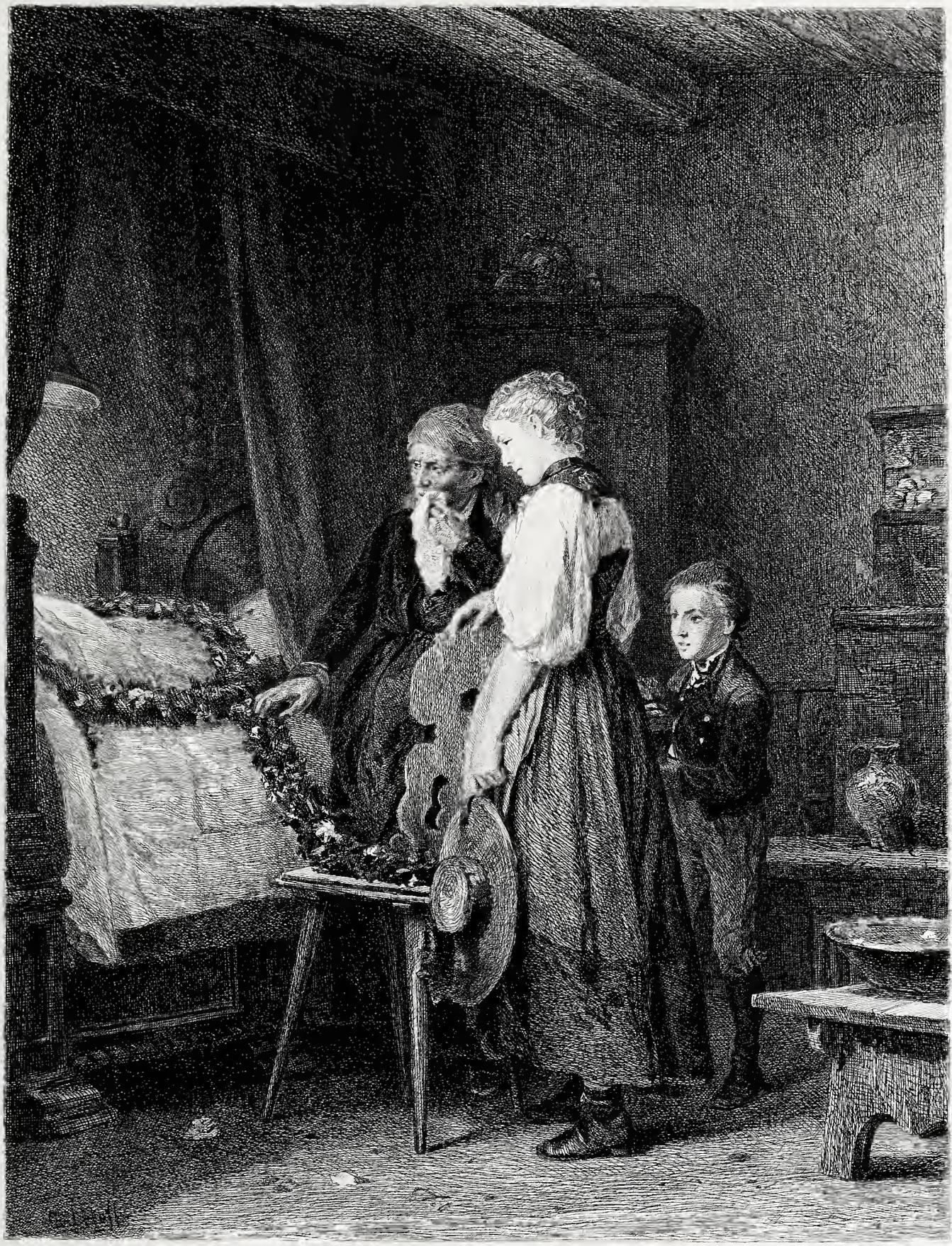
THE HOUSE OF MOURNING.

CARL HOFF, Painter.

AMONGST the works of Carl Hoff there are many more pretentious ones, but few more complete in every way than the one now before us. The picture is notable in the entire absence of that gloating on the portrayal of death which was so delighted in centuries ago by the early German schools, and even in our day finds a host of exponents in the French Academy. Although death has here probably deprived the family of the bread-winner, he is evidently regarded more in his

E. L. MEYER, Engraver.

character of the friend than the avenger. M. Carl Hoff was born at Mannheim in 1838, and studied successively at Carlsruhe and Düsseldorf. Like the greater number of foreign artists, he travelled for the purpose of study through France, Italy, and Greece. He is a Member of the Academy at Rotterdam, and has obtained medals at Berlin, Vienna, and Düsseldorf. He was a pupil of Vautier, and has adopted his style.



CARL HOFF. PINX^T

F. L. MEYER. SCULP^T

THE HOUSE OF MOURNING.

ART NOTES.

A N opportunity, which may not recur, is now given to those interested in Sir Frederick Leighton's work, of studying the picture by which he first obtained his name, 'Cimabue's celebrated Madonna carried in Procession through the Streets of Florence.' Her Majesty the Queen, who purchased this work when it was exhibited in the Royal Academy in 1855, has placed it for a short time on exhibition at the Albert Hall, where it is hung in the gallery behind the organ. It is curious to trace throughout the work the individuality of the artist, and the way in which that individuality has been preserved throughout his later works; next, how in parts it smacks of the German school, in which he had for some time been working; lastly, how little union there was betwixt him and the pre-Raphaelites, who at that time were in the heyday of their fame. Why, the flowers which the girl strews in the pathway of the Florentine painter are so carelessly painted as to be almost unrecognisable; so much so, that one is inclined to doubt if they are the work of the artist who only three years after made such a study as the one exhibited at the Grosvenor Gallery, 'The Lemon-tree of Capri.' It was no doubt no accident which caused the painter to lay the scene of the two works (this and the 'Arts of War') by which he will best be remembered in the city of Florence. For was it not here that the decision was come to that he should follow the profession of a painter, Hiram Power being arbiter, and prophesying as follows: "Your son may become as eminent as he pleases?" Sir Frederick was in his twenty-fifth year when he painted the 'Cimabue Procession,' and twenty-five years have elapsed since then.

CITY OF LONDON SOCIETY OF ARTISTS.—It will be remembered that in the spring of the present year an exhibition, under the auspices of this society, was held in the hall of the Skinners' Company. It is a matter for regret that the effort has not been financially successful, the deficiency amounting to £282 8s. 2d. The bulk of the expenses is ascribed to printing, stationery, and advertising. The society numbered seventy-three members at the time of making out the statement of accounts, and their subscriptions amounted to £380 12s. 6d. The tickets for admission to the exhibition produced £81 18s. 6d., and the sale of catalogues £25 11s. 6d. The entire receipts were £613 18s. 1d., while the total outlay amounted to £914 16s. 3d. The Skinners' Company having generously assented to their request, the society will hold their next exhibition in the hall on Dowgate Hill.

WHILST Mr. Poynter is endeavouring to interest the youth of the land in Art by editing text-books (the first of which we noticed last month), the authorities of one at least of the public schools are dealing with the matter in a more practical way. A second exhibition of pictures, drawings, and Art workmanship has been opened at the Rugby School Fine Art Museum during the summer term. Considerable taste and judgment were exercised in the selection of the works. Amongst examples of the early schools were pictures by Giorgione, Bernardino Luini, Velasquez, Rubens, Murillo, Gerard Dow, Van Dyck, and Michael Angelo, the latter specially noticeable by a remarkable and most characteristic pen-and-ink drawing of 'Atlas.' The English school was represented by a full-length portrait of the first Lord Ribblesdale as a youth, by Sir Joshua Reynolds. By his rival, Gainsborough, was a beautiful portrait of Dorothea, Lady Eden, in a style with which the public is not familiar: there were also works of Old Crome, Turner, F. Danby, De Wint, Copley Fielding, Creswick, Duncan, J. E. Hodgson, Fred. Walker, Birket Foster, Bonington, and others. An extremely interesting collection of old plate and MSS. was lent by Queen's College, Oxford, amongst which was a handsome silver trumpet, worked with *repoussé* ornament, formerly used to invoke the collegians to the board, when " 'Tis merry in hall, when beards wag all." Other Art works were contributed

by the South Kensington Museum, the Earl of Warwick, Lord Ribblesdale, Mr. M. H. Bloxam, Mr. H. Chance, Mr. Wm. Agnew, the Right Hon. J. Chamberlain, M.P., Mr. T. Woolner, R.A., and Mr. Loden Smith. The arrangements were directed by Dr. Jex-Blake, the head master, aided by the curator, Mr. T. M. Lindsay, the latter of whom took advantage of the opportunity to give a series of half-hour 'chats' on the pictures and drawings to such of the boys as chose to attend. It should be added that there is a permanent collection of works of fine, as well as decorative, Art, which renders the museum a constant attraction.

SEVERAL special attempts have recently been made in the provinces to interest the masses in works of Art.

At *Merthyr Tydfil* an exhibition has been held under the auspices of several local coal-owners, at which the best of their Art treasures were placed on view at a nominal charge, with the dual object of instructing the colliers and iron-workers, and establishing a fund whereby a school of Art might be started. Messrs. Manelaus, Harris, Crawshay, Seward, and others lent pictures, both modern and ancient; Mr. Thompson etchings; and Mr. W. E. Gladstone a fine collection of old ivories.

At *Ancoats*, one of the most populous of the artisan suburbs of Manchester, over one hundred works of Art were exhibited at the Baths to all who purchased for one penny the catalogue compiled by Mr. Councillor Rowley. The exhibits had been very carefully chosen, so as to present examples of the best Art only, and (what was, perhaps, not altogether desirable) to cover as wide a range as possible.

At *Whitchurch* an exhibition of oil and water colour paintings, engravings, photographs, statuary, carvings, reliefs, medallions, plate, embroidery, and other articles of general, artistic, and antiquarian interest was opened last month. It also included works of the most eminent artists of the English, Dutch, Flemish, and Italian schools. The paintings were principally gathered from the valuable collections near Salop and the neighbouring counties, and the exhibition was greatly augmented by pictures and curiosities from the South Kensington Museum.

AT this year's exhibition in the Atkinson Art Gallery at Southport one thousand three hundred and twelve paintings were exhibited, and one hundred and seventy-three were sold for £2,297. The number of visitors was seven thousand nine hundred and seventy-six. Last year the pictures hung were nine hundred and fifty-five, and the sales £3,960; but that was the first year, and many pictures were purchased by members of the Council to present to the gallery.

THE DUDLEY GALLERY has been engaged for the vacation for an exhibition of competitive designs of Christmas and New Year Cards. Five hundred pounds are offered in fourteen prizes, varying from £100 to £20 each. The judges chosen to award the prizes are H. S. Marks, R.A., G. H. Boughton, A.R.A., and Sir Coutts Lindsay.

THE RUSKIN SOCIETY has recently issued its first report. The head-quarters of the parent society were established at Manchester in June of last year. A sub-title has been adopted at Mr. Ruskin's wish, that of "The Society of the Rose," the society's object being to promote such English learning and life as can abide where the English wild rose grows. At present the scope of the Manchester society has been confined to the reading of papers in explanation and defence of Mr. Ruskin's teaching and social work. But at Aberdeen, where a branch has been formed, a scheme has been propounded which promises admirable fruits if it can be persisted in. The young and vigorous members are to visit and superintend the cleansing of crowded courts and lanes, planting trees and shrubs, and encouraging the formation of garden plots wherever possible;

those with vocal and musical gifts are to visit, in their own homes, the aged and the infirm, and read to them and sing the ballads of our country; while others, who have patience, taste, and skill, are to organize the formation of small local museums. At Glasgow the society is making rapid progress; its members, who number seventy-four, have fortnightly meetings, at which the average attendance has been over forty. At Manchester the numbers are forty-eight members and twenty-four associates, but the report affords no information as to wherein the difference between these two classes consists. It is proposed to found a branch of the society in London.

A PROPOSAL has been made by the Council of the Royal Manchester Institution to transfer it to the corporation of that city. We shall set out the scheme of proposal at some length next month.

A MARBLE statue of Sir A. B. Walker, to whose munificent spirit in matters relating to Art Liverpool owes so much, has been placed on the upper landing of the Walker Art Gallery in that city. The statue is the work of Mr. Warrington Wood, and forms part of a public testimonial initiated about two years ago in recognition of the gift of the gallery.

THE *Graphic* newspaper has commenced the issue of the engravings of the pictures which formed the series of "Types of Beauty," which attracted so many to the Graphic Gallery during the season. The first is that by Frank Dicksee.

A CATALOGUE of the pictures, sculptures, and other works of Art in the Hunterian Museum of the University of Glasgow, compiled by Dr. John Young, has just been issued. The collection is specially noticeable for its portraits, which include John Hunter by Sir Joshua Reynolds, and Sir Isaac Newton by Sir Godfrey Kneller. The catalogue will still bear revision, as paintings and engravings are so intermixed as to be undistinguishable.

WING.—A curious discovery has lately been made in the church of this little village, which is situated in the pleasant and most fertile Vale of Aylesbury. Beneath the chancel of the church is a crypt dating from the early times, which has been closed for many centuries till accidentally discovered by the late Sir Gilbert Scott, R.A., whose son, Mr. G. G. Scott, F.S.A., has recently, by permission of the proper authorities, opened and examined it carefully. It was found to have all the characteristics of a Roman basilica, but "filled to the extent of two-thirds of its height with earth and human remains. The crypt consists of a central portion, in plan a sort of truncated trapezium, about thirteen feet in length from east to west, and about six feet in breadth from north to south. At its western extremity are the remains of a small window or 'squint,' which originally opened upon the nave of the church. This central chamber is surrounded by an aisle or passage, about four feet in width, and communicating with it by arches opening upon its north, south, and east sides, and lighted by windows corresponding with those arches. The clear internal width of the crypt is nearly eighteen feet either way. The lateral aisles, however, so to speak, extend beyond the crypt itself for some distance westwards towards the nave," with the aisles of which they originally communicated by ascents of steps on the north and the south. The crypt is vaulted throughout in tufa, and has been plastered; the ancient plaster still exists in many places. The plan of this small and almost rude monument of remote antiquity is apparently identical in principle with the ancient church of St. Peter at Rome, and with many of the earliest examples of the Basilican *Confessio*; and there can be little doubt that its design is attributable to the influence of the successors of St. Augustine in the seventh century. It is certainly startling to find, says the *Times*, "a 'polyandrum' in Buckinghamshire, a county which is generally said to be rather poor in its ecclesiastical remains; and it is to be hoped that the authorities of the church will not allow the crypt to be again buried out of sight, as a very trifling outlay would suffice to pay for the removal of the soil."

COLOGNE CATHEDRAL is completed. On the 14th of August last, six hundred and thirty-two years exactly after the laying

of its foundation stone, the topmost stones were placed on the two towers which adorn its west front. These are now five hundred feet in height, but until the vast scaffolding which encloses them is taken down but little idea can be formed of their magnificence. The completion has been long delayed owing to wars, religious as well as civil, but during the last forty years steadfast and continued efforts have been sustained throughout Germany to finish a work which now is held to be the grand symbol of German unity and strength, of German love and German trust in God.

ROUEN is rapidly losing its mediæval character, and the city seems to value but lightly many relics of the past, which it will regretfully lose for when too late. A recent visit to the old timber-built square, known as "Les Cloîtres de St. Maclou," but little frequented by the ordinary sight-seer, but delighted in by the artist, evidenced this. It has been taken out of the hands of the *religieuses*, who, inhabiting a part, employed the remainder as an infant school, and in the hands of the civic authorities is to be used in future as a board school, and barracks for the local militia. The whole of the buildings on the southern side were being recklessly dismantled, and a wall was being driven across the centre of the square to divide it into two playgrounds for boys and girls. In digging the foundations a vast number of human bones were disinterred, and treated with a ceremony worthy of the gravedigger in *Hamlet*.

IN the street of the Golden Mask, which runs from the Piazza della Fiometta, at Rome, is a house, No. 7, which has long been noteworthy for certain frescoes by Caravaggio covering its frieze. Some repairs having to be made, the destruction of these paintings, which represent the slaughter of Niobe's children, has lately been decided on by the municipality, spite of petitions by the Academy of St. Luke and other Roman Art societies.

REVERSAL OF PHOTOGRAPHIC IMAGES BY PROLONGED EXPOSURE.—An interesting phenomenon in photography has been announced by M. Janssen in a note to the Académie des Sciences. While obtaining solar images at Meudon, he observed that when the exposure is prolonged beyond a certain period, in which a good negative image is got, this image loses its distinctness, and the plate passes into a neutral state—*i.e.* no appreciable image appears on use of a developer. But if the exposure be continued still further, the negative image gives place to a positive, in which the distribution of light and shade is exactly the opposite, and this image, if the luminous action be well regulated, presents all the details and fineness of the one it has supplanted. With further exposure a second neutral state is reached, opposite to the first, inasmuch as, if the latter showed the image uniformly dark, the former shows it uniformly light. For solar negatives taken at Meudon the time of exposure has rarely exceeded 1-1000th of a second, if the photospheric granulations were to be obtained; and with plates prepared by the gelatino-bromide process the time may be reduced to 1-2000th of a second or less. Now, if one of these dry plates be exposed half a second, or a second a distinct positive image is produced, the body of the sun appearing white and the spots black, as they do to the eye. M. Janssen has similarly obtained positive images of landscapes, appearing transparently as the scene is viewed naturally; also a view of the park at Meudon, showing a white solar disc on the dark background of the sky, and counter types, which are of the same sign as the original type—*i.e.* positive if the type be positive, and negative if it be negative. In these photographs it is the same spectral rays that have first given the negative image, and then effected its transformation into a positive.

THE NEW BOTTICELLI.—At the corner of one of the central streets of Florence, at the Italian Pharmacy Forini, a fine portrait has been lately brought before the public, and judged by competent authorities to be a real Botticelli. The present Signor Forini's father, being fond of Art, bought several pictures from the collection of Cardinal Acciajuoli, and he does not appear to have bought them as a speculation, for Signor Forini says that

he remembers this portrait to have hung in his father's house ever since he was a boy. It has occasioned much discussion as to which great master painted it. Even as late as 1877 the restorer of the Royal Galleries here judged it to be a Masaccio. But it has finally been decided that it is no Masaccio, but a Botticelli, and a very fine one, and it has made some stir in artistic quarters. The picture represents a man in advanced youth, in dark clothes buttoned to the throat, and a species of cloth tied round his head; it is in good preservation, and painted in tempera, like the 'Judith' and 'Birth of Venus.' The face is sad, and the colours are obscure. Signor Forini calls it a portrait of Burchiello, the barber and fifteenth-century satirist. He has written a book about it at great labour and expense, and it is generally called the Burchiello, in order to distinguish it. But no one believes it, and there is absolutely nothing to prove such a statement, excepting his own idea. All that we can affirm is that it is certainly a Botticelli, and that the fact that Monsieur Léon Gauchet has bought it speaks for its being a fine picture.

THE competition for the municipal buildings at Glasgow, and which has created a vast amount of excitement not only in that town, but amongst the profession of architects, has not terminated satisfactorily. Mr. C. Barry, who had been called in by the Town Council, allotted the awards, but appended to them an intimation that there were other designs sent in superior in merit to those selected for the premium, but that he was bound by the instructions which limited the cost, which had been fixed at £150,000. The first premium was taken by Mr. George

Corson, Leeds; the second by Messrs. Coe and Robinson, of London; and the third by Mr. Edward Clarke, also of London. Ninety-six designs were sent in. The £150,000 does not admit of any marble, expensive sculpture, or decorations.

DALZIEL'S BIBLE GALLERY.—We are glad to hear that this series of Bible illustrations is sufficiently advanced to insure its publication during the coming season. Its value becomes immediately apparent when we say that the drawings are by Sir Frederick Leighton, P.R.A., Burne Jones, Holman Hunt, F. Madox Brown, G. F. Watts, R.A., and others, and that the brothers Dalziel are executing the engravings. The work will be published by Messrs. Routledge and Sons.

THE Committee of the New South Wales Academy of Art have, under the guidance of Mr. G. Montfiore, selected for purchase from the English pictures which were sent to the Sydney Exhibition a number, for which they are to pay the sum of £4,660 10s. This will be a compensation to some for the loss of the gold medals, which, by a mistake in the telegram, were erroneously supposed to have been given; but it is questionable, considering the class of pictures which were sent out to Sydney, whether the money could not have been more judiciously expended by selections over here.

WE REGRET that a design for a sideboard, which appeared in our last issue, was by mistake ascribed to Mr. Edwin Foley, of Salisbury, instead of to Mr. William S. Masheder, of Lancaster.

ART PUBLICATIONS.

OLD FRENCH PLATE" (London, John Murray).—Mr. W. J. Cripps has followed up the service which he rendered to collectors of old English plate by issuing a volume which, by its limited circulation, can, from a monetary point of view, but ill repay him for the lengthened research and trouble which have been necessary for the successful accomplishment of his task. This has been rendered more than usually arduous by the fact that in troublous times the French records were destroyed wholesale, making it no easy matter to piece together the fragments that remain; whilst to this has been added the impracticability of collating them with the few specimens of plate that remain. It is curious to note that the principal changes which the history of plate has undergone have been almost invariably contemporaneous both in France and in this country. The Confrérie de St. Éloi, which answers to our Goldsmiths' Company, was instituted in Paris in the middle of the thirteenth century, but little earlier than the guild of their brethren in London. The annual letter, which is found on English and French plate alike, had its first example here in 1438, and in Paris in 1461, although it is probable that at Montpellier it was used in 1429. The standard of gold-work, raised to 22 carats in France in 1540, was fixed at the same level here by Queen Elizabeth in 1578. The destruction of plate in England by William III. in 1697 was anticipated by a far more thorough holocaust in France in 1688, Louis XIV. setting the royal example by melting up all that had rendered the great *fête* at Versailles in 1668 famous for all time, a dire necessity which in the "hard-upness" of the time was followed universally. The destruction was again repeated in 1759, and this time was not followed in England; nor need we say was it in 1789, when the Revolution put an end to the history of French plate. We gather from Mr. Cripps's book that all the earliest examples of French Hall marks are to be found in this country. The first, date *circa* 1330, is on a bowl in the South Kensington Museum; the next, a chalice of the first half of the fifteenth century, belongs to the domestic chapel at Rhug, North Wales; and the third, a

beaker or cup, dated 1462, is at Oriel College, Oxford. The work contains much that is interesting even to non-collectors, whilst to collectors the table of marks, which have not as yet been put together in France, render it invaluable.

"**THE TREATYSE OF FYSSHYNGE WYTH AN ANGLE.**" This, the first English work on fishing, and long anterior to the better-known one of Izaak Walton, has been reprinted in fac-simile under the Rev. M. G. Watkins's direction, by Mr. Elliot Stock. The first edition was printed by Wynkyn de Worde, at Westminster, in 1496, and is now very rare and valuable; so popular was it, that between that date and 1660 no less than ten editions were published. The present fac-simile of the work is reproduced by photography from a copy of the original edition in the British Museum; and the rude illustrations which adorned the "lytly pamphlet" are here given in all their quaint roughness. It is printed on demy quarto hand-made paper, in imitation of the original, and the binding is of contemporary pattern and material, so that the reader may almost bring himself to imagine that he is handling the original volume. The price is 18s., and the whole production is creditable to the house which, it may be remembered, has produced fac-similes of the first editions of Bunyan's "Pilgrim's Progress," Milton's "Paradise Lost," Walton's "Compleat Angler," and other works. Fishermen will both be amused and interested in the account of the "xii flyes with whyche ye shall angle to ye wrought and grayllyng."

"**NEEDLEWORK DESIGNS FROM OLD EXAMPLES,**" by E. S. Hartshorne (Griffiths and Farran).—The workers in church embroidery will find in this collection about sixty patterns from work of the fifteenth and following centuries, which well illustrate the taste and skill of their predecessors, and which will form useful guides to those who study this interesting branch of Art decoration.

"**TRANSACTIONS OF THE NATIONAL ASSOCIATION FOR THE PROMOTION OF SOCIAL SCIENCE**"—Manchester Meeting, 1879

(Longmans, Green & Co.).—Sir Coutts Lindsay's address on Art and the select papers by Mr. G. F. Watts (on Decoration of Public Buildings), Mr. Murgatroyd (on Street Architecture), and Mr. Comyns Carr (on Art Administration) afford gratifying evidence of an increasing interest in Art and its uses, and we are glad they are permanently preserved in this handsome volume.

"MONUMENTS DE L'ART ANTIQUE." Edited by Professor Oliver Rayet (Paris: A. Quantin).—Professor Rayet has here given us the first instalment of a work which will consist of nearly a hundred examples of masterpieces of antique Art. They are well executed in heliogravure by Dujardin, and the descriptions are addressed to the general reader and man of taste. This part contains fifteen folio plates illustrating early Greek and Egyptian statuary, selected with the discrimination we should naturally expect from so eminent an editor. We heartily wish that the work may attain the success it undoubtedly deserves.

"OUR ANCIENT MONUMENTS AND THE LAND AROUND THEM," with an Introduction by Sir John Lubbock, Bart., M.P. (Elliot Stock).—Mr. Kains Jackson has in this volume described the monuments scheduled in the Bill introduced by Sir John Lubbock to guard them against destruction, and Sir John Lubbock's interesting introduction enables us more fully to realise the importance of preserving these records of the past. The work would, however, we think, have been more complete if it had contained a copy of the Bill making provision for their protection.

"GREENHOUSE FAVOURITES." With Coloured Illustrations (Groombridge and Sons).—In this collection well-executed coloured figures of about thirty popular greenhouse plants are associated with practical instructions to guide the amateur in their cultivation. It is handsome enough for a gift book, and is full of information, interesting alike to the horticulturist and the general reader.

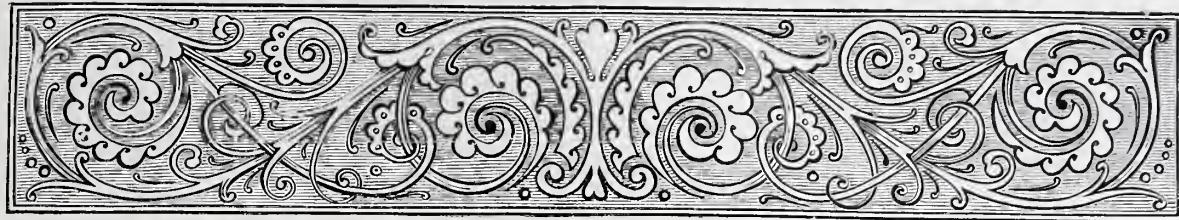
"A GUIDE TO MODELLING," by George Halse (London: Rowney & Co.).—There is probably no branch of Art in which less could be learnt from a manual than that of sculpture. It is saying much, therefore, for this guide to the principles and practice of sculpture that it appears to be likely to render more assistance to students and amateurs than any of the shilling hand-books which have been hitherto issued by this firm of artists' colourmen. The novice will certainly be assisted in his preliminary studies by the indications therein clearly laid down of the means and methods available, and the mechanical processes through which a work passes from the clay to the marble. The compiler has throughout endeavoured to impress upon his reader the dignity which should attach to statuary, and he naturally has not words strong enough wherewith to reprove some of the latest efforts of the foreign sculptors, to which Dr. Johnson's epithet may be fittingly applied, namely, that they are "the adulteries of Art."

"CUNNINGHAM'S BRITISH PAINTERS," annotated and continued to the present time by Mrs. Charles Heaton. (London: George Bell and Sons).—In the half-century which has elapsed since Allan Cunningham's "Lives of British Painters" achieved such an almost unprecedented measure of success that 14,000 copies were sold in a twelvemonth, the world has been living at so great a pace that the author has well-nigh dropped out of sight. But the distance is narrowed when we call to mind that, at the dinner which was given in 1831 by his countrymen to celebrate his success, Thomas Carlyle was present and made his maiden speech, wherein he stated that "all Britain was proud to number Cunningham amongst her poets." It is still further reduced when we find that Mrs. Heaton only selects sixteen painters in that half-century as worthy of being added to the *rôle* of those whose lives were written by Cunningham. They are Stothard, Crome,

Turner, Constable, Wilkie, Mulready, Haydon, Etty, Eastlake, Stanfield, Leslie, Roberts, Landseer, Scott, Macclise, and Phillip. Amongst these she has, in most unequal divisions, allotted the greater portion of one of the three volumes—unequal, in that whilst no less than fifty-eight pages are given to Wilkie, Turner's life is compressed into twelve, a smaller number than those bestowed on the little-known painter, David Scott. It is a pity that our greatest landscape painter should have been so inefficiently dealt with; cramming fifty years of such a life into four pages renders the product not only useless, but irritating. That any one who had looked at the "Liber Studiorum" for five minutes could say that it was the "fruitful result" of his foreign tours, or that the autotype reproductions of that work were "admirable fac-similes," is past comprehension. The figures given as to prices, too, are incorrect, and the whole memoir is but little more than a patchwork of quotations from Turner's more or less correct biographers—Ruskin, Thornbury, and Hamerton. In choosing the Turner memoir as a sample, we selected the artist with whose life and works we were most familiar, and the whole must not be judged by so small a portion. The Stanfield memoir is delightfully chatty, as is that of Constable; and it must not be forgotten, too, that the compilation is not intended so much for a work of reference as to afford an insight into the character of the person delineated. To the many who care, when they stand before a picture, rather to know what manner of man he was who painted it, this book will afford them all the information they require in a compact form, and at a moderate cost. To the still greater number of students of human nature who delight in biographies, and want a number of very varied samples, we can also thoroughly recommend the work. We should add that Cunningham's original memoirs, although left untouched, have been corrected by a mass of notes, some Cunningham's own, but the majority Mrs. Heaton's.

"A HANDBOOK FOR PAINTERS AND STUDENTS ON THE CHARACTER AND USE OF COLOURS" (London: Baillière, Tindall, and Cox).—Mr. William Muckley evidently had this work in hand before Mr. Holman Hunt commenced his crusade against the colours which artists are compelled to use nowadays, and has hurried its issue in order that it might come before the public whilst their minds are exercised on the matter. The information contained in the book has been condensed as much as possible, so as to render it a handy book of reference. Permanent colours, with which really everything in nature may be imitated, are first described at length, fugitive colours being merely referred to. Amongst the former we now find *Naples yellow* classified, although until very recently it was held not to be permanent. *Indian Red* is also in the same list, but *Prussian Blue* and *Indigo* are condemned. We always understood that in the old drawings where these latter colours had disappeared, it was owing to the antagonism of the Indian red to the blues; and certainly a careful examination of the sky of a drawing now before us by Copley Fielding, dated 1835, leads one to strongly suspect that the Indian red which now alone survives in the sky has eaten up the indigo which was formerly its partner. But in this, as in our notions on the subject of the use of vehicles, or mediums, in combination with colours, we readily defer to the lengthened experience of Mr. Muckley. We are glad to see how strongly he advocates the use of panels in lieu of canvas. He gives a striking instance of the superior durability of the former, in the case of a picture by Sir Joshua Reynolds of 'A Lady' now in the South Kensington Museum, in which the preservation of the picture is in every way so perfect that it looks as if it had just left the easel. In these days, when artists obtain such large prices for their works, it is incumbent on them to leave no stone unturned to render their pictures permanent, and they may obtain, at a small cost, many aids in so doing from a perusal of this book.





THE ART OF THE SILVERSMITH.

PART II.

THE conversion of Constantine the Great to Christianity, and the removal of the seat of his government to Constantinople in the year 330, caused a complete revolution in the world of Art. There can be no doubt but that the former of these events gave a great impetus to the art of silver-working, and caused an increased demand for such work, as, besides the costly gifts Constantine bestowed upon the Roman churches, he endowed those at Constantinople even more magnificently. No sooner had the Emperor embraced Christianity than he endeavoured to do honour to his new religion by making her churches and their contents as gorgeous and costly as possible; and his zeal must have been indeed great, for in a very few years Constantinople became the richest city in the world, and this was mainly due to the service of the Church.

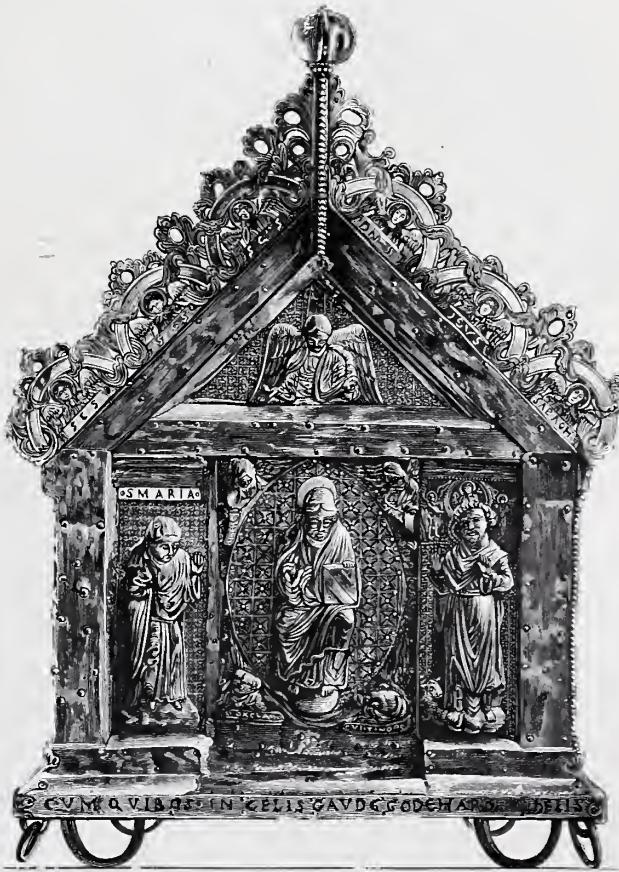
It is most unfortunate that the writers who chronicle these riches do not give sufficient particulars concerning them to enable us to form an idea of their artistic merit; but, from the fact of the size and weight of the various objects being stated, we may conclude that intrinsic value was more considered than beauty of form or delicacy of ornament. The works then executed were probably debased copies of classical examples, for as yet little progress could have been made in the new art. The form, as being more difficult to invent, we may suppose was a more or less direct imitation of the older style, while the detail upon it the Christian artist would endeavour to change, and so make his work more consistent with its fresh service.

The Temple of Santa Sophia was the place, before all others, that Constantine delighted to enrich, and it was at once the most magnificent and most celebrated of all the churches. When this monarch died the workers in the precious metals considered themselves so indebted to him for the favours he had lavished upon them, that they encased his body in a golden coffin.

So late as the tenth century Constantinople held the proud position formerly belonging to Rome, and from her came the light that dispelled the darkness over the west of Europe, and if the form of Art was not so beautiful as that emanating from the ancient mistress of the world, it was at least a vigorous style, that has retained its influence even down to the present day.

The whole secret of the difference between this and the previous style lies in the fact that whereas the Greeks especially cultivated beauty and purity of form, the Byzantine artists sought above everything beauty and richness of colour. This is particularly observable in studying the gold and silver work belonging to these periods. In the great eras of Art these metals were used in their native state, and the forms into which they were worked were so beautiful that they required no further help to make them perfect works of Art. But this did not satisfy the more gorgeous, but less refined, taste of the Lower Empire, and these artists were not content unless their metal-work was resplendent with sparkling effects. This luxurious people delighted in splendid masses of colour, which they often obtained

in their work by precious stones grouped together without any regard to design but the effect of colour. It was for this reason they brought enamelling to such perfection. The rudiments of the art they doubtless obtained from the East, where the enamel was applied to the metal in a thin layer by vitrification. The Etruscans also fixed it to their jewellery with most wonderful skill in the same way. But the Byzantine artists were the first to introduce into Europe the art of *cloisonné* enamel, by which process each colour is separated from the other by a thin strip of metal. They are supposed to have first practised this art in the sixth century, and with them the different processes underwent rapid development, and soon spread towards the west. The Byzantine style was now diffused through the whole of the empire. Its influence can even yet be traced in some of the

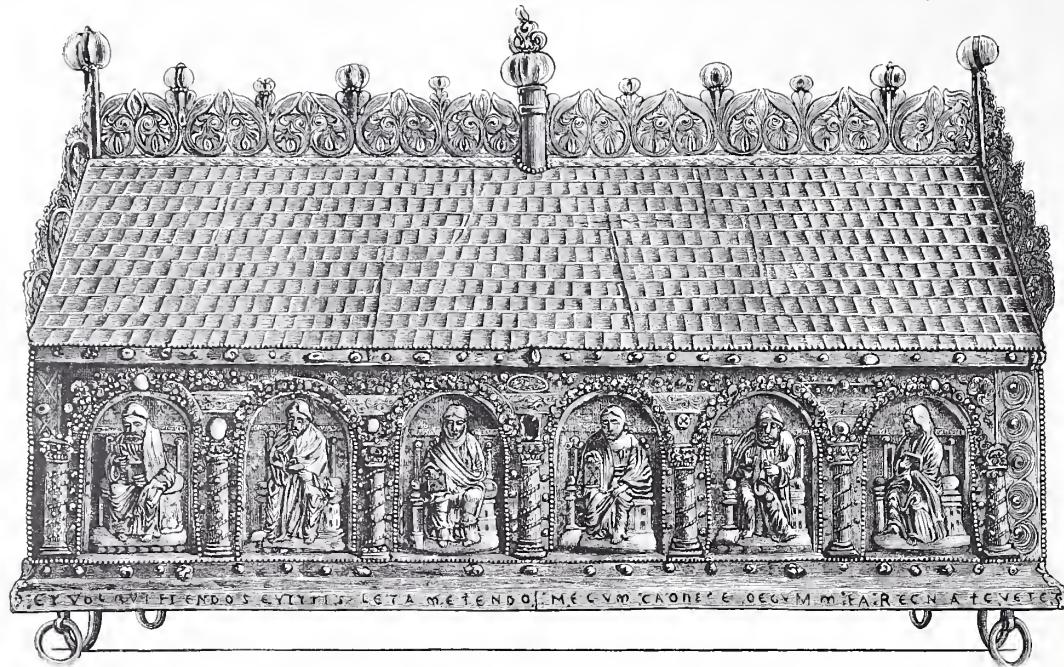


Shrine of St. Godehard. In the Treasury of Hildesheim.

countries of Europe: in Russia, for instance, the ornamentation of gold and silver work is a conclusive proof of the source of their whole art, and most plainly shows its Eastern origin; also the mosaics of Rome and Florence, depending merely upon colour for their effect. The Italians were taught this process of ornamentation by artists from Constantinople, for at this time

no great work was undertaken in Italy without sending to the East for artists to execute it. The celebrated Pala d'Oro, in St. Mark's at Venice, ordered by the Doge Orseolo in the year 976, was made in Constantinople. Much of the Art of the Persians can also be traced to the same source, and it may be that through them, by means of the Mahomedans, who acquired so many of their forms from that people, the wonder-

ful skill of the natives of India in filigree and other processes of metal-work can thus be connected with the Greek artists, and by these means the ancient traditions may have come down to them. There is but little to record of the silversmith's art during these early days: the continual wars that devastated Europe from the fifth to the eighth century greatly retarded its cultivation. At the end of the eighth century,

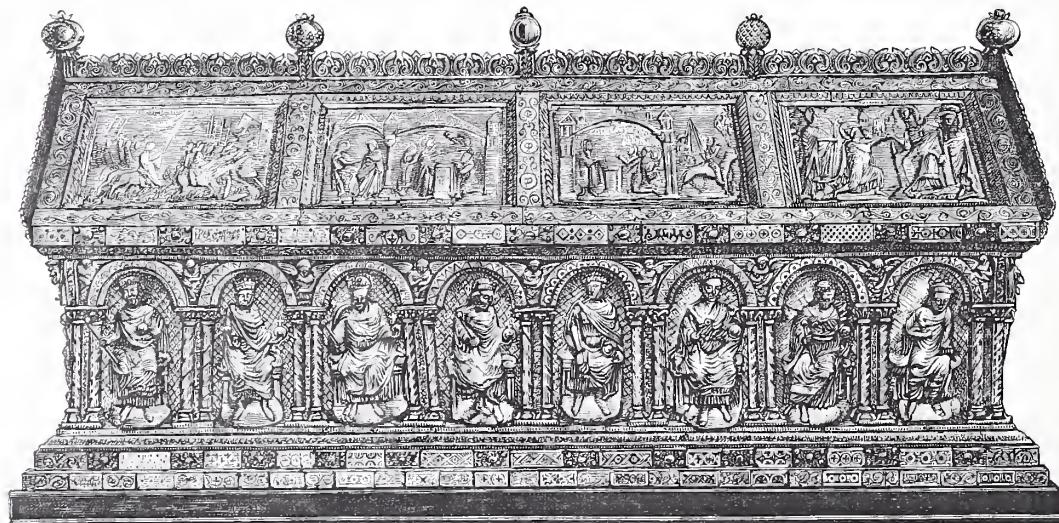


Shrine of St. Godehard. In the Treasury of Hildesheim.

however, the powerful reign of Charlemagne gave to Europe a time of comparative rest, and greater encouragement could be bestowed on the art of the silversmith. One of the finest examples of this period is the altar frontal in the church of St. Ambrose at Milan. It belongs to the beginning of the ninth century.

From all evidence it is now possible to collect, we must come

to the conclusion that the work of this period was not of any great artistic merit. An object was valued according to the number and costliness of the gems with which it was loaded; even large uncut stones were very generally employed. A rude grandeur is all the praise that can be given to the productions of these centuries. Romanesque is the term applied to the Art of the eleventh and twelfth centuries, that transitional



Shrine of Charlemagne. In the Treasury of Aix-la-Chapelle.

period which may be said to connect ancient Art with the Gothic style. Now was commenced that movement which afterwards developed the beautiful forms of the thirteenth and fourteenth centuries. New shapes were created, and Art was gradually moulded into that severe style, so pre-eminently ecclesiastical, which retained its hold upon the people until the era of the Graeco-Roman style four hundred years later. It was in Germany that the most important works were now originated. At

the end of the tenth century a great impetus was given to artistic workmanship in this land by the Emperor Otho III. connecting his country with the Byzantine court, through his marriage with the Greek Princess Theophania; and, as she was a great admirer of the arts, a large number of Greek artists were attracted to her new home, and the style of all the metal-work produced in the country was much changed through their instrumentality.

The German silversmiths of the twelfth century produced a multiplicity of shrines. These specimens are, in fact, the characteristic objects of the age; they probably sprang up in such numbers from the quantity of relics brought home by the Crusaders, when the want was naturally felt for a receptacle worthy of such holy treasures. The shrine was almost always made in the form of a coffer, the framework being wood, with a sloping or gabled top, overlaid with thin plates of silver or gold, all of which were either ornamented with *repoussé* work or covered with precious stones and plaques of enamel. The sides generally consist of a series of arches, within which are placed statuettes. The figures are executed by *repoussé* in rather high relief, the head being often quite detached from the ground. There is a certain solemn grandeur in the pose of these figures, but all the beauty with which a Greek artist would have endowed such work is now lost.

The shrine of St. Godehard, at Hildesheim, illustrates the type in vogue during the early part of the twelfth century. It was probably completed in the year 1131. In the enlarged view of one of the ends the detail upon it is clearly defined. We also give illustrations of the shrine containing the remains of the Emperor Charlemagne. There are eight arches on either side of the shrine, and in each of these is a figure representing a German emperor, the relief given to the statuettes being very high. The ground between the pillars from which the arches spring, and which are decorated by enamel, is covered with a slightly raised diaper; on the cover are represented in bas-relief different scenes from the life of the great Emperor. The ends of the shrine are adorned with sitting figures of the Queen of Heaven, of Charlemagne, and of Leo III., who consecrated the cathedral in 804. The various borders are ornamented by alternate plaques of enamel and filigree work.

This period in the history of the silversmith's art cannot be closed without mention of that remarkable monastic artist, Theophilus, who deserves to rank high amongst the Art workers of old for his wonderful treatise known as the "Diversarum Artium Schedula." Six of his manuscripts are extant, and in sixty-nine chapters he deals with the art of the silversmith. Unfortunately he has affixed no date to his learned essay, and there has been much dispute as to the age in which he lived, but it would seem to have been about the middle of the twelfth century. He commences his chapter on the working of the precious metals by mentioning the different tools that were required, and then goes on to minutely describe the various processes that it was then necessary for an artistic metal-worker

to be skilled in, the requirements being so varied that there are but few in our days who could fulfil them. We see from the standard held up by this author artist—who, from the way in which he treats the different subjects, must have been himself able to produce work in the various processes he describes—that



Shrine of Charlemagne. In the Treasury of Aix-la-Chapelle.

by the end of the twelfth century the silversmiths had mastered nearly every difficulty of their beautiful art. It is, therefore, all the more disappointing that so few specimens of this period have descended to posterity, most of the examples still extant being of German origin, and consisting of either shrines or reliquaries.

W. H. SINGER.

FORGOTTEN GEMS OF THE RENAISSANCE.

IT is no doubt the fate of some buildings to sink into oblivion in their old age, yet we never pass the Badia, or Abbey Church, of Florence without a pang that it should be so utterly forgotten. The people push and jostle along on their various errands, and give no heed to the unpretending edifice which was so important in its day; and even the tourists who pay their visits to the Bargello opposite forget the church on the other side of the way. Perhaps it is because they do not see in the windows of the shops any photographs of the beautiful monuments which the Badia holds so jealously in her keeping; perhaps because the façade is so unobtrusive, that they class the church among those of minor importance, of which Florence is so full.

Be that as it may, the Badia is worth remembering and recalling to the public mind, if only for the exquisite Renaissance work upon her monuments. The prior and the vicario, who still live within the precincts, have hitherto made the conditions of photographing these noble tombs so stringent that until this past summer it was impossible to obtain any picture of them. But a distinguished and enterprising photographer accepted these conditions, much to the amazement of the vicario, and

before he could recover from his astonishment the necessary arrangements had been made, the negatives secured, and the pictures given to the public.

The Badia was the first of the seven religious houses, in expiation of the seven deadly sins, which Ugo of Brandenburg was so long supposed to have founded, and the legend runs thus. Ugo was hunting one day in Germany when he lost his way in a forest, and had a vision of demons tormenting human souls, who threatened him with the like punishment if he did not amend his evil ways. On his return to Florence he sold his estates in Germany, and devoted the money to the foundation of the seven religious houses. His death and piety are commemorated on St. Thomas's Day, the 21st of December, when it used to be the custom, until quite a late period, for a young Florentine noble to make a speech in his praise during the celebration of mass. Dante makes an allusion to this custom in his "Paradiso," when he says—

"Ciascun che della bella insegnà porta
Del gan Barone, il cui nome e'l cui pregio
La festa di Tomaso riconforta."

" Each one that bears the beautiful escutcheon
Of the great Baron, whose renown and name
The festival of Thomas keepeth fresh."

LONGFELLOW'S Translation.

Notwithstanding the legend and the old custom, Countess Willa, the mother of Ugo, is believed by learned antiquaries to have been really the foundress of the Badia. She bestowed several towns, houses, and lands on the abbey, which she pre-

sented to the Black Benedictines. The ceremony of installation must have been a curious one, if the descriptions of the time are correct. First Willa offered a knife to the abbot, as a sign that he could curtail and dispose of the property as he might judge best; then she presented him with the pastoral staff of authority; next a branch of a tree was handed to him, to indicate that he was lord of the soil; fourthly, she gave him a glove, the usual symbol of investiture; and lastly, she was

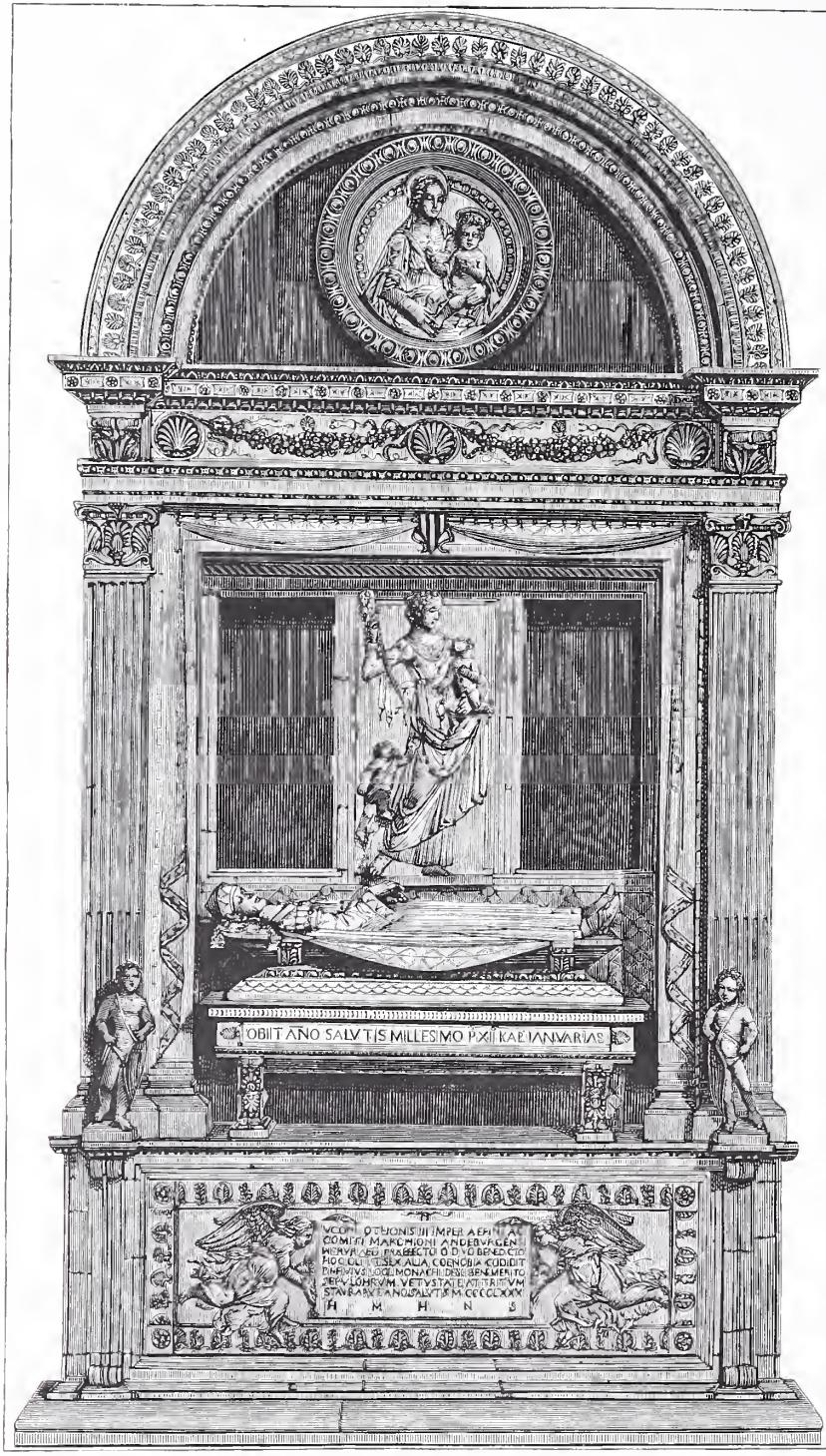


Fig. I.

chased from the building, in token of her having no further right there. Her son Ugo still further enriched the abbey by grants of the Castello di Vico, with two hundred houses, and the town of Bibiena, in the Casentino, where the famous Cardinal Bibiena was born somewhere in the fourteenth century. The abbey stood among gardens, and the Via della Vigna Vecchia, which bounds the southern side of the Bargello, marks the vineyard of the monastery. The first occupants were monks

from the abbey of Cluny, in France, but it was afterwards given to the Benedictines of Monte Cassino.

The foundation stone of the abbey was laid A.D. 993. The principal families of Florence had their burial-place within the cloisters of the Badia, and were on intimate terms with the friars.

The interior of the church is now decorated in the taste of the seventeenth century, when it was more or less rebuilt on

account of damages by fire. It is in the shape of a Greek cross, and the ceiling is divided into cassetones, and gilt. The tribune and a chapel in the transept to the left of the entrance (Florentine churches seldom stand east and west) were originally painted by Giotto, and were among his first successful productions; the high altar was also adorned by one of his pictures, but these have long since disappeared.

The tomb, or rather the monument, of Count Ugo of Brandenburg occupies one side of the Badia (Fig. 1), and is the work of Mino da Giovanni (called da Fiesole). It is in his best style, and its architectural feature is like those of the finest Tuscan tombs, an arched recess, within which is the monumental figure. The statue lies upon a sarcophagus, a charming Madonna and Child are in relief in the lunette, below which is a figure of

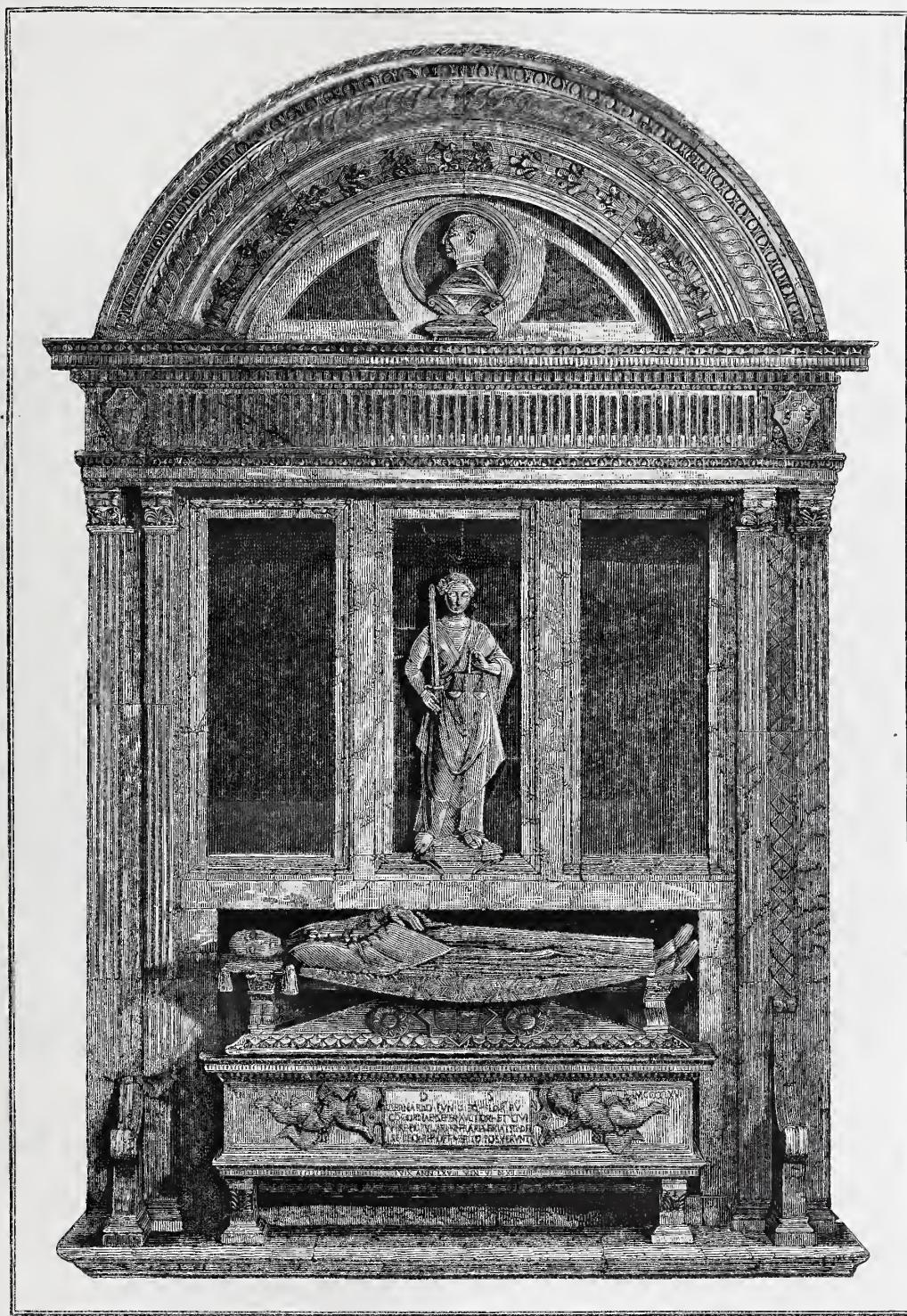


Fig. 2.

Charity; flying angels hold tablets, while two *putti* support shields; and an architrave sculptured in festoons, and shells in low relief, form its chief sculptured features.

Mino da Giovanni, or da Fiesole (though born at Poppi, a small town in the Casentino), was the intimate friend of Desiderio de Settignano. His works are easily recognised, for in spite of their winning grace and charm, and their extreme refinement and delicacy of feeling, there is a sameness about

them which, after a time, palls upon the taste. He died in 1486, from the effects of a strain got in trying to move some heavy marbles without sufficient assistance, and is supposed to be buried at Fiesole.

Another monument by the same hand is that of Bernardo Giugni (on the other side of the church), who died in 1466. The Giugni family had their houses very near to the Badia, in the Via Condotta. They belonged to the Guelphic party, and fifty

of the family sat among the Priors of the Republic, from 1291 to 1529, while eighteen were Gonfaloniers. Among the latter was Bernardo, who was famous for his prudence, and in consequence was often called upon to appease the people in times of rebellion. He was also sent on various delicate missions abroad, and his funeral was conducted at public expense.

His monument (Fig. 2) is similar in arrangement to that of Count Ugo, but earlier perhaps in date, stiffer, and less ornamented. A figure of Justice, severe in outline, though refined and tender in conception and workmanship, replaces the Charity. There is also in another part of this church a marble altarpiece, of which more later on, by Benedetto da Majano, in bas-relief, upon which are the Madonna and Child, with San Lorenzo and San Leonardo.

To the right of this bas-relief by Benedetto da Majano is a marble sarcophagus by Benedetto da Rovezzano (Fig. 3), in memory of Gianozzo Pandolfini. It rests on dolphins, and is enclosed in a low arch, with exquisitely carved fruits, pomegra-

nates, and corn in flat relief. The commission was given to him by one of the Pandolfini family, and the crest of the house (dolphins) is to be seen everywhere.

There is a beautiful Della Robbia lunette of Virgin and Child, with two adoring angels, in the tympanum of the outside doorway (Fig. 4), which was also carved by Rovezzano. Benedetto di Bartolomeo Guarliotti, known as Rovezzano, was born at the town of that name, near Florence, in the latter part of the fifteenth century. He was especially distinguished as a sculptor of ornament, which he designed with a peculiar sense of fitness; and also for his skill in working out small figures and decorative emblems in his bas-reliefs so nearly in the round that, by their contrast with the graduated relief of the other portions, they produced a new and striking effect. He went to England in 1524, where he began the tomb of Cardinal Wolsey, in which, however, the prelate's bones never rested, but Nelson's remains eventually reposed. After Rovezzano returned to Italy he had the misfortune to become blind, but fortunately had amassed

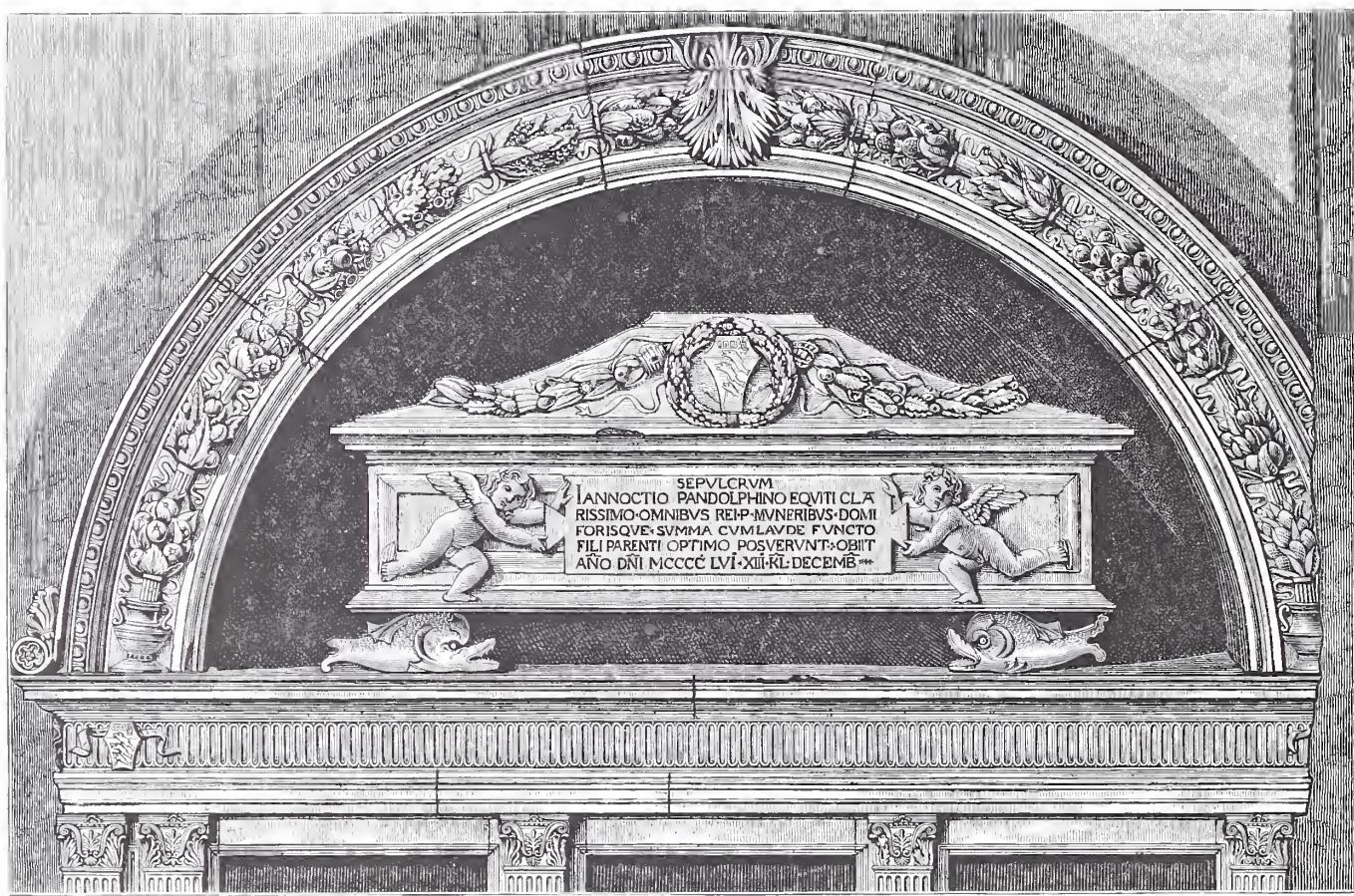


Fig. 3.

enough of a fortune to allow him comfort for the rest of his life. He also designed the Altoviti tomb in the tiny church of the Apostoli, which Brunelleschi admired so much that he made it the model, on a small scale, for his churches of San Lorenzo and the Santo Spirito.

Near the Pandolfini sarcophagus is the marble altarpiece before mentioned, containing reliefs by Benedetto da Majano, 1442—1497. His earliest works were wooden mosaics, and he was for some time employed by Matthias Corvinus, King of Hungary. He and his brothers together executed the 'Madonna dell Ulivo' in terra-cotta, and a 'Pieta' in bas-relief, which stand at a wayside shrine a mile outside the gate of Prato, towards Florence. We have only to compare the relief of the brothers with the Madonna of Benedetto to see his superiority. His greatest work as an architect was the Palazzo Strozzi, which he did not live to finish. In 1490 he made the busts of Giotto and Squarcilusso in the Duomo at Florence. But the *chef-d'œuvre* of Majano, and one of the finest works of the

fifteenth century, is the monument to Filippo Strozzi, in the Santa Maria Novella. The beautiful marble pulpit at Santa Croce is very fine, and was also done by him. He supported it against a column, through which he carried the staircase: the reliefs represent scenes from the life of St. Francis. This particular altar-piece in the Badia is divided into three compartments. In the centre are the Madonna and Child, with St. Lawrence, in his deacon's dress, on the right, the palm-branch in one hand, a clasped book in the other, with the gridiron in the niche behind him; St. Leonard is on the left, also in deacon's dress, but with chains in his hands, symbolic of his being the liberator of captives.

When Benedetto da Majano died he left his property in trust to be divided between his male and female descendants, which failing, it was to revert to the Company of the Bigallo, as it eventually did. The company thus became possessed of an unfinished group of the Madonna and Child, and of a small statue of St. Sebastian, both of which they caused to be finished

and presented to the Misericordia (at that time a separate corporation), in whose chapel they may still be seen. Tuscany has produced few sculptors so graceful and pleasing as Benedetto, whose sentiment, though not profound, was always true and unaffected, and whose style was exempt from mannerism.

In one of the chapels near the Ugo monument is the famous picture by Filippino Lippi, 1412—1469, representing the Virgin appearing to St. Bernard, which was painted for the church of the Campora, outside the Porta Romano, and which was removed to the Badia for safety during the siege of Florence, 1529.

The Badia also contains a beautiful little cloister, composed of a double row of Ionic columns, one above the other. In the upper gallery is a monument to Francesco Valori, who belonged to an old patrician family of Florence. He was the man who, in 1492, resisted Piero de' Medici, the son of the first Cosimo, when he aspired to supreme power, and who on that occasion

was carried through the city on the shoulders of the citizens. He was afterwards murdered by the relations of Bernardo del Nero and his accomplices, whom Valori had condemned to death for a conspiracy to restore Piero de' Medici to power.

Around the cloisters are frescoes, chiefly by Niccolo di Foligno, or l'Alunno, representing incidents in the life of St. Benedict. The finest of these paintings, 'St. Benedict rolling among Thorns,' is the work of Bronzino, and has been much damaged by an attempt to remove it from the wall.

It will be remembered that the Badia was given by the Countess Willa to the Black Benedictines. On the 5th of April last there was a grand celebration in this ancient church to commemorate the fourteen hundredth anniversary of St. Benedict, the founder, the patriarch, the first abbot of that great order of the Benedictines, and the patron saint of the Badia. He was of noble birth, and was born at Norcia, in the duchy of Spoleto, in

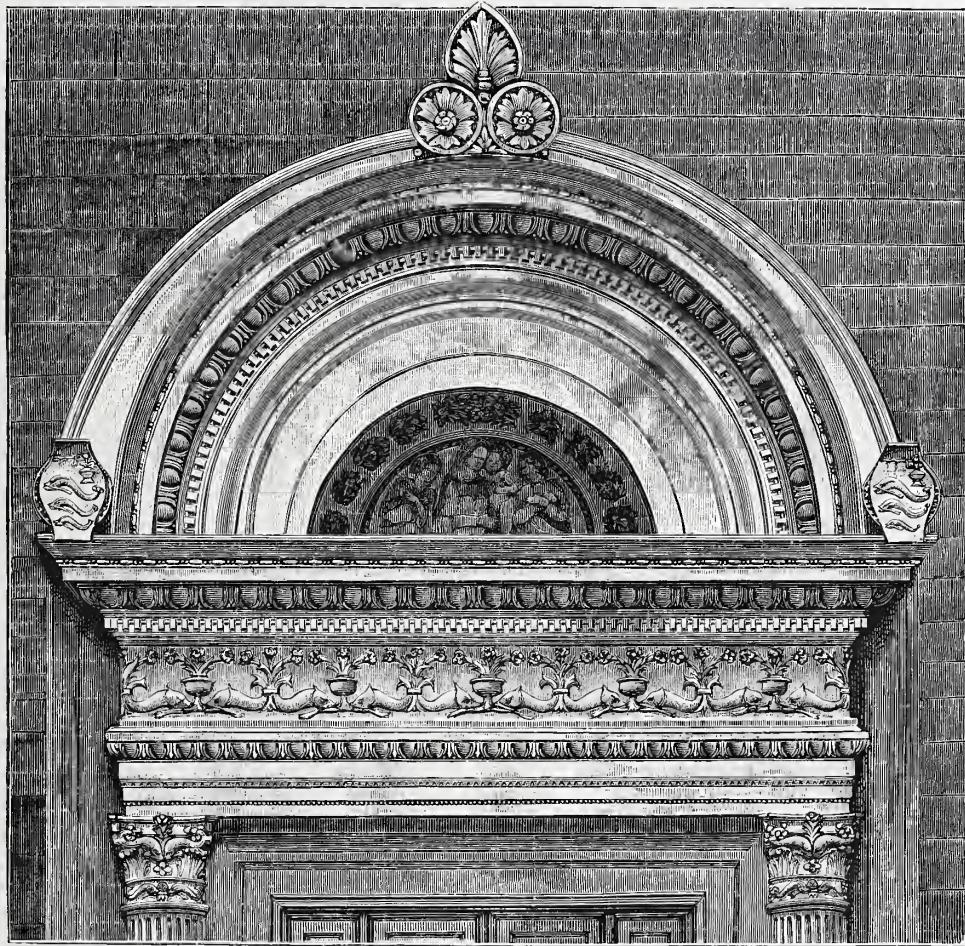


Fig. 4.

A.D. 480. He studied at Rome, but soon wearied of the profligacy of those about him, and desiring to live in solitude like St. Jerome and St. Augustine, he ran away and became a hermit. His nurse, who loved him dearly, followed him in his retirement, and did what she could for his comfort. But he, thinking her a drawback to perfect holiness, fled from her to Subiaco, a wilderness between forty and fifty miles from Rome. Here he lived for three years entirely unknown, except to Romano, another hermit, who saw him one day entirely by accident, and who shared with him afterwards his frugal meals of bread and water. The food was passed down to him by means of a rope, to which was attached a bell, which warned Benedetto of its descent. In this dismal cave of Subiaco he was greatly tempted by the recollections of the world he had left, and especially at one time by the remembrance of a beautiful woman he had seen in Rome, when, to overcome his great desire to return to her, he flung himself into a thicket of briers and thorns, and rolled himself until he was torn and bleeding. At the monas-

tery of Subiaco they still show roses said to have sprung from these briers. The fame of his sanctity at last spread far and wide, and great crowds came to him, who begged his prayers and his aid in healing their diseases, and a company of hermits near by requested that he would be their head. But when they saw the severity of his life they attempted to poison him. When he made the sign of the cross before the poisoned cup it fell to the ground in fragments. He then returned to his cave, and again lived in solitude. But so many hermits came to Subiaco, and lived in huts and caves, that at last, for the sake of order, Benedict commanded them to build twelve monasteries, in each of which he placed twelve monks. Two senators from Rome brought him their sons, Maurus and Placidus, to be educated as Christians. These boys were but children of twelve and five years, and were placed especially under the charge of Benedict. A priest named Florentius, jealous of Benedict's popularity, tried to blacken his character and to poison him with a loaf of bread. But these plans failed also,

and at last he brought seven young women into one of these monasteries to try the chastity of the monks. Then Benedict fled from Subiaco, and immediately after Florentius was crushed to death in his own house by a falling gallery. Benedict was saintly enough to weep at his untimely fate, and imposed a penance on Maurus because he rejoiced over it. At the top of Monte Cassino there still existed at that time a Temple of Apollo. Here Benedict went, and by his miracles and preaching converted the idolaters, so that they broke the statue and altar, and burnt the grove. Two chapels were built there instead, one of which was dedicated to St. John the Baptist, and the other to St. Martin of Tours. On the summit of the mountain Benedict founded the monastery which has always

entreated him to repent before it would be too late. It was thought after this the Goth was less ferocious. Before the saint's death monasteries of his order were instituted in all parts of Europe. At last he was seized with a fever, and on the sixth day he ordered his grave to be dug, and after standing upon the edge of it, supported by his disciples, in silent contemplation, he was carried to the altar of the church, and while receiving the last sacrament he died there, March 21st, A.D. 540. The ceremony at the Badia on the 5th of April was a fine one, and the beautiful silver candlesticks and sacramental plate for which the old abbey of Florence is justly renowned were all displayed upon the high altar.

The Renaissance, or new birth of Greek Art and refinement in painting, sculpture, and literature, had been preparing through the Middle Ages, and Italy was the first country in which it showed its results. It did not burst upon the world suddenly, but, like all beautiful changes, it grew slowly, but surely. Italy, of all the other European countries, was the earliest to give attention to this new state of things, because she had all the needful elements for fostering and culturing Art. She had a definite language, regular laws, and comparative peace, during which she could give time and thought to this new culture. It bloomed like a lovely flower in a thicket of thorns; it flourished side by side with, and in the midst of, rapine and barbarity, fierceness and treachery; and the same hand which, perhaps, had just taken his rival's life to gain possession of his inheritance, rewarded generously the maker and caster of some fresh piece of delicate filigree, or some new thought chiselled in marble—perhaps on the same principle that causes brute force to show tenderness to a little child, or carefully nurses a delicate wife. Certainly these two phases of human nature existed side by side, and form a marvellous feature in the history of the Renaissance: for while there were Sporzas in Milan, Este in Ferrara, and Medici in Florence, showing the strong hand and murdering their rivals ruthlessly, there were Fra Angelico, Raphael, Michael Angelo, the Bellinis, the inscrutable Da Vinci, Lucca della Robbia, and a host of others who were amply encouraged and abundantly rewarded.

It is no wonder that the Medici are blessed for their encouragement of Art. Their appreciation was most catholic. They recognised beauty wherever they saw it—not only in pictures or in statues, but even in the simplest forms of household decoration. Witness Lorenzo de' Medici's delight in the iron lanterns and torch-holders of Niccolo Grossi, nicknamed Caparra, on the Strozzi Palace. (He was thus nicknamed by Lorenzo, because he always insisted on being paid a part of his price, or earnest-money—*caparra*—beforehand.) Lanterns and torch-holders were a distinguishing mark of the houses of noble Florentines, and their use was also allowed to citizens who had done the State great service. This custom, which caused the art of working in iron to be brought to great perfection in Tuscany, accounts for the beauty and high finish of lanterns, sockets, and knockers.

The street at the corner of the Strozzi Palace leads directly to the old market, one of the most picturesque and charming bits of colour in Florence, where there is still another interesting gem of the Renaissance. At the corner of the Vecchietti Palace (where once stood the pulpit from which Pietro Martire preached when he was supposed to exorcise the fiend, who galloped past in the shape of a black horse) hangs the bronze figure of the devil, cast by Gian of Bologna. Now an old woman sells vegetables below this figure (Fig. 5), and when we went to look at him one day, she looked up and said, "Yes, there he is, just as full of his tricks as ever." In truth, he is a very charming little devil, and makes one think of Heine's poem beginning—

"Ich rief den teufel und er kam
Er ist ein schöner charmanter mann."

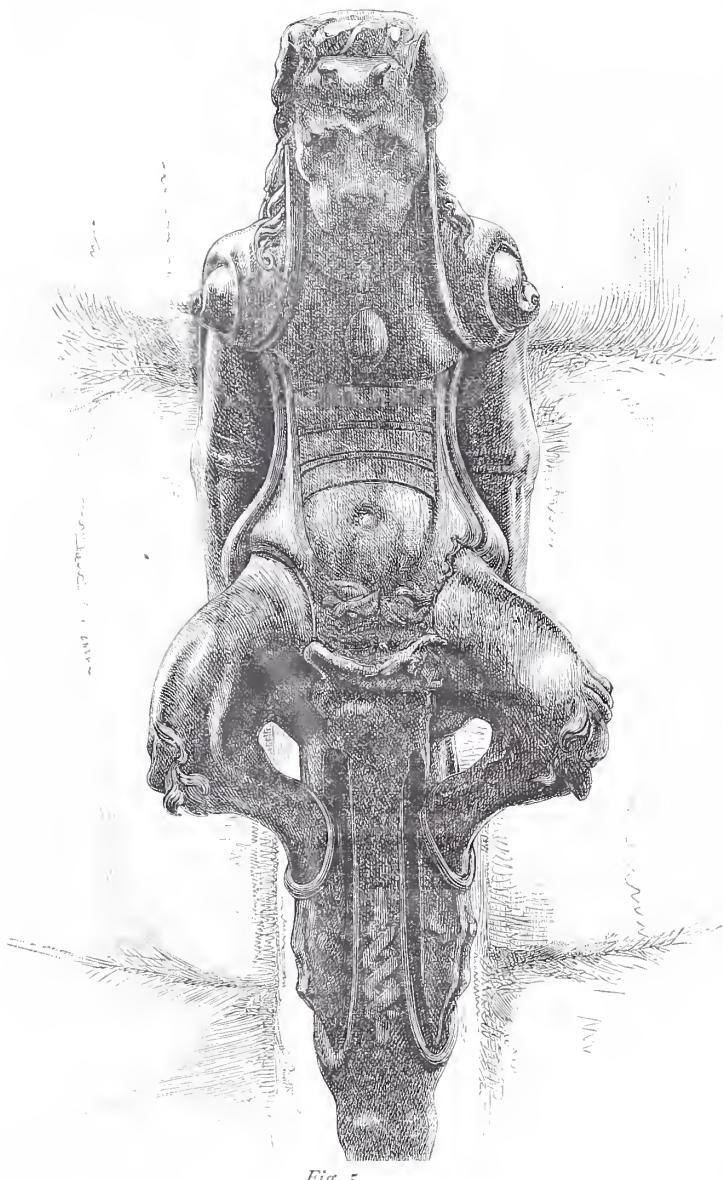


Fig. 5.

been regarded as the parent of all others of the Benedictine order. From here he promulgated the rules of the order. His sister Scholastica followed him to Monte Cassino, and he visited her once a year during the last years of his life. She was abbess of a nunnery placed at a decent distance from her brother's home. In 540 Totila, King of the Goths, went to visit St. Benedict. Wishing to put his power of detecting deceit to the test, Totila dressed up one of his knights in his own clothes, and watched from some very inconspicuous post. But St. Benedict instantly reproached the knight for trying to deceive him; then going directly to Totila, he upbraided him for his cruelties, told him that he had not long to live, and

OVID, TURNER, AND GOLDING.



HE processes of imagination are intricate and difficult to trace, and in the case of a powerful but uncultivated mind like that of Turner, which loved mystification for its own sake, and was studious to conceal both his secrets and his ignorance, it is not easy to get on the right scent. The trained habit of concealment, the sublimity of his compositions, and his power of constructing the most harmonious pictures out of a variety of heterogeneous impressions cast a mystery over his work which has been thought by many to conceal the widest reading and the profoundest thought. Not even the manifest want of education which his correspondence betrays, nor the confusion of mind so palpable in his attempts at poetry, has been sufficient to dispel this illusion. Credited with the sublimest philosophy on the one hand, and the widest range of human sympathy on the other, with the habit of profound contemplation on the laws of Moses and the most complete comprehension of the spirit of classical mythology, he has been posed before the English reader not only as a Turner in Art, but a Shakspere in mind. In no iconoclastic spirit, but with a sincere admiration for the mighty genius of the artist, and a desire to understand it as thoroughly as I might, I have examined his works and his life, and have tried to arrive at the genesis of some of those pictures in which his mental, as apart from his artistic faculties, have been most employed. The results have been partly shown in another place, and one of these (the only one with which I propose to deal here) is to show that the principal source of the pictures of the class above alluded to is to be found not in many, but in one book.

While thus employed I read a translation of this book, Ovid's *Metamorphoses*, which by the side of all other translations seemed like the pictures of Turner compared with those of other masters of landscape. Full of light and colour, with a vocabulary of almost unexampled richness, written in a metre which in the poet's hands was capable of striking any chord from the sweetness of love to the bitterness of rage, from the lightness of joy to the night of death, now flexible, now rigid, delicate and nervous as occasion called, Golding's verses recalled Turner's pictures of the same scenes with such vividness and similarity of touch and feeling, that it was difficult to believe the artist had not been inspired by the poet.

It is, however, very doubtful whether Turner ever saw Golding's translation of the *Metamorphoses*; the quotations Turner gave in the catalogue of the Royal Academy are taken from the version, by different hands (including Dryden and Addison), which goes by the name of its editor, Garth. But whether he did or not, if we seek for an English rendering of the passages of the Latin poet which furnished the motives for his splendid and vigorous designs, it is in Golding's alone that we shall find words and rhythm that at all worthily respond to the vibrations of Turner's glorious imagination. If he never saw Golding's book, that fact, if established, would go farther than any other to prove that he had sufficient knowledge of Latin to draw inspiration direct from Ovid himself. The translation, if we may use the expression in regard to painted poems, of Ovid into Turner, or Golding into Turner, is easy to credit, but the translation of Garth or Dryden or Sandys into Turner seems impossible.

To trace the mental affinities between two men of genius, and to introduce to the notice of the modern reader a poet who does not deserve to remain in his present oblivion, are both pleasant employments, and I shall therefore use Golding's version in illustration of Turner's pictures, although it may not have been that which the artist used.

Though the love of Turner for poetry is beyond all question, it is probable that he was led to read Ovid rather from the desire to get

up the stock subjects of pictures in vogue in his day than from his love of poetry. His imperfect education would have made the study of Ovid in the original a task of difficulty, and his desire for poetical reading would have been much more easily satisfied by original English verse. But, as I have elsewhere pointed out, in choosing subjects for his pictures as in other things, he followed rather than led the public taste. He was no firebrand like Haydon; he was full of confidence, indeed, but not conceited; ambitious, yet cautious; determined to prove his power by showing he could do well what others did badly, or at best tolerably, rather than by striking out a line for himself; at once the most original and conservative of painters. Of all poems that were ever written none has furnished so many themes for painters as Ovid's *Metamorphoses*, especially in that special branch of Art to excel in which was at one time the summit of Turner's ambition, viz. classical landscape. At the beginning of this century the day of pure landscape was only just dawning; the power of it over the minds and affections of men had been felt, indeed, by poet and painter, by Girtin and others, by none more than Turner; but its hold on the public and the connoisseurs was not sufficient to found the fame of a painter of the first class. It is doubtful whether Turner foresaw the future triumph of natural landscape, but he knew that practically the line of the Poussins and of Claude, rather than that of Gainsborough or the water-colourists, was that in which he could best crown his already great success at the Royal Academy.

In the exhibition of 1798 quotations from poets were for the first time printed in the Academy catalogues, and Turner availed himself largely of the permission by appending one quotation from Milton and four from Thomson's "Seasons" to five out of the ten pictures which he exhibited in that year. Though he had made no inconsiderable mark before this, the works of this year and the next established what may be called his first fame, as the most accomplished and poetical painter of English scenery. In 1799 he was elected an Associate; in 1802 an Academician. Down to this time he had not exhibited any classical subject, or quoted from any classical poet, and there is nothing to show that he had read Ovid, at all events since he was at school.

But now the time arrived for him to make his crowning effort to be ranked not only as the greatest landscape artist of the day, but of all time. To prove his superiority to the Claudes and Poussins the simplest plan was to take their subjects and style, and paint what was called "classical landscape," the nearest approach to "High Art" possible to a landscape painter. Classical landscape is, or was, of two kinds: one, the arrangement of classical architecture and conventional landscape into a composition whose general impression should satisfy a certain sense of serene dignity; the other the illustration of a classical poet in which the landscape should be in sympathy with the figures. The latter was, and is still, a very noble object of Art, and aims at nothing less than the perfect illustration of classical poets who always set their figures in a landscape, and aid the action with description of storm, wind, and other elemental machinery. The one degenerates into the "temple and tree" style, the other into the "landscape and figures," and both are ridiculous unless sustained by genius. Wilson had tried both, and had failed, at least as far as the public were concerned. Turner tried both, and succeeded. Perhaps he never succeeded better than in his attempts in the latter and higher class of subject, especially when he interpreted Ovid. For the task he was perhaps as badly equipped, in point of culture, as any artist, and it needs culture; but he had what in a great measure made up for this defect—what makes us pass lightly over Shakspere's anachronisms—he had imagination; he had also perfect sympathy with the spirit of the poet. He was able to see the visions that Ovid saw when he wrote, or at least such visions as his verses suggest to the most cultivated and sympathetic modern minds—and his long study of nature enabled him to

realise these visions with such faithful detail of rock and tree and sky as no artist before him.

His first work from Ovid was exhibited in the same year as that in which he was able for the first time to append R.A. to his name in the catalogue of the Royal Academy. The subject was Jason.

The 'Jason' was exhibited at the Royal Academy in 1802, and again (or another picture) at the British Institution in 1808. In the catalogue of the latter the subject is said to be taken from Ovid's *Metamorphoses*. It is stated in the catalogue of the National Gallery "that the Dragon has been drugged to sleep by the charms of Medea, and the moment represented is when Jason stealthily passes by the terrible monster, of which only a single gigantic coil is visible from among the rocks and sheltered trees about his cavern." This is indeed the scene represented by Ovid, if not by Turner. Ovid's description of the scene is confined to a few lines:—

"Pervigilem superest herbis sopire draconem :
Qui crista, linguisque triibus presignis, et uncis
Dentibus horrendus, custos erat arboris aurea,
Hunc postquam sparsit Lethici gramine succi;
Veraque ter dixit placidos facientia somnos,
Quae mare turhatum, qua concita flumina sistunt;
Sommus in ignotis oculis uhi venit; et auro
Heros Esonius potitur, spolioque superhus
Muneris autem secum spolia altera portans,
Victor Iolciacos tetigit cum conjugi portus."

It is, however, clear that this is not the scene which Turner had in his mind. His dragon is not asleep, and Jason is prepared to do battle with it. Mr. Ruskin's fine description in the second volume of "Modern Painters" gives the real situation. It is also observable that there is no suggestion in the lines from Ovid of the thought in which lies the chief power of the picture, viz. what Mr. Ruskin was the first to point out—the horror of a danger unknown, half seen, indefinite; the terrible suggestiveness of the "single coil."

We have only to turn back a few pages of Ovid, and we shall find something which contributed to, if it did not suggest, the picture, and this is the description of the dragon of Cadmus in the beginning of the third book. In this we have a den in a wood, and the dragon of Mars, disturbed by the sound of letting down the pitchers or urns in which Cadmus's followers were drawing water, wakes up, and scares them, and finally kills them. Then Cadmus, after waiting in vain for their return, sets out to avenge them, armed with lance and javelin "teloque animus præstantior omni." Although the sense of the horror of the indefinite is not expressed in plain terms by Ovid, the lines carry it with them so forcibly that at least two of his translators have expressed it in rendering the lines—

"Quem postquam Tyria lucum de gente profecti
Infausto tetrico gradu; demissaque in undas
Urna dedit sonitum; longo caput extulit antro
Cæruleus serpens; horrendaque silihla misit."

Addison thus interprets these verses:—

"The Tyrians in the den for water sought,
And with their urns explored the hollow vault;
From side to side their empty urns rehounds,
And rouse the sleeping serpent with the sound.
Straight he bestirs him, and is seen to rise,
And now with dreadful hissings fills the skies,
And darts his forked tongues, and rolls his glaring eyes."

The sensation is given yet more powerfully by Golding:—

"No sooner had the Tyrian folk set foot within this thick
And queachy plot, and dippèd down their hucket in the well,
But that to buscle in his den began this serpent fell,
And peering with a marble head right horribly to hiss."

Whether or not I am right in supposing that Turner had Cadmus as well as Jason in his imagination when he composed his 'Jason,' and whether he ever saw Golding's translation or not, it is certain that the peculiar description of horror produced by the picture is also produced by Golding's line, which we have printed in italics, and that neither verse nor picture is a literal translation. It is at least an instance of two minds being affected in a similar way by the spirit, rather than the letter, of the same poet.

There is, however, a better instance than this of how deeply and similarly both Golding and Turner were impressed by Ovid's vivid description of Cadmus and his snake. In 1811, besides a picture of 'Mercury and Hersé,' taken avowedly from Ovid, Turner exhibited another undoubtedly derived from the same source, although he chose to append to it some remarkable lines of his own, with a reference to the "Hymn of Callimachus." The picture was the famous 'Apollo and Python,' and the verses appended were the following:—

"Envenomed hy thy darts the monster coil'd,
Portentous, horrile, and vast his snakelike form;
Rent the huge portal of the rocky den,
And in the throes of death he tore
His many wounds in one, while earth,
Absorbing, blackened with his gore."

Now there is nothing of this in Callimachus's "Hymn to Apollo." The nearest approach to a description in this poem is the following (according to Dr. Tytler's translation):—

"Now, Iō! Iō Pæan! rings around
As first from Delphi rose the sacred sound,
When Phœbus swift descending deigned to show
His heavenly skill to draw the golden bow,
For when no mortal weapons could repel
Enormous Python horrile and fell,
From his bright hove incessant arrows flew,
And, as he rose, the hissing serpent flew,
Whilst Iō! Iō Pæan! numbers cry,
Haste, launch thy darts, for surely from the sky,
Thou cam'st the great preserver of mankind,
As thy fair mother at thy birth designed."

It is plain that not from Callimachus at least came the inspiration of Turner's painted poem.

We will now try what Ovid (in Golding's translation) will do for us. I have already pointed out in my "Life of Turner" that the picture is taken from two descriptions by Ovid—one of Apollo and Python in the first book, and the other of Cadmus and his dragon in the third, and the following extracts will, I think, sufficiently make out the case:—

"For when with moisture with the heat is tempered equally
They do conceive: and of them twain engender hy-and-hy
All kind of things. For though that fire with water ayde bateth,
Yet moisture mixt with equal heat all living things createth,
And so these discords in their kind, one striving with the other
In generation do agree, and make one perfect mother.
And therefore when the miry earth bespread with shiny mud,
Brought over all hut late before hy violence of the flood,
Caught heat hy warmness of the sun and culmness of the sky,
Things out of number in the world forthwith it did apply.
Whereof in part the like before in former times hath been,
And some so strange and ugly shapes as never erst were seen.
In that she did such monsters breed was greatly to her woe,
And yet thou ugly Python were engendered by her though,
A terror to the new-made folk, which never erst had known
So foul a dragon in their life, so monstrously forgrown,
So great a ground thy poison paunch did underneath thee hide.
The god of shooting who nowhere before that present tide
Those kind of weapons put in use, hut at the speckled deer,
Or at the roes so wight of foot, a thousand shafts well near
Did on that hideous serpent spend, of which there was not one
But forcèd forth the venomèd blood along his sides to gone.
So that his quiver almost void, he nailed him to the ground,
And did him noly at the last by force of shot confound,
And lest that time might of this work deface the worthy fame
He did ordain in mind thereof a great and solemn game
Which of the serpent that he slew of Pythians hear the name.
When who so could the mastery win in feats of strength or slight
Of hand or foot or rolling wheel, might claim to have of right,
An oaken garland fresh and brave. There was not anywhere
As yet a hay, hy means whereof was Phœbus fain to wear
The leaves of every pleasant tree about his golden hair."

In this description there is no landscape; the earth is but recovering from the flood, a barren waste of slime in which horrid monsters spawn; Apollo nails the beast to the ground, not to a tree; the agony of the monster is passed over; the flying stones are not suggested. We have, however, the contrast in size and apparent power, the victory of skill over strength, the innumerable little shafts sticking in the "poison paunch," and forcing "the venomèd blood along his sides to gone." To fill up the rest of Turner's picture we must go to Cadmus, who, determined to avenge his servants or die in the attempt, attacks the dragon of Mars:—

"And raughting fast
A mighty millstone at the snake with all his might it cast.
The stone with such exceeding force and violence forth was driven
As of a fort the hulwarks strong and walls it would have rivn,
And yet it did the snake no harm ; his scales as hard and tough
As if they had been plates of mail did fence him well enough,
So that the stone rebounded back against his freckled slough.
But yet his hardness saved him not against the piercing dart,
For hitting right between the scales that yielded in that part
Whereas the joints do knit the back, it thirled through the skin,
And piercèd to his filthy maw and greedy guts within.
He fierce with wrath wrings back his head, and looking on the stripe,
The javelin steel that stickèd out between his teeth doth gripe
The which with wrestling to and fro at length he forth did wind,
Save that he left the head thereof among his bones behind,
When of his courage through the wound more kindled was the fire,
His throat-boll swelled with puffed veins, his eyes gan sparkle fire.
There stood about his smearèd chops a loathly foaming froth,
His scalèd hrest ploughs up the ground, the stinking breath that goeth
Out from his black and hellish mouth infects the herbs full foul,
Sometime he winds himself in knots as round as any bowl ;
Sometime he stretchèd out in length as straight as any beam ;
Aon again with violent hrunt he rusheth like a stream
Increased by rage of late fall'n rain, and with his mighty sway
Bears down the wood before his breast that standeth in his way.
Agenor's son, retiring hack, doth with his lion's spoil
Defend him from his fierce assaults, and makes him to recoil,
Aye holding at the weapon's point. The serpent waxing wood,
Doth crush the steel between his teeth, and bites it till the blood
Dropt mixt with poison from his mouth, did dye the green grass black ;
But yet the wound was very light because he writhèd hack,
And pulled his bead still from the stroke : and made the strife to die
By giving way, until Cadmus, following rapidly
The stroke with all his power and might, did through the throat bim rive,
And nailed him to an oak, behind the which he eke did clive.
The serpent's weight did make the tree to hend—it grieved the tree
His body of the serpent's tail thus scourgèd for to be."

This, in most respects, is as faithful a poetical rendering both of Ovid and of Turner as one could wish. It is the rendering such as a poet only could give, reproducing the scene with the force of an eye-witness and a wealth of expression which it would be difficult to equal except from the same volume, and certainly the only translation which can compare in vigour of conception with Turner's work. If any reasonable doubt could exist that Turner was thinking of Cadmus's serpent as well as the Python, it would be dispelled by one very significant fact. Turner, in his verses in the catalogue, describes the earth as blackened with the serpent's gore. This is mentioned by Ovid in his description of Cadmus's serpent, but not in his description of the Python.

There is scarcely a tale in the first book of the Metamorphoses which Turner has left unillustrated. After that of Apollo and the Python comes in natural sequence that of Apollo and Daphne; after that Io, which includes that of Pan and Syrinx. The first produced the lovely picture of 'Apollo and Daphne'; the second the splendid 'Mercury and Argus'; the third one of the unpublished plates of the "Liber Studiorum" (the original drawing for which is, by-the-bye, lying unnoticed in the British Museum). By the time that Turner painted the first of these he had given up all attempts to shine as a painter of figures, and Apollo and Daphne would not be distinguishable in the beautiful landscape but for their story being suggested by a hare and a greyhound which are running before them. Indeed, the broad road on which they are walking, exposed to the gaze of a hundred eyes, would appear to be singularly unsuited to so unconventional a flirtation. The whole of the poetry is in the landscape, but this also is in Ovid, and there could not be a more fitting quotation to append to the picture than this from Golding; it is not only sympathetic in spirit, but accurate in detail:—

"There is a land in Thessaly enclosed on every side
With wooded hills, that Timpe hight, through mid whereof doth glide
Peneus gushing full of froth from foot of Pindus high,
Which, with his headlong falling down, doth cast up violently
A misty steam like flakes of smoke, besprinkling all about
The tops of trees on either side, and makes a roaring out
That may be heard a great way off. This is the fixed seat,
This is the house and dwelling-place and chamber of the great
And mighty river : here he sits in court of pebble-stone,
And ministers justice to the waves and to the nymphs each one
That in the brooks and waters dwell. Now hither did resort
(Not knowing if they might receive and unto mirth exhort
Or comfort him) his country brooks, Sperchius well beseeen,
With sedgy head and shady banks of poplars fresh and green :

Enipeus restless, swift and quick ; old father Apidane,
Amphrisus with his gentle stream, and Æas clad with cane ;
With divers other rivers more, which having run their race
Into the sea their weary waves do lead with restless pace.
From hence the careful Inachus absents himself alone,
Who in a corner of his cave with doleful tears and moan
Augments the waters of his stream, bewailing piteously
His daughter Io, lately lost."

It is, as we have seen, quite characteristic of Turner that he should place the figures of one episode of Ovid in the scenery of another; we have seen both Jason and Apollo in the wood of Cadmus, and now we have Apollo and Daphne with the scenery of Io. There assuredly is "Pindus high," and Peneus falling headlong down, and violently casting up a "misty steam like flakes of smoke, besprinkling all about the tops of trees on either side," and here, too, are other streams which it would be rash to name separately.

Of Turner's other pictures it would be tedious to treat at any length those which he avowedly took from Ovid, such as 'Apuleia,' 'The Vision of Medea,' 'Glaucus and Scylla,' and the like; and of most of those of which the original impulse is doubtful, such as the Carthage series and all that treat of Dido and Æneas, it will be enough to say that it throws some light on their origin if we view the Metamorphoses as the starting-point of all Turner's classical reading. Of the 'Golden Bough,' the most mysterious perhaps of all, not a little of the composition is contained in the following lines from the fourteenth book (perhaps the most fertile of all in Turnerian subjects):—

"The town of Naples, and the tomb of Mysen on the left
Together with the fenny grounds."

That even his splendid picture of 'Ulysses and Polyphemus' may not have been altogether Homeric in its impulse, I think the following considerations will prove. Mr. Thornbury relates that Turner once denied that this picture was taken from the *Odyssey*. "No," grunted the artist, bursting into a chuckle; "Odyssey! not a bit of it. I took it from Tom Dibdin. Don't you know the lines—

"He ate bis mutton, drank bis wine,
And then he poked his eye out?""

Mr. Thornbury adds, "This is an excellent example of the joyous spirit of mystification which was so habitual to him, and apparently yielded him such intense gratification." The same author also expresses his opinion that "there can of course be no doubt that Turner selected this subject from the ninth book of the *Odyssey*," and adds that he has sometimes inclined to the suspicion that he derived his idea of treating the subject of Polyphemus from Michael Angelo's grand Titanic sketch of 'Morning.' Mr. Ruskin also accepts the Homeric origin of the picture through Pope's translation, and says the Cyclops is "fine, passionate enough, and not disgusting in his huge-ness," but he wishes him out of the way, in order to see the mountains better. Although there can be little doubt that Turner referred to Pope's Homer for this picture, its composition, with its horses in the sky and sea nymphs in the water, is of such a complex and hybrid character that there is ground for supposing that, like many others of Turner's classical paintings, it had more than one source of inspiration. Perhaps, therefore, Turner was not altogether in jest when he denied that the *Odyssey* was the foundation of his picture; it is at least possible that the scene and the figure of Polyphemus may have been impressed upon his mind before he began to read Pope, that the germ of the composition came, like those of so many of his pictures, from that old Latin poet whose wonderful book of Metamorphoses was to him in his manhood as a book of fairy tales to a child. The gigantic figure of Polyphemus writhing in savage pain, which few besides Mr. Ruskin will wish out of the way, may at least have been conceived in his mind on reading the fine description by Ovid in his fourteenth book, and whether or not this is a plausible conjecture the following lines will enable the reader to judge. Achemenides, left behind on the Cyclops' isle by Ulysses and rescued by Æneas, thus tells his tale to Macareus, his old shipmate :—

"I would have callèd after you, hut that I was afraid
By making outcry to my foe myself to have hewrayed,
For even the noise that you did make did put Ulysses' ship
In danger. I did see him from a craggy mountain strip
A mighty rock, and into sea it throw midway and more.
Again I saw his giant's paw throw huge big stones great store
As if it were a sling. And sore I fearèd lest your ship
Should drownèd by the water he that from the stones did skip,
Or by the stones themselves, as if myself had been therein.
But when that flight had savèd you from death he did begin
On Ætna sighing up and down to walk; and with his paws
Went groping of the trees among the woods. And for because
He could not see he knocked his shins against the rocks each where,
And stretching out his grisly arms (which all hegrimed were
With haken blood) to seaward, he the Greekish nation banned
And said : 'O if that some good chance might bring unto my hand,
Ulysses or some mate of his on whom to wreake mine ire,
Upon whose howels with my teeth I like a hawk might tyre;
Whose living members might with these my talents teardèd been,
Whose hlood might babbble down my throat, whose flesh might pant between
My jaws; how light or none at all this losing of mine eye
Would seem.'

Nor does the view that the suggestion of this picture came from Ovid want confirmation in connection with those mysterious green sea nymphs, that in the picture are favouring the escape of Ulysses' ship. A page or two after the description of Polyphemus, Ovid tells how the Trojan ships were transformed into sea nymphs. The translation of Garth here, for a wonder, suits Turner's picture better than Golding's, for he gives the colour of the nymphs.

"Now, wondrous, as they beat the foaming flood
The timber softens into flesh and blood,
The yards and oars new arms and legs design;
A branch the hull; the slender keel, a spine;
The prow a female face; and by degrees
The gallies rise *green daughters* of the seas.
Sometimes on coral beds they sit in state,
Or wanton on the waves they feared of late.
The barks that beat the seas are still their care,
Themselves rememb'ring what of late they were,
To save a Trojan sail in throngs they press,
But smile to see Alcinous in distress."

Of course they would not have helped Ulysses, according to Ovid, but nobody ought to be surprised at Turner's disregarding this consideration, if it ever occurred to him.

It seems almost unnecessary to add that the four horses of the Sun are also described by Ovid in Book I.

The quotations from Golding which we have given, vigorous though they be and musical, have been selected with reference to Turner rather than to show the author's power; but they will, I hope, be sufficient to excite some admiration for the poet, and some curiosity, too, on his account, for it is not unlikely that some of our readers have not a very intimate acquaintance with a book of which no edition has been published for more than two centuries and three-quarters. Fashions, and not less than others, literary fashions, change. That which has just gone out is the least supportable of all. The humour and the sentiment that made our fathers grow merry and grave often affect us oppositely; what was an excellent joke to them sets us musing, and we laugh at what melted them to tears. Nevertheless, when sufficient time has passed to enable us to criticize without the bias that present fashion gives, removed beyond the atmosphere of modern living prejudice, all that was true and beautiful in the old work stands out clear, and the verdict of its immediate posterity is modified, and sometimes reversed. So surely (and comparatively speaking quickly) does Time bring such revenges that it may be doubted whether any work of sterling merit produced since the revival of learning has ever sunk into utter oblivion.

Something like such a fate, however, seems to threaten Arthur Golding's translation of Ovid's Metamorphoses.

Yet the reputation which this book enjoyed during the reign of Queen Elizabeth and King James I. was remarkable. No less than seven editions were published between 1565 and 1612, copies of four of which are to be found at the British Museum. All were printed in black letter, and no edition has been published since. The pure old English in which it was written was doubtless the cause of its going out of fashion when Mr. Sandys, in 1626, published the first edition of his "elegant" version in stilted heroics stuffed with words new coined from the Latin language. Fashion preserved the reputation of this intolerable translation (which went through nearly, if not quite, as many editions as Golding's) till 1717, when Garth, with the assistance of Dryden and others, concocted another still more elegant, and certainly more vigorous and poetical. It is to be feared that Ovid himself has gone a little out of fashion since that time, and no important translation of the Metamorphoses has appeared since, except the beautiful version of Mr. King.

COSMO MONKHOUSE.

WHITTINGTON.

Engraved by G. STODART, from the Statue by C. B. BIRCH.

M R. BIRCH'S name has appeared for some years past as a contributor to the sculpture-room of the Royal Academy. Many of his works have been busts and medallions; one of the latter, a portrait of his great master, J. A. Foley, R.A., whose very successful pupil Mr. Birch is proving himself to be. If we mistake not, he has used the pencil as well as the chisel, both in landscape and figure subjects. In our January number we engraved his beautiful monument erected to the memory of the late Mr. David Reid in the churchyard of Cranborne, Wiltshire. The opinion we then gave of the position this sculptor is destined to hold is justified by the excellence of the statue of 'Whittington,' which was exhibited at Burlington House in 1873. Admirable as the whole of the work is, we direct especial attention to the powerfully animated and thoroughly intelligent expression of the future Lord Mayor of London, far truer to our ideal than the boyish, almost weak, countenance frequently assigned to the historically bold, clever, aspiring "Dick," who, according to Mr. Birch's rendering, is certainly a stalwart son of the good old Gloucestershire knight, whose fallen fortunes he bade his son strive to retrieve in the city the streets of which, according to country-folk, are paved with gold. The youthful adventurer halts by the milestone on Highgate Hill, which proved indeed the turning-stone of his destiny,

whence he heard the voice of Bow Church bells, "in the roadway of Chepe," bidding him "turn again," and he would be "thrice Lord Mayor of London." They sang to him over the broad "smooth field" which we call Smithfield, through the tall poplars surrounding the Spa discovered long after at Sadler's Wells, across the classic regions of Iseldone and Tolentone, with their Roman and Saxon remains—our Islington and Highbury—and into the park, by the borders of which he stood, where but short time before the nobles had taken counsel together how they might rid their king and country of the rebels who, with Wat Tyler at their head, had caused such trouble to the land. Very cleverly has Mr. Birch given the assured and determined look which sent the lad back to London town, whether to invest his small stock of gold in the purchase of the traditional "cat" or not we do not say, but at least to work so honestly that his master gave him his daughter for wife, with a goodly dowry; and by successful trading and clever banking operations to become so wealthy that, as tradition records, during his last mayoralty, when King Henry V. dined with him, he could well afford to cancel all the monarch's debts by throwing the bonds into a fire made of precious woods and spices. Great strength and firmness are manifested in the attitude, and the work is altogether most satisfactory.



ENGRAVED BY G. STODART FROM THE STATUE BY C. B. BIRCH

ORIGINAL DESIGNS FOR ART MANUFACTURE.

BALUSTRADE.

DESIGNERS cognisant of the manifold advantages of wrought metal over cast have with success availed themselves of the facility of form into which the same may be worked without

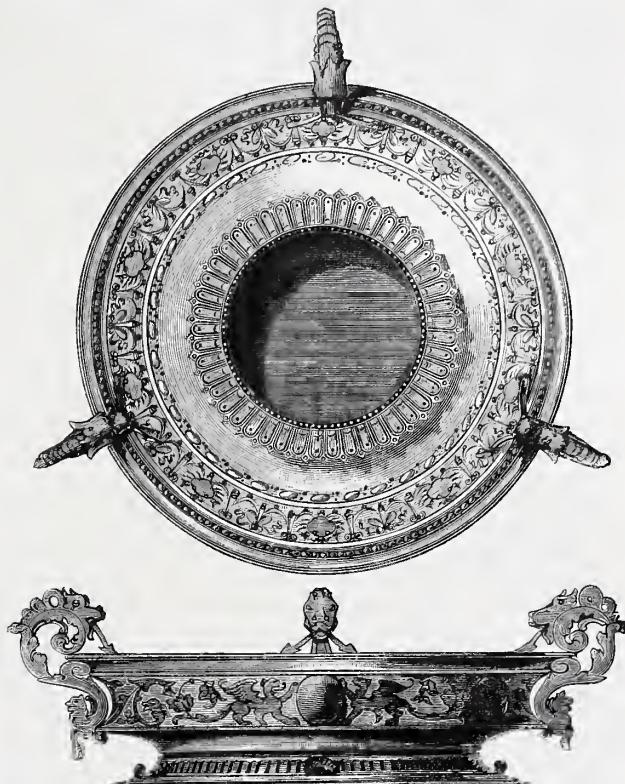


interfering with the strength of the structure. Mr. Stuart Thorpe, School of Art, Sheffield, sends us a tasteful design for Balustrade and Lamp.

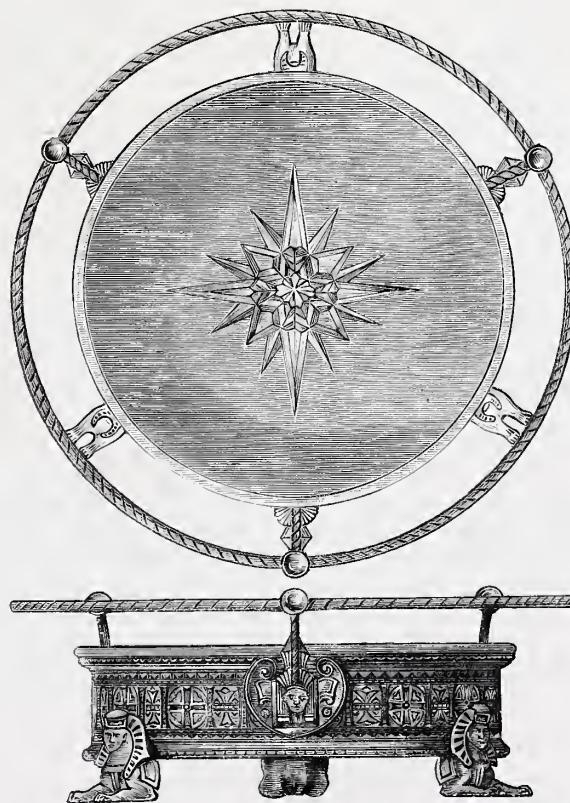
1880.

SALT-CELLARS.

Mr. Peace, School of Art, Sheffield, submits to us several tasteful designs for Salt-cellars, in one of which he has no doubt



solved the problem of a salt-cellar from which the salt-spoon cannot readily fall. Mr. Peace's designs commend themselves



both on account of their extreme simplicity and their originality.

4 Q

KNOCKERS.

Mr. W. Stace, of the School of Art, Birmingham, has submitted to us several artistic designs to which we have already drawn attention. The Birmingham School has always been foremost in designs for Art manufacture, and the sound training and excellent instruction imparted to its students have been

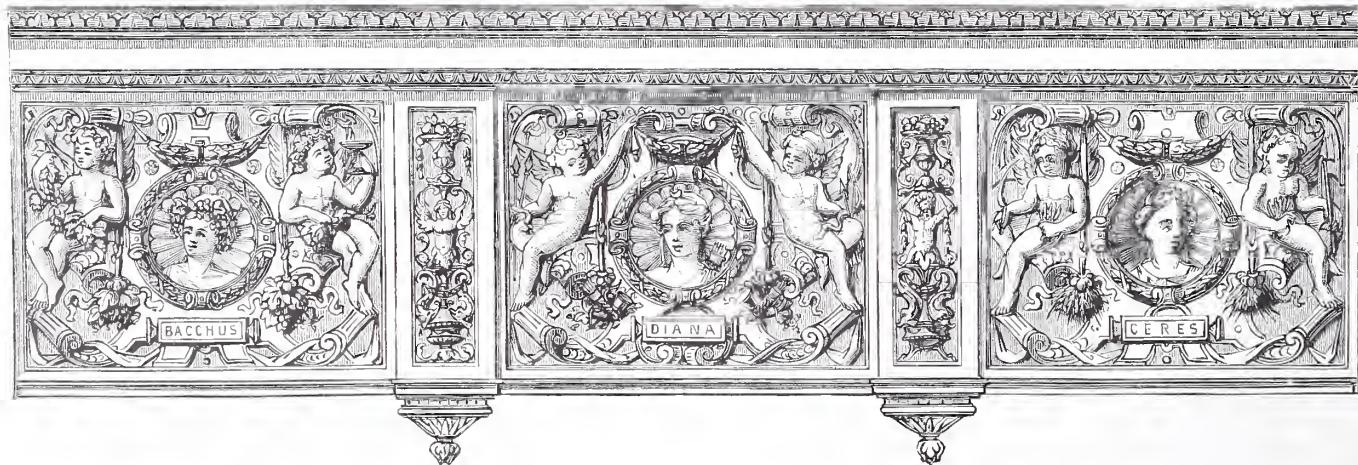


productive of the most beneficial results. It is as it should be when we find the students of Birmingham applying themselves to the improvement of the designs of those manufactures with which that city is so closely allied. In designs for hardware they have been particularly successful; the advance has been most remarkable, yet there is still room for improvement, and

many of the incongruities so frequently witnessed might be avoided if more attention were bestowed upon the first principles of design, of which in some instances designers show an utter



disregard. We may, however, congratulate ourselves on the result so far attained.



FRIEZE.

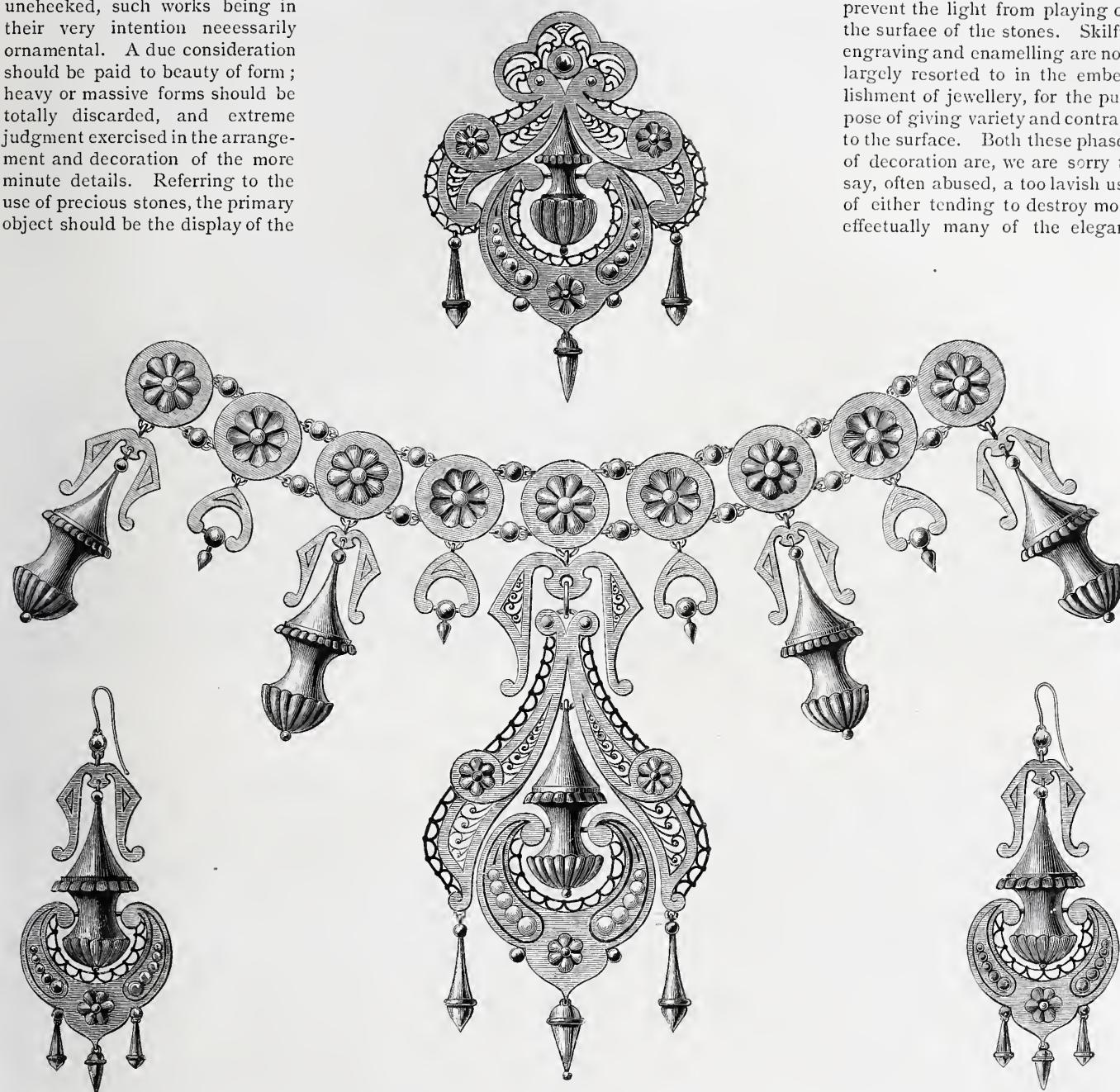
We have before alluded to the manifold advantages of terra-cotta and plaster, more especially the former, in the decoration of buildings. Terra-cotta admits of any amount of subsequent

perfection by hand, and the material is so pliant under the manipulation of the modeller or the designer that over-ornamentation is too frequently indulged in, and the effect of the original design is often entirely lost. We engrave a design for a Frieze by Mr. Duffield, School of Art, Birmingham.

JEWELLERY.

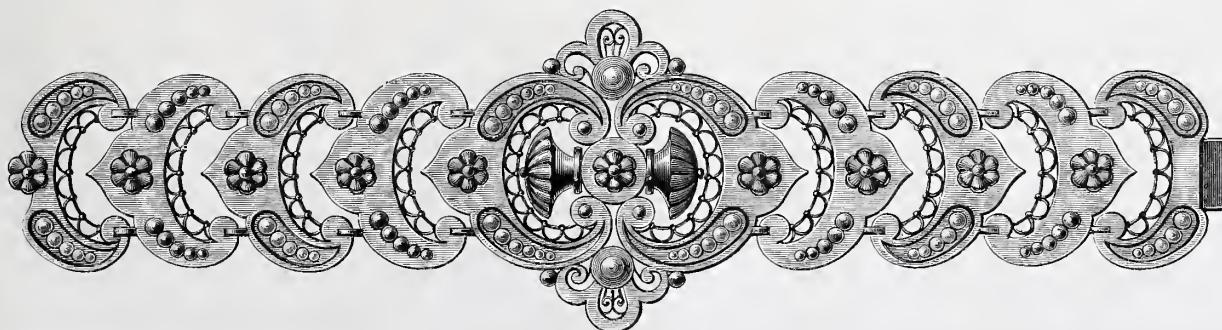
We have elsewhere had occasion to notice the improvement in designs for jewellery. Here the ornamentist's fancy is unheeded, such works being in their very intention necessarily ornamental. A due consideration should be paid to beauty of form; heavy or massive forms should be totally discarded, and extreme judgment exercised in the arrangement and decoration of the more minute details. Referring to the use of precious stones, the primary object should be the display of the

same to the greatest advantage, so that they may materially enhance the beauty and effect of their surroundings of gold or enamel, which, however, should be subordinate to the jewels themselves, and in no way detract from their brilliancy, or prevent the light from playing on the surface of the stones. Skilful engraving and enamelling are now largely resorted to in the embellishment of jewellery, for the purpose of giving variety and contrast to the surface. Both these phases of decoration are, we are sorry to say, often abused, a too lavish use of either tending to destroy most effectually many of the elegant



designs, as regards beauty of form, which are now produced. We would draw attention to the native Indian metal-work,

where we find the least possible amount of metal exquisitely treated by skilful hand labour, and the most beautiful effects

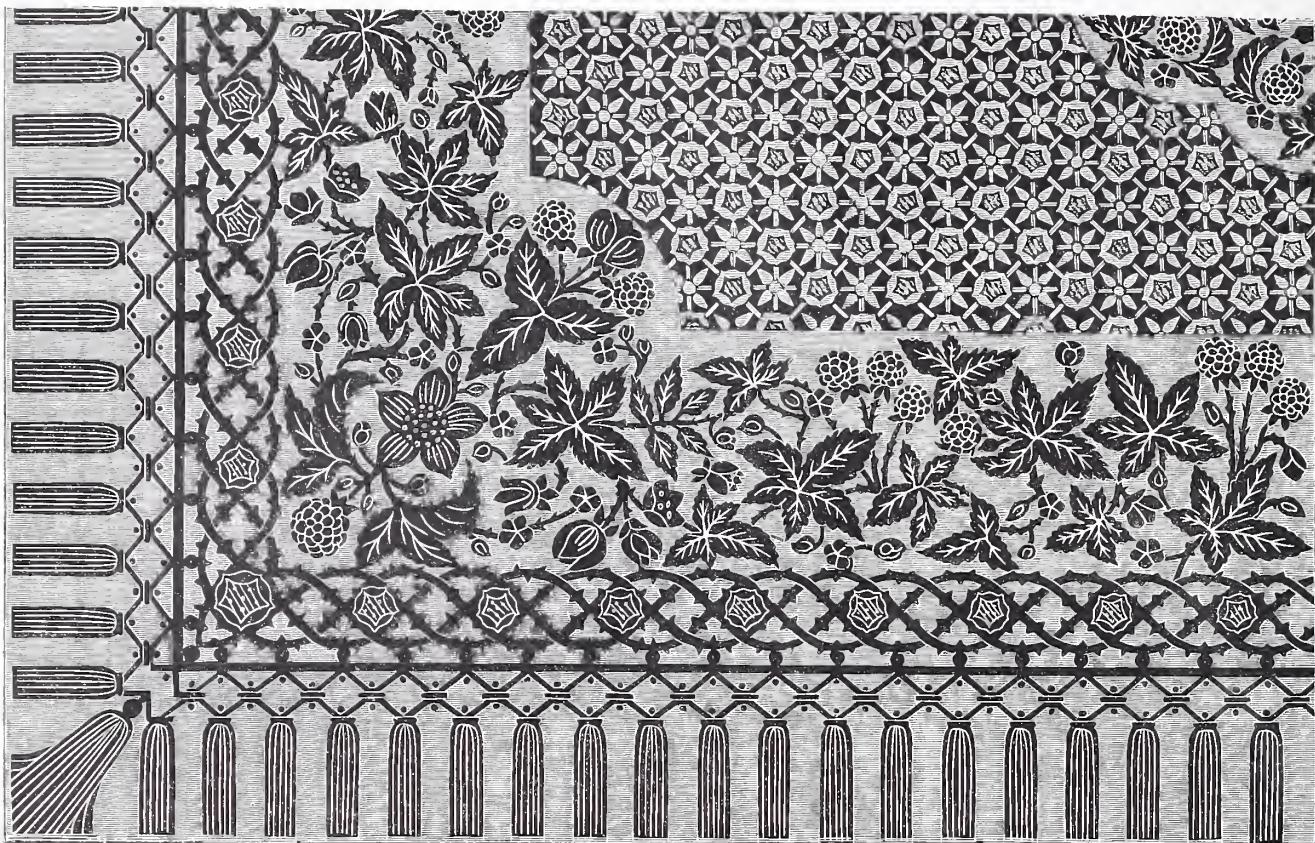


produced by piercing, inlays, and enamelling. We engrave | a tasteful design by Mr. Duffield, School of Art, Birmingham.

DAMASK.

We engrave a design for Damask by Mr. C. A. Brindley, a

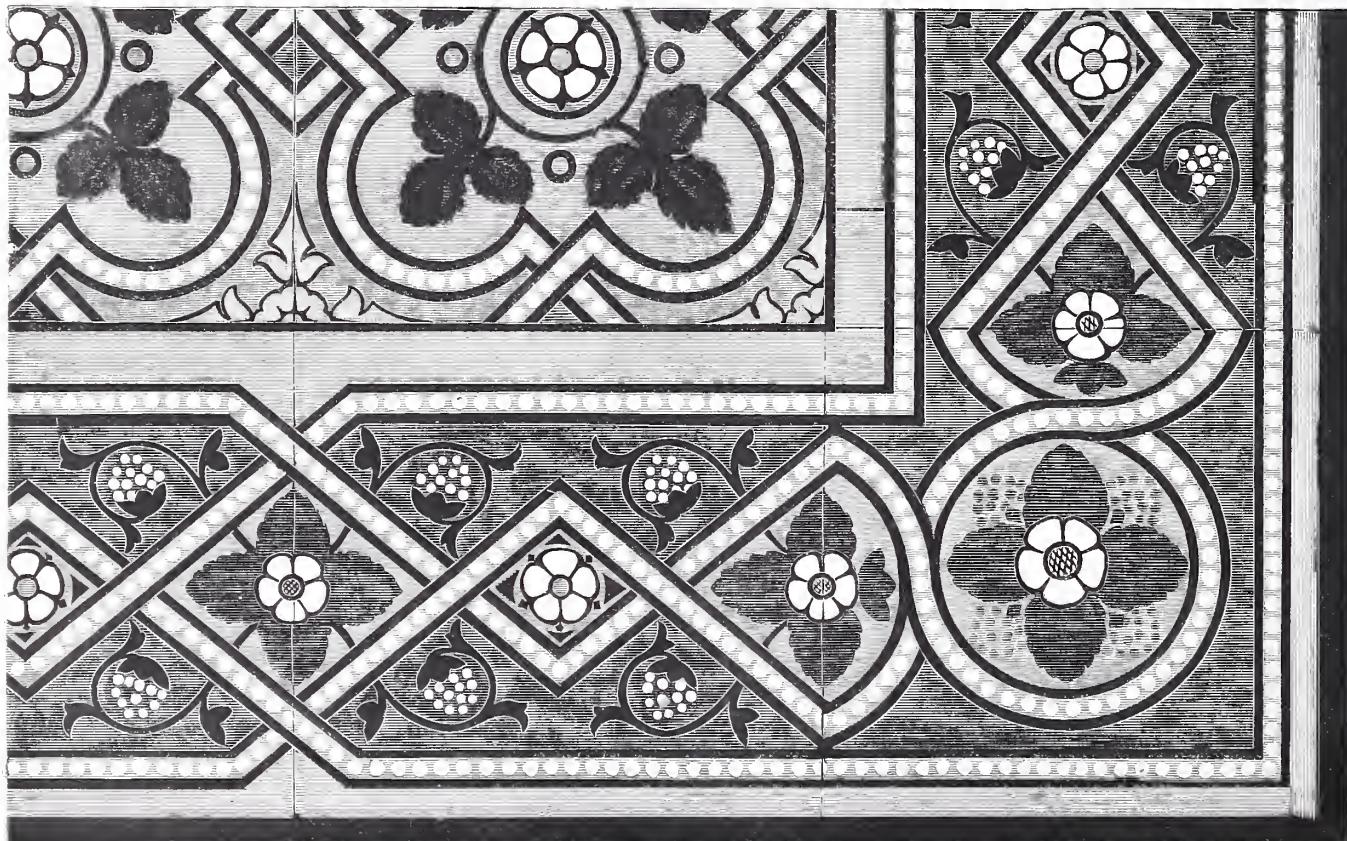
former gold medallist of the South Kensington Schools, and to whose tasteful and elegant adaptations of floral forms to purposes of design we have already drawn attention.



FLOOR TILES.

To no department of manufacture in England has more atten-

tion been paid of late years than to that of pottery covered with siliceous glazes, and at the present time this branch of industry may be considered in a most satisfactory state, both as regards



quality of material and adaptiveness of design. We engrave a design for Floor Tiles by Mr. Marriott, South Kensington.

PROVINCIAL ART EXHIBITIONS.

THE provinces have, within the last few years, made exceptional advances in supplying at their immediate centres Art exhibitions of the highest class. Ten years ago Manchester and Birmingham alone in England had annual gatherings of pictures. Now we find that Liverpool, Newcastle, Nottingham, Bristol, Leeds, and Glasgow have exhibitions second only to that of the Royal Academy in London. The public are, in the majority of instances, showing their appreciation of having the means of acquiring a knowledge of modern Art at their own doors. With the exception of Manchester and Newcastle, the attendances and the sales show satisfactory progress. To the artist these exhibitions are of the highest value. A few years ago and there was no second chance of exhibiting, with any prospect of sale, a picture which had failed to find a purchaser when on the Academy walls; but nowadays many an artist of note derives a larger income from his contributions to provincial exhibitions than from the sale of his pictures in his studio and at London exhibitions. Last year the aggregate of sales at the principal exhibitions amounted to over £40,000. We feel it our duty, therefore, this year to devote a more lengthened *r  sum  * to these collections.

THE ROYAL SOCIETY OF ARTISTS, BIRMINGHAM, Is the oldest foundation in the provinces. It consists of a self-elected body of artists—sixteen in number—who must be resident in Birmingham. Their president is Sir Frederick Leighton. The profits of the society must be utilised for the advancement of Art in Birmingham. It at present maintains Professors of Literature, Sculpture, Anatomy, and Architecture, as well as life schools. A spring exhibition of water colours is held in the months from March to June. At the autumn exhibition which opened in September some important changes in the arrangement of the society's rooms have been made. A new gallery, about fifty feet by twenty, lofty, and admirably lighted, has been added to the series of rooms formerly used; and the addition gives the society beyond question the finest range of exhibition galleries in the provinces—indeed, excepting those of the Royal Academy, there are none in London to compare with them. The great round room still constitutes the principal apartment, but it has been somewhat altered by opening wider and handsomer passages into some of the adjoining rooms. The old middle room, which used to be a rather dismal *cul-de-sac*, has now disappeared; a broad and well-lighted corridor, hung with pictures, takes its place, and gives access to the new room, to the smaller rotunda (which is also well lighted), and to the water-colour gallery. Another entrance to the new gallery is also made by abolishing the small octagon room, which was little better than a passage. Part of this is now used as the secretary's office, and the rest affords access to the front room east, from which, by a short flight of marble steps, flanked by two handsome columns, the visitor enters the new gallery. The arrangement is managed with such skill that the whole aspect of the galleries seems to be changed, each of the principal rooms commanding a view of the others, and a series of admirable "effects" being thus obtained. In addition to these improvements, the society has made others which will be appreciated. A new and complete warming apparatus has been arranged, so that an equable and agreeable temperature can be maintained during the winter months, and at the same time all risk of fire is avoided. Cloak-rooms and lavatories, both for ladies and gentlemen, have also been provided. The cost has been heavy, but the society has not scrupled to expend its funds and to pledge its resources in order to make the galleries in all respects worthy of its own reputation and of the town. The members naturally look to the public to sustain them in this policy, and they may justly do so, for they derive no personal advantage from the success of the exhibitions, but are animated solely by a desire to promote the interests of Art. We

may, therefore, naturally anticipate that they will recognise the society's efforts in the practical way of largely increasing the list of annual subscribers. We know of no institution which gives so much in return for the guinea subscription, for there are two exhibitions annually, and the subscribers have admission to these and to the lectures which are given in the spring and autumn as a regular part of the society's work. This autumn the lecturers will include Mr. William Morris and Mr. J. H. Chamberlain.

As to the exhibition, a few brief notes must suffice. The president, Sir Frederick Leighton, P.R.A., shows his interest in the society by himself contributing a fine work, and also by inducing the Royal Academy to lend Mr. Brett's 'Britannia's Realm,' one of his brightest and finest sea-pieces, purchased this year by the Academy for its own collection. Mr. Brett also sends another work of importance, 'Shallows by the Seashore.' Lovers of Etty's glowing colour—and who does not love it?—will be glad to see his famous 'Golden Age,' which the owner has lent for exhibition. Mr. Vicat Cole, R.A., is represented by a landscape, rich, varied, and harmonious, entitled 'Noon'; Mr. Poynter, R.A., has a figure subject and a landscape; Mr. Oakes, A.R.A., sends a vigorous study of rock, and wood, and water, 'The Linn of Muick'; Mr. Marcus Stone, A.R.A., has a characteristic work, 'Summer-time'; Mr. Long, A.R.A., has two admirable figure subjects, 'Easter Offerings' and 'Coming to Confession,' both Spanish, and one of them only just finished. Of other members or associates of the Academy, amongst the artists represented, there are—Mr. Pettie, R.A., with a study 'Before the Battle'; Mr. J. C. Horsley, R.A., 'A Trespasser'; Mr. P. R. Morris, A.R.A., 'Golden Hours,' from this year's Academy exhibition; Mr. Elmore, R.A., with a figure subject; Mr. McWhirter, A.R.A., 'with a fine study, 'The Lord of the Glen,' a grand old pine, defying wind and storm; Mr. Sidney Cooper, R.A., with a cattle-piece, full of vigour for such a veteran; and last, but not least, Mr. Frank Holl, A.R.A., who has a fine broad portrait of the new knight, Sir Rupert Kettle. Of untitled painters, many of the most notable are represented. We have already mentioned Mr. Brett. We have to add Mr. Henry Moore, who has a characteristic study of tumbling waves, 'The Silver Streak,' and a gravely toned, powerful landscape, 'Highland Cattle.' Mr. Tom Lloyd has an idyllic work, 'Pastures Sweet,' fresh and bright as Nature herself. Mr. Fred. Morgan's picture, 'The Mid-day Meal,' will find many admirers; and so will Mr. Aumonier's 'Cornish Orchard'; and in a different category, Mr. J. S. Noble's 'Otter Hounds.' We are tempted to pick out others, but the claims of space must be respected, and so we can only name such well-known contributors as Messrs. T. F. Dicksee, John Finnie, W. J. Muckley, Claude Calthrop, Haynes Williams, R. Beavis, John Smart, J. A. Houston, E. H. Fahey, A. W. Hunt, George Cole, J. Watson Nicol, H. T. Dawson, P. M. Feeney, George Smith, and Colin Hunter, who sends his 'Silver of the Sea.' The ladies are represented by Mrs. Jopling, Miss Alice Havers, Miss E. M. Osborn, Miss Louise Rayner, and others.

The Birmingham artists will be found to have kept up their reputation. Mr. Henshaw has a fine study in the Forest of Arden, the scene of so many of his triumphs in tree painting; Mr. Baker sends several landscapes of merit; Mr. E. R. Taylor and Mr. Pratt have excellent figure subjects, and the former also sends two or three charming landscape studies. Mr. Munns has a powerful figure study, a portrait of 'Sister Dora,' painted for the Walsall Hospital, and other works. Mr. W. T. Roden contributes portraits; Mrs. Westwood Whitfield sends flower studies of her usual excellence; and amongst others may be mentioned Mr. Allen E. Everitt, Mr. Edwin Taylor, Mr. W. H. Vernon, Mr. Radclyffe, Mr. F. Bindley, Mr. Hinkley, Mr. A. R. Carpenter, Mr. H. H. Lines, and Mr. H. H. Birtles.

THE ROYAL MANCHESTER INSTITUTION

Ranks, as regards age, very nearly on a par with Birmingham. It is governed by a Council of twenty-four, and holds an annual exhibition between August and January. A proposal has recently been made to transfer the Institution on the following terms to the corporation, namely, that the entire landed property, pictures, and building in Mosely Street shall be conveyed to the city of Manchester as a free gift, they providing an endowment of £2,000 a year for the purchase of works of Art by which in time a permanent Art gallery would be formed. The reasons for the step are thus stated in a circular which has lately been issued :—

"The Council, whilst of opinion that their Annual Exhibitions have, in Art excellence and general interest, borne favourable comparison with those of other provincial towns, have become impressed with the belief that there is a manifest lack of appreciation and support on the part of the general public of the aims and purposes of the Institution, which has the effect of narrowing its sphere of usefulness, and of discouraging those who have charged themselves with the labour and responsibility of superintending its various exhibitions. This conviction has forced itself upon the Council from year to year, not only by the financial returns presented in the Treasurer's Reports, but by a comparison of results with those which have been so successfully carried out in Liverpool, Nottingham, and elsewhere.

"The conditions under which the Liverpool Exhibitions are conducted differ essentially from those under which, as a private and proprietary body, the Royal Manchester Institution fulfils its purposes. By its constitution the latter receives no aid from without, and so long as the annual income has met the annual expenditure, the general body of Governors has been satisfied with its operations. It is true also that the Institution is burdened with no liabilities, and that there exists an Investment Fund, from which a small amount of interest arises; but this, added to all other available sources of revenue, is inadequate for the formation of any representative permanent Art gallery, and therefore the influence of the Council in promoting Art culture and appreciation has become limited and restricted. On the other hand, Liverpool seems to derive its chief strength from association with its rich and powerful Municipal Corporation, which, in accepting the gift of the Walker Art Gallery, is enabled to subsidise Art through the rates, and to extend its beneficial influences amongst the entire population; in addition, by having funds at its disposal, Liverpool is enabled to offer inducements to artists, through its power of purchase, to exhibit their more attractive and prominent works in its galleries. The success of the Walker Art Gallery is further enhanced by its having become the property of the people, who recognise that it is maintained for their advantage and enjoyment.

"At Nottingham, the Corporation have acquired, by conversion of its ancient Castle, at a cost of £30,000, a noble Gallery of Art, which promises to be one of the most useful and successful institutions in the country, and which was visited last year by no less than 221,849 persons. Here, too, the influence of municipal association has proved of essential service, not only in maintaining the Institution by the rates, but in offering to the possessors of works of Art such a degree of security and permanence that already numerous important gifts and bequests have been made to it, and its present extensive and most interesting exhibition consists principally of loan pictures of the highest character and of the greatest value.

"In the neighbouring borough of Salford, also, its Corporation has formed, and maintains from the rates, a permanent Art gallery of growing importance, through the exercise of its powers under the Museum and Libraries Acts.

"In view of all these facts the Council of the Royal Manchester Institution have become impressed with the belief that the time has now arrived when important constitutional changes should be entertained, by which its usefulness may be largely extended and its powers materially increased.

"It may be permitted, perhaps, briefly to look back to the early history of the Institution, in order to compare the present with the past.

"The objects of the founders of this undertaking, as defined in the resolutions passed at a public meeting held at the Exchange dining-room on the 1st of October, 1823, were 'the encouragement of Literature, Science, and Art by the establishment of a collection of the best models that can be obtained in painting and sculpture, the opening of a channel by which the works of meritorious artists may be brought before the public, and the encouragement of literary and scientific pursuits, by facilitating the delivery of popular courses of public lectures.' For these purposes a committee was nominated, who, in their enthusiasm, proposed to begin at once by renting premises in King Street, but subsequently it was decided to erect a new structure which should combine 'elegance with utility, and would reflect honour on the public spirit and good taste of the founders, and accord with the wealth and consequence of Manchester.' In 1825 the amount subscribed for these objects was £32,000, and the present land was purchased. In time, all the funds were expended on the building, including the sum of £7,000, which was originally intended to have formed a permanent fund for the purposes of the Institution. Upon the completion of the building the Institution was duly opened, and has continued, with varying success, until the present time.

"It is evident from these facts that in 1825 the enterprise of the founders of this Institution accomplished that which, had a Municipal Corporation existed, it might, in the interests of Art, have inaugurated; but, created by individual effort and self-sacrifice, the proprietary nature of this undertaking became a fundamental characteristic of its existence. Since that period, however—by the introduction of municipal institutions—by the development of local self-government—by the application of the powers obtained under the Library and Museum Acts, and by the formation of Government Schools of Art throughout the country—entirely new powers and conditions, as affecting Art and Science, have been created and organized, the practical value of which is universally accepted and acknowledged.

"Upon the grounds which they now submit—the importance of which the Council have weighed with much deliberation—they venture to suggest that a scheme may be formed by which, whilst retaining the original purposes of the founders and all the privileges of the Governors, a new impetus may be given to the Royal Manchester Institution, and the influences of Art be accelerated and widely extended. The time seems to be opportune; the public mind is actively exercised upon a variety of proposals having for their object the creation of an Art gallery which the City can call its own, and there is a general consensus of opinion that such a necessity exists and should be supplied by the Corporation."

THE WALKER ART GALLERY, LIVERPOOL.

The Liverpool Autumn Exhibition of Pictures entered upon the tenth year of its existence on Monday, September 6th. What is termed a private view took place on the previous Saturday, and some idea of its popularity may be gleaned from the fact that no less than 2,000 visitors attended.

From a comparatively modest commencement this exhibition has grown to such dimensions as to be regarded, in artistic circles in London and elsewhere, as only second in importance to the great national display at Burlington House. A glance at the catalogue for 1880 shows that the President and other prominent Royal Academicians, together with most of the leading artists of the country, have contributed important works.

The exhibition was inaugurated in the year 1871, in the rooms of the museum presented to the town by the late Sir William Brown. The gentlemen who took a prominent part in its establishment were those who still control its operations, and prominent amongst them are Alderman Samuelson, Mr. Philip Henry Rathbone, and Mr. J. A. Picton, assisted by some of the leading resident artists.

The Liverpool Academy of Fine Arts for many years previously held periodical exhibitions of more or less importance, but, from the usual jealousies that arise in such communities, they at last came to an end. Mr. Samuelson and others, seeing

what had already been done for Art in Liverpool, determined that a strong effort should be made to further develop a taste for good pictures in the town, and resolved to establish an annual exhibition under the ægis of the corporation, which, by being free from the professional element, would be strong enough to maintain its existence without danger of collapse from internal dissensions.

The result has been eminently successful, as will be gathered from the following table, compiled from the published reports of the Committee of the Corporation who manage this department.

Year.	Amount received for Pictures sold.	Single Admissions.		Season Tickets.	
		No.	Amount.	No.	Amount.
				s. d.	s. d.
1871	£6,395	22,727	£928 11 0	313	£6 12 0
1872	6,231	22,890	824 15 0	332	60 6 6
1873	7,402	31,679	895 8 0	522	96 11 0
1874	9,514	36,429	1,096 9 3	795	151 16 6
1875	12,299	41,584	1,288 4 6	1,099	210 7 0
1876	8,867	44,409	1,436 17 0	1,074	210 3 6
1877	10,963	72,108	2,347 15 3	2,316	443 14 0
1878	6,225	86,376	2,718 11 6	2,734	528 14 6
1879	9,159	69,102	2,107 5 3	2,991	566 7 6
	77,055	427,304	13,643 16 9	12,176	2,329 12 6

It will be seen from the above table that the sales have averaged £8,561 per annum, that the admissions have increased threefold since 1871, and that the sale of season tickets, the most legitimate test of prosperity, has increased from 313 in 1871 to 2,991 in 1879.

The success of the exhibition gave rise to a desire on the part of many persons of taste that an Art gallery should be erected for the town, and various sums of £1,000 were promised by wealthy and public-spirited citizens. Ultimately, on the elevation of Alderman (now Sir Andrew) Walker to the mayoralty, he announced his intention of building an Art gallery at his own cost, and presenting it to the town. The gallery was completed and handed over to the corporation in 1877, and since that year the exhibition has been held there.

In selecting and hanging the pictures the utmost fairness and impartiality are aimed at, the work being performed by two eminent London artists, and two local artists nominated by their own body at the invitation of the committee.

Great vigilance is exercised to exclude all pictures offered for sale that are not actually the property of the artist, so that painters may be placed in immediate communication with purchasers, and that the galleries shall not be converted into a show-room for dealers' wares.

The profits arising from the exhibition, which are considerable, are spent annually in the purchase of works of Art for the permanent collection, which has already assumed important dimensions.

The exhibition opens on the first Monday in September, and closes on the first Saturday in December.

NEWCASTLE-UPON-TYNE ARTS ASSOCIATION.

This association, which owes its existence to the liberality of Mr. Charles Mitchell, of Jesmond Towers, Newcastle-upon-Tyne, was formed in the autumn of 1878, when the first exhibition, comprising some seven hundred pictures, was thrown open to the public. The sales exceeded £4,000 in two months, and the admissions were, on the whole, satisfactory. The objects of the Association are to promote a taste for Art generally, the development of local Art, the foundation of a school of artists, and the establishment of a permanent Art gallery for the town, wherein works of Art can be placed which may be presented or bequeathed. The annual subscription is one guinea, and the number of members in 1880 slightly exceeds the first year. The exhibitions have been of a very high and gradually increasing character, though it is to be regretted that the sales have decreased, owing probably to the unexampled

commercial depression of the last few years. The badge, or device, assumed by the association is an angel from Marc Antonio's print of 'The Martyrdom of St. Felicita,' to which the motto *Palmarum qui meruit ferat* has been added. The present exhibition, opened on the 27th of August, quite keeps up the character of the association, which is now regarded by artists from all parts as one of the institutions of the country. Unfortunately, since the first exhibition, though, as before mentioned, the number of members has slightly increased, the general public appear to regard the movement with an inexplicable apathy.

The Art experiment has been fairly tried in Newcastle through the generosity of its promoter, and it remains to be seen whether the success of the present exhibition will be sufficient to warrant its continuance.

We heartily wish the promoters of this association, which numbers among its patrons and committee the chief noblemen and gentlemen of the county, had met with the meed of success which they deserved, but the present difficulty evidently is to create a feeling for good Art among the masses. Hitherto two exhibitions have been held in each year, that in the spring being a loan collection of pictures, *bric-à-brac*, &c., generously lent by the possessors in Northumberland and the neighbouring counties, and the autumn exhibition being confined to works contributed by artists for sale.

No account of this association would be complete without mention being made of the indefatigable exertions of the secretary, Mr. Joseph Crawhall, and we only regret that his labours have at present been so ill requited. The catalogue and the invitation cards have from the outset been the most artistically designed of any that have been issued for any exhibition, and these, we understand, have also been compiled and designed by Mr. Crawhall.

THE LEEDS FINE ART SOCIETY.

This the most recently formed of the provincial Art societies promises to be one of the most successful. The following is the report of the first exhibition held by them:—"The exhibition which closed on the 4th of August was intended, in the first instance, to have been one of pictures and drawings on loan, and the period during which it was to remain open was fixed at only two months, so that ample time would be afforded to organize an autumn exhibition of works sent solely from studios of artists, and for sale. It was found by the executive that the large number of works required to cover the walls of the gallery were not easily forthcoming, and under these circumstances the executive felt compelled to appeal to artists for pictures, drawings, and other objects. The result was that a large number of works were sent to the galleries for inspection, and many hundreds of works, which the selection committee were very sorry to reject, had to be returned, simply because the number sent was so much larger than they could not by any possible means be accommodated. As it was, 1,313 objects were exhibited. Amongst these was a collection of ninety-six drawings, illustrative of the earlier stages of the water-colour art, lent by the authorities at South Kensington; a collection of forty-six drawings by artists of renown in water-colour painting, lent by Mr. Orrock, of London; a third collection, lent by Lord Feversham, of nineteen drawings by Edwin Landseer, R.A.; and also a collection of nearly thirty drawings, of great excellence, lent by Mr. Carr, of Leeds. The executive are also much indebted to John Rhodes, Esq., A. S. Dixon, Esq., J. Fraser, Esq., J. C. Taylor, Esq., J. Kitson, Esq., jun., John Barran, Esq., jun., in Leeds, and several gentlemen in Huddersfield and other places, for their kind and valuable contributions of works of Art. In all, 327 pictures and drawings were contributed from private collections on loan. The remaining works, nearly 1,000 in number, were sent by artists, and were for sale. Of this number more than 130 works, being 12½ per cent. of the whole number for sale, have been sold. The value of these works approaches £2,000, and the commission for sale realised by the society to £86. This statement must be regarded with considerable satis-

faction; considering that this is the first exhibition, and that it was open only two months, both the society and the artists generally have reason to feel gratified at the number of works that have exchanged hands. The exhibition was opened on the 1st of June, by Sir P. Cunliffe Owen, C.B., &c., in the presence of a distinguished company, Sir Philip being afterwards entertained at dinner by the society. During the evening a conversazione was held in the exhibition galleries, at which nearly 600 members and friends were present. The number of members at present is 487, consisting of 266 who annually subscribe a guinea and upwards, and 221 who subscribe 7s. 6d. each. The exhibition has been open to the public on fifty-five days, and the number of admissions on those days upwards of 30,000, giving an average for each day at about 550 visitors. These numbers are made up as follows:—2,297 at 1s. each,

8,165 at 6d., 14,156 at 3d. each, and the remainder of members and students of the School of Art, the latter having granted to them the privilege of free admission on Tuesdays and Thursdays. The receipts from subscriptions of members and the admission fees are slightly in excess of £900; to this must be added £137 9s. for sale of catalogues and the 'Notes on the Historical Collection of Water-Colour Drawings.' The commission on the sale of pictures and other items bring the gross total up to nearly £1,150." The autumn exhibition, which opened in October, will continue until Christmas, and it is expected from the greatly increased interest and support exhibited by the public since the early stages of last exhibition, that by the end of the year the society will be on a thoroughly secure basis, both as to its financial position and the *status* of its artistic worth and usefulness.

THE BERLIN ROYAL ACADEMY OF ARTS.

IT will surprise many a traveller who in his annual autumn wanderings passes through the capital of the German empire to find that the month of September is the one chosen for the opening of the Royal Academy there. In seasons, perhaps, more than in aught else, Art fashion is most capricious, generally selecting the time when galleries are hottest, and people least disposed for indoor exercise, for their yearly displays. The tourist this year may, if he have not already had a surfeit of picture-seeing, have plenty of opportunity of judging foreign Art; for at Ghent, Brussels, and Düsseldorf there are displays of works of Art which may be numbered by thousands, and which have naturally had a bad effect on our show at Berlin.

This, the fifty-fourth exhibition, is held in a temporary building, which, however, finds room for over one thousand works of Art. Here, as in Paris, a large number of artists are *hors concours*, and their works have not to undergo examination by the hanging committee, who this year slaughtered one thousand out of the thirteen hundred works submitted to them, and even then were hardly as strict as they might have been. The principal pictures are 'Othello relating his Aventures to Desdemona and her Father, Brabantio:' Professor Becker has laid the scene of this his *chef-d'œuvre* in a colonnade facing the city of Venice; Othello, leaning against the balustrade, is in the midst of narrating his hair-breadth escapes to Brabantio and his

daughter. The composition is fine, and the colouring rich and harmonious. Professor Ludwig Knaus has a picture of 'The Unwelcome Customer,' the old story of the dog running away with a piece of meat; however, it affords an opportunity for a very realistic rendering of a side of beef, which is suspended outside the shop. Yet another professor, Anton von Werne, has a large battle subject of the storming of the Spicheran Heights; also a portrait picture of the baptism of his child, to which the Crown Princess acted as sponsor: the veteran Von Moltke is the principal figure in a group in which all are nobilities. That enormous canvases are not inadmissible is evident from the 'Gloria Victori,' by Binck, and Brozik's 'The Arrival of the Ambassadors of Ladislaus, King of Hungary, at the Court of Charles VII. to ask his Daughter's Hand for their King.' 'Job' has been selected as a subject here, as in the *Salon* at Paris; here the author of the picture is Professor Max Michael.

Landscapes are not the strongest part of the exhibition, nor are they so numerous a contingent as in London exhibitions, but portraits abound, and it is needless to say that the Kaiser and Prinz Bismarck have their fair share of representation.

The English school of painting is more numerously represented than that of other foreign nations, and includes the names of the following Academicians:—Alma-Tadema, Elmore, Storey, Sir John Gilbert, and Dobson.

A VISIT FROM THE INQUISITORS.

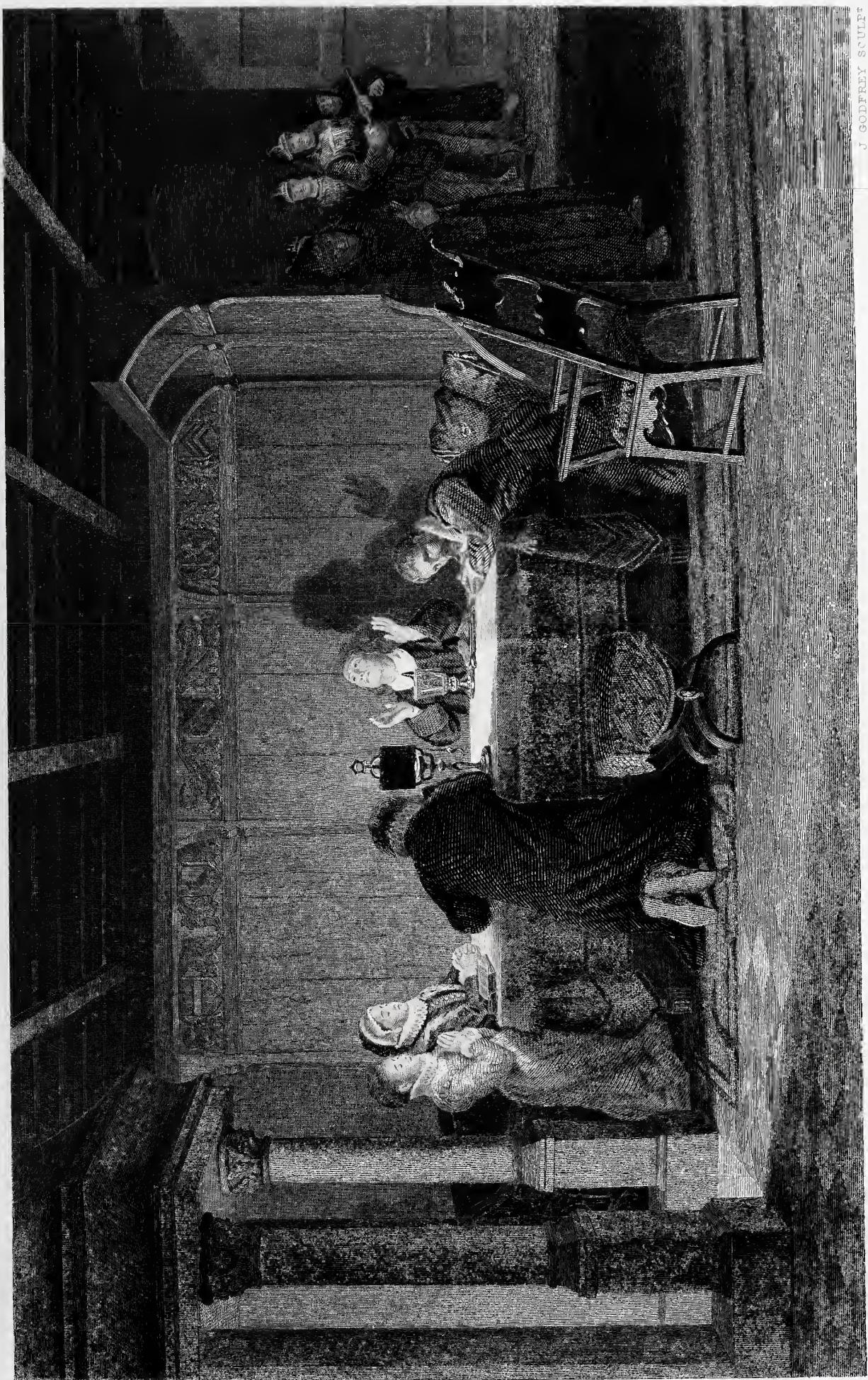
D. W. WYNFIELD, Painter.

J. GODFREY, Engraver.

VERSATILITY of subject is certainly not one of the least attractive qualities of Mr. Wynfield's pencil: his many contributions to the exhibitions of the Royal Academy have been most varied—grave and gay, historical and domestic, secular and scriptural: among them we call to mind 'David playing before Saul,' 'At last, Mother!' 'Sunny Hours,' 'Death of Cromwell,' 'The Rich Widow,' 'Murdered Buckingham,' &c. Mr. Wynfield is a nephew of Sir David Wilkie, and the mantle of Wilkie has, in a certain way, fallen upon the shoulders of his descendant; but whereas by far the larger number of scenes painted by the distinguished Scotch artist were suggestive of mirth and merriment, Mr. Wynfield more often transfers to his canvases events of a solemn character. The terrible tragedies enacted under the sanction, and indeed by direction, of the Holy Office have been frequently the themes of English pictures. The persecutions of the earlier Christians—of the Waldenses, the Albigenses, the Huguenots, the Scotch Covenanters, the English Calvinists—have all been again and again vividly presented to us

on canvas; and when we remember it has been computed that more than 320,000 individuals in Spain alone suffered under the order of the Inquisition, we can well understand how many incidents would be suggested full of artistic, yet barbarous, effect.

Mr. Wynfield, whose picture was exhibited at the Royal Academy in 1874, introduced it in the catalogue with an anonymous quotation as follows:—"The ministers of the Reformed Churches would pass secretly from household to household of the Protestants to preach, pray, and minister the sacraments. These were the occasions on which the 'Holy Office' sought especially to discover and arrest suspected heretics." The artist has here striven to place in strong contrast the calm, comparatively unalarmed piety of the Protestants, and the crafty suspicions of the priests, guarded though they be by mailed soldiers. A sound of footsteps has awakened a feeling of alarm in one of the household—alarm too surely with occasion, for ere the prayer is ended the horrors of the dungeon and torture will surround these faithful people.



D. W. WYNFIELD, PINT^R

A VISIT FROM THE INQUISITORS.

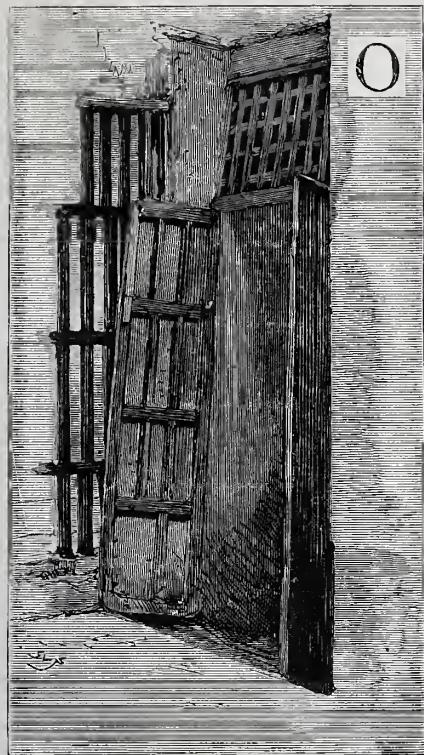
FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

J. GODFREY SCULP^R

EDUCATION IN EGYPT.

BY EDWARD THOMAS ROGERS, ESQ., LATE H.M. CONSUL AT CAIRO, AND HIS SISTER, MARY ELIZA ROGERS.

THE DRAWINGS BY GEORGE L. SEYMOUR.

*Shop Front, Cairo.*

NE of the greatest impediments to peaceful progress in countries where Muhammedanism is the national religion is that the education of the people is necessarily restricted and cramped, it being based exclusively on the Kurân and its numerous elaborate commentaries. The Kurân, from the earliest ages of Islam, has been the sole basis of Muhammedan jurisprudence, and all the rules of Arabic grammar and rhetoric are derived from its poetic diction. Whatever is not contained in, or confirmed by, the teaching of the Kurân, is by the true believer regarded not only as unnecessary, but as absolutely unworthy to be taught.

In order that a know-

ledge of the Kurân should be widely disseminated, almost every mosque and drinking fountain, whether in town or village, had a small school attached to it, in which children of the middle and lower classes were taught to recite or to read the sacred volume.

Egypt, and especially Cairo, was very extensively provided with such establishments. The smaller mosque schools are often alluded to by Arab historians as having been founded by pious benefactors for the education of Muhammedan orphans, but with the gradual decay or absorption of the foundations they in course of time degenerated, and many were closed. (For an example and description of a disused mosque school, or medreseh, see pages 167 and 168.) In these primitive schools little wooden boards, about the size of ordinary school slates, painted white, served instead of books, the lessons being written upon them in ink by the schoolmaster, and renewed from time to time. The children, seated on the floor in a circle or in rows, recited their lessons all at the same time, rocking their bodies unceasingly to and fro, or swaying from side to side, each one chanting at the top of his voice his own particular lesson, without regard to the others. The noise thus produced, as may be easily imagined, was almost deafening, and it is said that the sheikhs employed to superintend these lessons often became completely bewildered and lost their senses, or fell early into second childhood, so that the epithet, "a teacher of children," became a term of reproach, implying *dementia*. In some instances, in the schools that were more neglected than others, the sheikh himself could not read, and in many he was unable to write, but having committed the Kurân to memory, he was enabled to teach it by heart to his pupils, who were instructed to repeat it after him aloud, and all together.

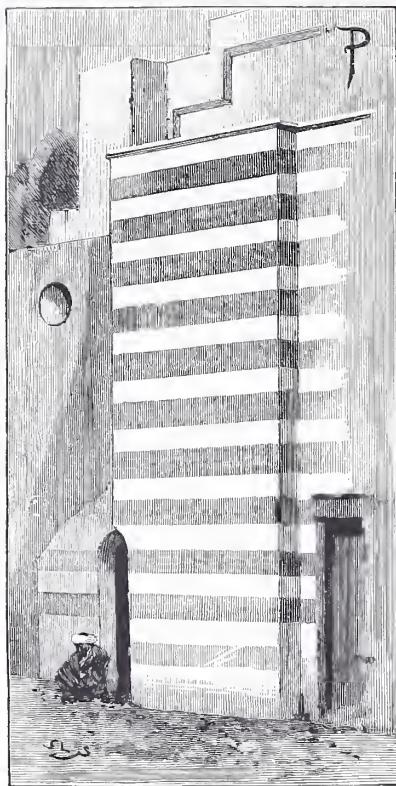
In addition, however, to this elementary education, there were higher schools in some of the more important mosques, in which

grammar, literature, poetry, logic, jurisprudence, according to the four Muhammedan rites, the unity of God, the commentaries

*House Door, showing a Wooden Lock of the old Egyptian pattern.*

on the Kurân, and the traditions of the Prophet Muhammed

were studied with great assiduity. Several such colleges still exist in Egypt, but the one which may be called the University, and which has flourished successfully for more than nine centuries, is that in the Mosque al-Azhar, which was founded by Gawhar (a Sicilian by birth), Generalissimo of the Fatimite army, shortly after his invasion of Egypt. (For a description of this mosque see page 77.)



PROGRESS became possible for Egypt when Muhammed Ali, who, though illiterate, was a man of true genius, recognised that a more extended and different kind of education was necessary for his people, to suit the requirements of the age, and to enable them to keep pace with European nations. He did not hesitate to act upon this conviction, but broke down the ancient barriers by establishing schools of a higher order, and with opportunities for a wider range of study than the Kurân sanctioned. He also sent a number of young men to England, France, and Italy to study the languages of those countries and some special profession, such as mechanical engineering, navigation, military tactics, or medicine.

But unfortunately during the reigns of his successors, 'Abbas Pasha and Saïd Pasha, the new schools were much neglected,

and eventually closed; and the young Egyptians who had been educated in Europe in various branches of Art or science were, on their return to Egypt after the death of their patron, appointed to positions in which their acquirements had no scope.

It remained for the ex-Khedive Ismail Pasha to carry out his grandfather's desire, and to give to public instruction a new impulse. He established a Ministry of Public Instruction, under whose guidance most of the mosque schools were improved, and many that had been closed were reopened, and to the simple reading and reciting of the Kurân were added elementary instruction in Arabic grammar, writing, and arithmetic. In a rather higher grade about a dozen schools were established in Cairo, Alexandria, and some of the provincial towns by the bounty of private individuals,

and these were also placed

Specimen of Black Pottery made at Asiout.



under the guidance of the same ministry. In these, Arabic grammar, reading, writing, Turkish, French, arithmetic, algebra,

geometry, geography, history, drawing, and the Kurân, with its commentaries, are taught. A still higher and wider range of study is given, and special classes are established in the Government Civil Schools, namely, the Polytechnic, the School of Surveying, the School of Book-keeping, the School of Art, the School of Medicine and Pharmacy (to which is attached a female School of Midwifery, which is recruited from the girls' school), the School of Trade, and the School of Languages.

In the year 1874 a special school for the blind was founded by Ismail Pasha, and under an able direction this institution has been an immense boon to hundreds of natives of both sexes, who have not only been taught reading, writing, and arithmetic, upon systems invented by the director, but also some useful handicraft, such as mat-making, turning, knitting, &c., and are



A Cairo Shopkeeper.

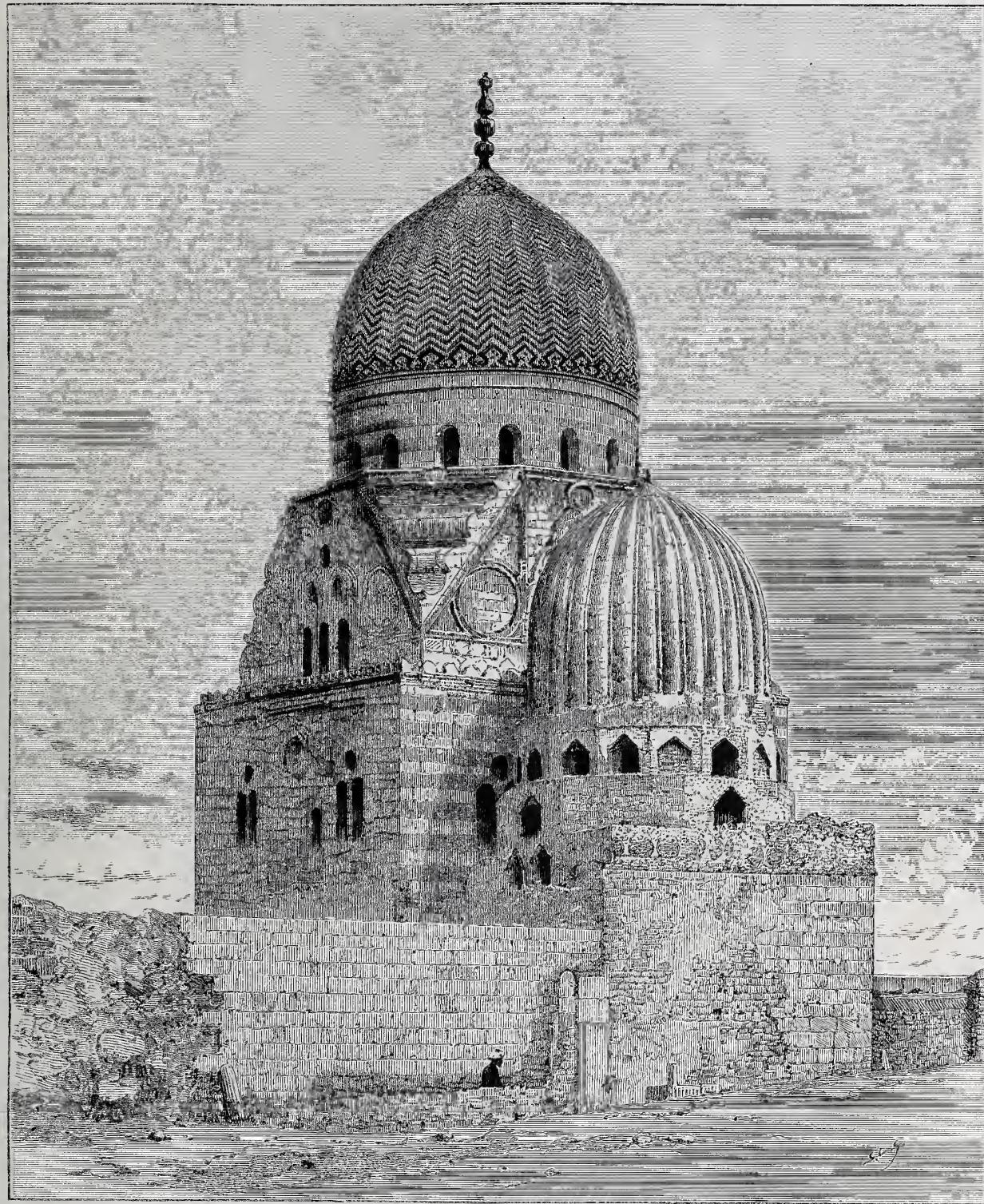
thus enabled, when they leave school, to contribute to their own support.

A school is now being formed for the deaf and dumb. By the bounty of one of the princesses, the third wife of the ex-Khedive Ismail Pasha, a girls' school was established in the year 1873, at which there are between three and four hundred pupils. At first the parents were naturally reluctant to send their daughters to this establishment, and for several weeks the list of the pupils' names was very short; but after a time scruples were overcome, and the applications for admission were soon too numerous to be complied with, for there was not sufficient accommodation for all the candidates.

Besides these Government schools, we must bear in mind the immense results obtained by those established and supported by native non-Muhammedan communities and by foreign mis-

sions. In the former category we have the Coptic schools and the Greek schools for both sexes, which have done, and are doing, much good; and in the latter category must be notably mentioned those conducted respectively by the Roman Catholic community, by Miss Whately, the American missionaries, and by the German pastor. Thus during the reign of the ex-Khedive

the number of pupils under instruction in Egypt was greatly augmented. The following figures show their aggregate number, including those in mosque schools, Government civil schools, and in the educational establishments of native and foreign religious communities:—In 1875 there were 4,817 schools, and 140,977 pupils; in 1879 there were 5,562 schools, and 167,175



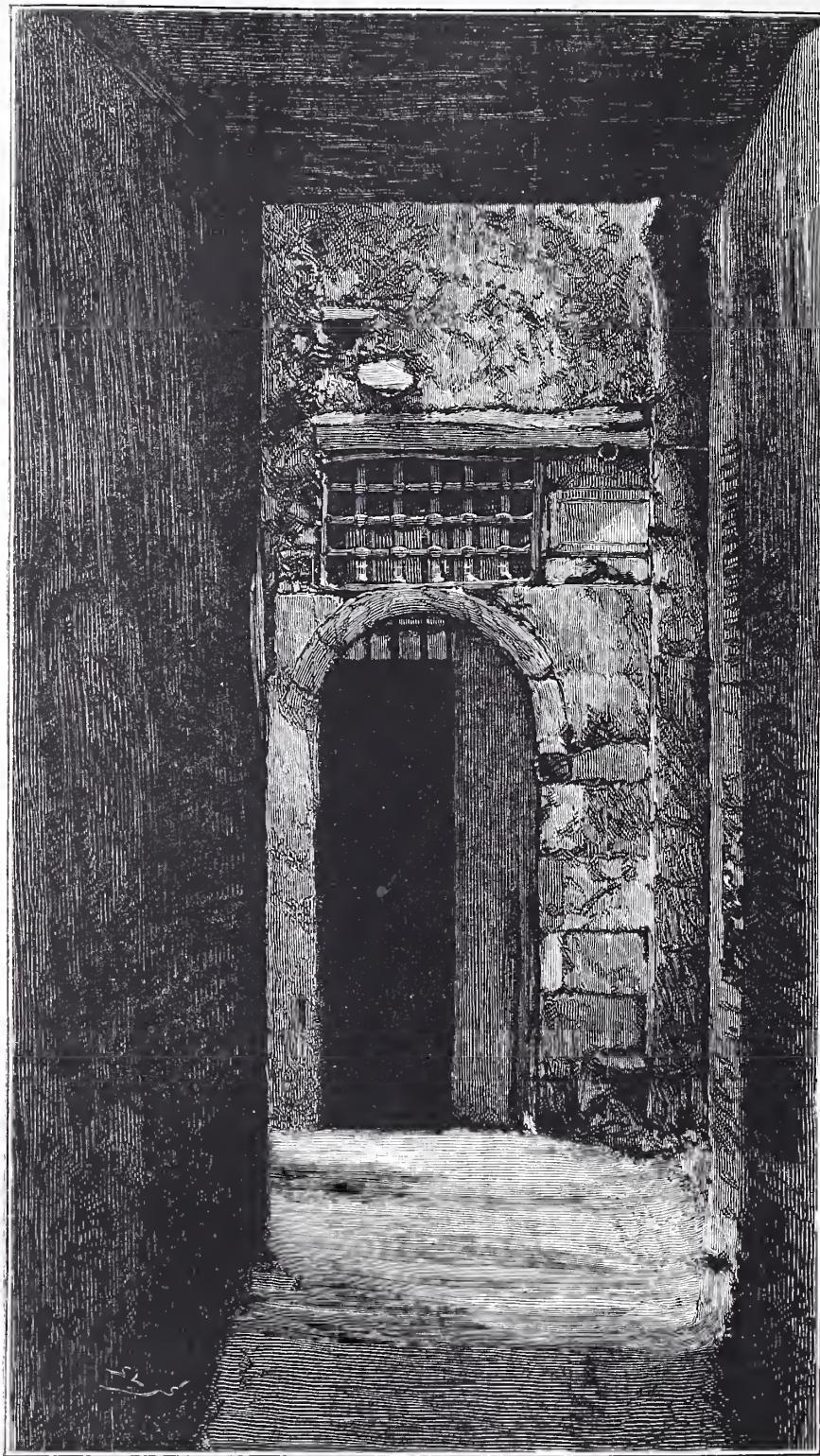
One of the so-called Tombs of the Mamluks, South of Cairo. (See page 165.)

pupils. Every year some of the most promising pupils who have passed satisfactorily through the Government civil schools are sent, at the expense of Government, to France, in order to complete their studies in medicine or in law; and many of these return with well-merited diplomas from the colleges in Paris, Aix, and Montpellier.

We have not yet alluded to the military schools (which are, however, a very important feature in the general education of the country), because they are necessarily very fluctuating, and it is not easy to obtain correct statistics. Besides the school of cadets, which is principally recruited from the upper classes of the civil schools, every regiment has its school, and by a

standing order no illiterate private is ever raised from the ranks, so that now every non-commissioned officer can read and write. When these regiments are disbanded, or the soldiers have served their term, they return to their villages, to resume the occupations of peasants, but they take with them a new power—the newly acquired art of reading.

The thirst for knowledge has now taken root in Egypt, and the supply of mental food is steadily keeping pace with the demand. Scientific and literary periodicals, dictionaries and cyclopaedias in the Arabic language, published in Beirut and in Boulak, many of which are illustrated, have supplemented the school teaching, and added immensely to the instruction of the



Entrance to an Old House at the end of a narrow By-way in Cairo. (See page 213.)

Egyptians. The publication of numerous Arabic newspapers has given to the Egyptians insight into public affairs and new aspirations. The late Khedive may be said to have given the impulse to this intellectual awakening, and happily his son, Towfik Pasha, the present ruler of Egypt, and his ministry, are determined to foster it. His Highness evinces great interest

in the education of all classes of his people, and he maintains at his own expense an excellent establishment on his estate at Kubba, north-east of Cairo. He is especially desirous to promote female education, which his Highness and a few of the advanced leaders of thought in Egypt now regard as one of the most important elements of civilisation.

THE PROCESS OF MODERN FRESCO PAINTING.

THE adoption by Sir Frederick Leighton, P.R.A., in his fresco in the South Kensington Museum—described by us at page 179 of this volume—of Mr. Gambier Parry's Spirit Process, has resulted in the Committee of Council on Education issuing an authentic account of it; we have, therefore, thought it desirable to reprint it *in extenso* for the information of the many by whom the so-called secret has so oftentimes of late been discussed, and for the benefit of the artist who may wish to use it.

SPIRIT FRESCO.

Spirit fresco painting is not the mere addition of one more medium to the many already known, but a system, complete from the first preparation of a wall to the last touch of the artist. The advantages which it ventures to offer are—(1) Durability (the principal materials being all but imperishable); (2) Power to resist external damp and changes of temperature; (3) Luminous effect; (4) A dead surface; (5) Freedom from all chemical action on colours.

It is designed mainly for purposes of great works on walls, and to afford to monumental art in this country the advantages peculiar to the various systems of buon fresco, tempera, oil, the true encaustic, and water glass, with freedom from those objections to them which are due to the dampness and darkness of our climate.

I am the more glad of the opportunity of sending you a full explanation of the system, because its manifest advantages in rapid drying and dead surface have led to the production of works of considerable importance, which, though professedly in spirit fresco, have been executed with the commercial consideration of time and cost; these, depending on superficial effect, and being liable to perish from want of consistency, might bring the system into disrepute.

THE WALL SURFACE.

The surface to be painted must be perfectly dry and porous. The best is good common stucco, precisely the same as that always used for buon fresco, viz. two parts of thoroughly slaked lime and three of perfectly washed gritty sand. For a great work this might be purposely prepared; but for ordinary work the common plaster (stucco), in the interior of buildings carefully executed, may be trusted. The one primary necessity is that it should be left with its natural surface, its porous quality being absolutely essential. All smoothing process or "floating" destroys this quality. All cements must be avoided, some of them having too hard and smooth a surface, and consequently being devoid of all key or means of attachment for colours, and others being liable to efflorescence and chemical action. The next best surface, after that of stucco on a wall of good dry brick, is that of coarse and porous Bath stone, or any other free stone with that essential quality; all sand-papering or other process being objectionable from its filling the pores of the stone with powder.

THE MEDIUM AND PREPARATION OF COLOURS.

Take, in any multiple of these proportions, according to the quantity required for a work:—

Elemi resin (<i>Gum elemi</i>)	2 oz.	} weight.
Pure white wax	4 oz.	
Oil of spike lavender	8 oz.	
Finest preparation of artist's copal.	20 oz.	

(If a stronger kind of copal is used 18 oz. are sufficient.)

With these materials, incorporated by heat, all colours, in *dry powder*, must be mixed, and the most convenient system is to do so precisely as oil colours are mixed on a slab, and put into tubes. The colours keep in this way for many years. I have many in tubes above twenty years old, as fresh as when put there.

The proper method of compounding this medium is this. Two pots, one small, one large, a long spoon, and a charcoal stove are required. Take 2 oz. of elemi resin, and melt them in

2 oz. of rectified turpentine in the small pot or saucepan over the charcoal, and strain when quite liquid through muslin (to clear it of pieces of leaves and bark) into the larger pot. This is most conveniently of copper. The one I use is 6 inches across and 18 inches high, with a flange near the bottom to make it stand securely on the charcoal. Into this put 4 oz. of white wax in small pieces, and melt with the elemi. When melted, add 20 oz. of copal, and boil all together to a white foam, stirring well with a spoon reaching to the bottom; remove from the fire and boil again. Immediately before the last removal from the fire add 8 oz. of spike oil. This volatile ingredient would be wasted if added sooner and boiled.

N.B.—It is necessary to be extremely careful lest any spark from the charcoal (no flame being allowed) should ignite the liquid, every ingredient being inflammable. It should be done out of doors.

Decant through a funnel into strong *clear glass* bottles, that the condition of the medium may be clearly visible before use, the quart size being the most convenient, and leave uncorked to cool. When used, the bottles may require shaking; not that the materials will ever again disintegrate, but from the weight of the wax they will tend to thicken at the bottom.

PREPARATION OF THE WALL SURFACE.

Choose a time of dry and warm weather. Dilute the amount of medium required in *once and a half its bulk* of good turpentine. The mixture is more effective if compounded by heat, which is very easily done in a large iron caldron over charcoal free from flame; and the "wall wash" thus made can be kept for any time in large bottles. (If kept in *tins* for any length of time its condition for use would be hidden.) With this wash let the surface of the wall be well saturated, the liquid being dashed against it rather than merely washed over it. After two days' interval this must be repeated. After a few days left for evaporation, mix equal quantities of pure whitelead (in powder) and of gilder's whiting (common whiting being often full of large grits and too strong of lime) in the medium, *slightly* diluted with about a third of turpentine, and paint the surface thickly, and when sufficiently evaporated to bear a second coat, add it as thickly as a brush can lay it. This, when dry, for which two or three weeks may be required, produces a perfect surface—so white that colours upon it have all the internal light of buon fresco and the transparency of pure water colours—and it is so absorbent that their attachment is complete.

METHOD OF PAINTING.

Paint boldly and simply as in buon fresco; as much as possible *alla prima*, and with much body; and use pure oil of spike in your dipper freely. Decision is very necessary, because by much harassing the surface the materials are liable to be disintegrated, the resins rise to the surface, and perfect deadness is lost. If the surface has been left for so long as to have become quite hard, wash over the part for the morning's work with pure spike oil, to melt the surface (hence the name spirit fresco), and prepare it to incorporate the colours painted *into* it. If any part requires second painting the next day, do not wash again with spike oil, it is liable to bring the resins to the surface, but use plenty of spike oil in your dipper, as a water-colour painter uses water. Paint rather solidly than transparently. Transparent glazing is less likely to dry dead than colours used with whitelead.

The rationale of the painting is therefore this, that the colours in powder being incorporated with material identical with that which has already sunk deep into the pores of the wall surface, and has hardened there by the evaporation of the turpentine vehicle, may be regarded as belonging to the mass of the wall itself, and not as mere superficial applications. This result is produced by the spike oil being the one common solvent of all the materials, which turpentine is not; the moment the painter's brush touches the surface (already softened, if neces-

sary, for the day's work) it opens to receive the colours, and on the rapid evaporation of the spike oil it closes them in, and thus the work is done.

IMPORTANT CAUTIONS.

Take care that the spike oil or turpentine does not run down, or by any carelessness be sprinkled on any finished work. It produces a shine by bringing up the resins, and is indelible, except by solid overpainting. Very clean habits are necessary, for every ingredient is so sticky that unless the brushes, palette, &c., are thoroughly cleaned with turpentine at the close of every day's work, the result is great discomfort.

Pureness of materials is as absolutely necessary as it is difficult to insure. The white wax commonly sold by chemists is a base compound of spermaceti, &c., with wax. Brecknell and Turner, wax chandlers, Haymarket, prepare pure wax for artists and other purposes. Spike oil is too commonly no more than turpentine with a little lavender put into it. Copal is of all sorts and qualities, from the purest artist's preparation to the strong body copal of coachmakers, which is commonly not copal at all, but anime, a hard fossil resin.

Let all preparations of the surface and rubbing up of the colours for tubes be overlooked by the artist, as in old days when the technical work was done in the artist's own "bottega." A thoroughly respectable colourman, interested in serving the artist, may be trusted, but the colourman's *man* (somewhere else) most certainly is not. The colours dry so rapidly while he is rubbing them up on the slab, that he is tempted to dilute them with turpentine, and thus destroy their power and consistency, which the use of pure medium alone insures.

RESULT.

All this sounds very complicated and troublesome in description, but in practice, when once *en train*, it is perfectly simple and easy. I do not pretend that it is a cheap method, or free from all trouble, but that trouble is as nothing in comparison with buon fresco painting and several other methods. If this system is really what, after more than twenty years' work in it, I have confidence that it is, it is worth that little trouble (only felt when first beginning) by any artist who desires to insure the durability of his work. It is for this that the adoption of the *entire system* is absolutely essential. Mere use of the medium for superficial painting may have beautiful effect, but for *resisting power* and *durability* it is worthless.

With all the many and manifest faults of amateur work, my own paintings executed over the chancel arch of Highnam Church twenty-one years ago, the procession in the aisle of that church begun above twelve years ago, and the work in St. Andrew's Chapel in Gloucester Cathedral, finished in 1867, simply regarded as tests, afford for all practical purposes of wall painting every quality that a fresco painter, under the exigencies of English climate and darkness, can require. I

only quote my own works because I know that in them *every condition has been followed*. Their surfaces are hard and smooth. The rapidity of drying prevents any stickiness, and the surface becomes immediately compact, but it requires a year or two at least for its perfect induration by the complete evaporation of the volatile oils.

T. GAMBIER PARRY.

ANOTHER METHOD.

As a system of painting for *large works of high class* other than upon walls, where dead surface and durability are desiderata, Mr. Parry adds that for large wooden panels, or extensive areas of wooden ceilings, he has found, after many experiments, the following most pleasant in use and perfectly successful in result:—

Take one part, *in bulk*, of pale drying oil, ditto ditto of strong copal varnish, *two* ditto of jappanner's gold size, and *two* ditto of turpentine; have them thoroughly shaken together, and always strongly shaken before use. In this (which, by way of specifying it, I have called the Ely medium) have all dry powder colours rubbed up and put into tubes, or, if quantity is wanted, into pots kept covered against dust and evaporation. Paint according to habit or circumstance, transparently as in water colour, or massively as in oil. Use as vehicle in the dipper a compound of three parts turpentine and one part medium. It dries with such rapidity that outline under-painting and final effect may follow immediately on each other. It is very pleasant and easy of use. It dries perfectly dead and hard as iron. Ordinary decorators often use jappanner's gold size alone because of its dead surface, but it is useless alone, having no consistency nor any binding power to preserve colours. This Ely medium is exceedingly dark in colour, but it produces no appreciable effect on the powder colours that are rubbed up in it, not even white. If any effect at all, it is that of a slight mellowing. With this the whole of the eastern half of the nave roof, the whole lantern and octagon, and the baptistery transept-ceiling at Ely Cathedral were painted, the former as long ago as 1863-4.

In a letter addressed to the directors of the South Kensington Museum by Sir F. Leighton, with reference to Mr. Parry's memorandum, the President of the Royal Academy says—

"If I say that the work must be done freely, resolutely, and swiftly, I say no more than is true of all forms of mural painting; that is, of all forms of Art in which *retouching* is either impossible or undesirable, and clearly conceived results have to be rapidly obtained. This, perhaps, may be usefully remarked, that although the resources of spirit fresco are exceptionally great, and repainting may be carried on almost *ad infinitum*, the qualities obtained by two or more paintings are always purchased at the price of that limpid simplicity and breadth which have so great a charm in wall painting. The painter has, therefore, in every case to satisfy himself that the gain is at least equivalent to or outweighs the loss. In sum I should say, 'Be lavish of the vehicle, know what you want, and do it quickly.'"

WALBERSWICK.

BUT few, if any, of our readers will know aught of Walberswick, anciently spelt (so the local guide informs us) Waldburiswick or Walde-Berige-Wyc; it may therefore be asked, Why should it be selected, in preference to a hundred other places, as a subject for an article in an Art magazine? The answer involves a further question: What is there about Walberswick that it should have been selected by a yearly increasing number of artists as the site for their autumn campaign, and as a mine wherein to dig for subjects for their future Academy pictures? Why should it seek to rival Bettws or Barmouth in the number of white umbrellas which dot the scene, and of artists daily met tramping backwards and forwards to the scene of their labours?

Walberswick is a tiny village on the Suffolk coast, reached in about four hours from London by the Great Eastern express, and therefore probably about one hundred miles away from the

metropolis. Southwold, where one disembarks from the railway, has only within the past few months had that step in civilisation brought to it, in the shape of a branch line, and even now it is only a plaything of a railway, with toy engines and carriages, designed, one is inclined to think, only for pleasure traffic. Last year a ten-mile drive from the main line over shingly roads was an inconvenience, but it served to keep the place exclusive, and the artist's canvas was not, as it promises to be in the future, constantly surrounded by a crowd of impudent critics. An artist coming to Walberswick must not expect to find it a miniature Wales, or to have any scenery to choose from which might not by many be considered of the flattest and tamest description. But if he has an eye for the quiet beauties of nature he will find much to delight and entertain him. His first idea (always the most impressionable and lasting)

of the surroundings will probably be formed in the afternoon when he leaves the quiet, old-fashioned, rambling borough of Southwold behind him, and takes the road which stretches for a short mile behind the bank of shingle, on towards Walberswick Ferry. On his right the flat marshes stretch away inland, an arm from the river serving as a mirror in which to reflect the glories of the sunsets for which this part of the world is famous, and which there is nothing to intercept save the oak woods of Henham. To his left the shingle bank, over which the masts of the fishing-boats which lie on the far side break the sky-line and form a study in grey which would delight the soul of a French artist. As the ferry is neared a glance behind should prolong itself into a lengthened look, for Southwold, rising from the level, with its windmill and common, its houses nestling amongst the trees, and its church tower crowning the whole, forms a picture which was seized upon and very poetically rendered by Mr. Aumonier in a large charcoal drawing in the last Black and White Exhibition. But, to judge from the artists who congregate thereabouts, the old structure which is dignified with the name of a pier affords the best material for sketching. There we had pointed out to us as an object for intense admiration one who had five pictures not only hung but sold in the Academy of this year. The river which runs by the pier into the bay has been allowed to silt up, and so the vessels which come and go to the village above are few and far between; as a consequence, the piled piers which flank the entrance have quietly decayed, and the boards nailed on their floorings in star-like radiation alone mark where the busy tread of feet once turned the capstan. At the end of the nearer pier the tide flows somewhat angrily over a ridge of sand, annoyed that want of energy on man's part should hinder its daily wanderings through miles of windings by wood and heath and pasture-land, as it has done for centuries past. Still, when at high tides it manages to overtop this obstacle, and specially when it has a fair wind behind, it comes bravely along, whirling past in delightful eddyings, and carrying the old pier's thoughts back to the days when "Keyes" lined the shores of Walberswick, and it was a thriving place. For in times gone by, as early records, old foundations dug up by the plough, and the ruins of a noble church show, our little village was a flourishing town; nay, its commercial relations with Flanders in the reigns of Henry VI. and Henry VII. made it a town second to none in these parts for opulence. So it continued until the establishment of the Protestant religion under Henry VIII. rendered fish no longer a compulsory diet, and drove the fishing and the ship-building away from the place, so that now the only vessels that enter are a few that loiter about in an aimless manner, standing out against the sky behind small blocks of red-brick houses far inland in a manner which recalls in many a way the land of Cuyp. Boats, and vessels in various stages of decay, lie in picturesque attitudes on the sands between the pier and the ferry, and afford plenty of studies, as do the old tumble-down warehouses and boat-sheds. But to reach Walberswick the ferry must be crossed. Seeing our artistic appendages, Charon at once issues forth from amidst a crowd of the loafing sailors who hang about either side (and who seem made for nothing else but artists' models), for he has a liking for artists, for has he not figured on the Royal Academy walls more than once? His notions of that institution, it is true, are hazy, but to himself and others of his companions who have been similarly honoured their portrayal has done much to elevate them in the social scale. Some special ones there are whose portraits, having been included by Mr. Marks in one of his pictures, have thereby obtained a superadded dignity. It is needless to add that Charon is a character; persons in like capacities to his do not spend six-and-twenty years without adding unconsciously many oddities to their ordinary ways of life. In the present instance the "Wabblerswickian artists," as *Punch* has christened them, have many a story to tell of their pet model—stories that have taken many a journey across the river to complete, for one of Charon's peculiarities is that he takes the whole time occupied in the passage to answer a single query.

Walberswick town lies on the far side of the green which

runs down to the ferry, and is the disappointing feature in the scene. The houses are not half ancient and dilapidated enough, and might have been built by a scamping builder of Battersea; but they make up for their want of picturesqueness by being scrupulously clean, and they add to comfort the great feature of cheapness, the most expensive not exceeding 25s. a week. But once beyond the village, which now only numbers its three hundred inhabitants, there is again much to interest one. Ruined churches are not usually artistic, but that at Walberswick frames in so well with the landscape at every point that it seems to become a necessity. But to the churches hereabouts a special paragraph must be devoted, and so, passing by the low wall which encompasses "God's acre," we gain the common where the artists revel in the mingled colours of heather and gorse, backed up by the rich browns of quarried sandstone, and the dark green of the pine wood—a paradise of subjects for simple Art folk.

To the archæologist and the architect the neighbourhood of Walberswick is specially interesting. Suffolk churches are famed throughout Christendom, and here we are in the centre of them. It is seldom that any vantage-ground is gained without five or six of the tall flint-encased towers being visible. From the Walberswick common we plainly distinguish all that is left of All Saints', Dunwich, its tower, like ours here, standing whilst all else is a mass of ivy-covered ruin; Holy Trinity, Blythburgh, a beautiful specimen, sadly in want of restoration; St. Edmund's, Southwold, of which hereafter; St. Margaret's, Reydon; and lastly, our own St. Andrew's. Returning hence, we note how much skill and taste were devoted to its construction—with what dexterity the black flint was mosaic'd into a multitude of patterns; and the same thought here, as elsewhere, forces itself upon us, Where has the town departed which could fill a church so large, that for two hundred years past an edifice sufficient for the needs of its inhabitants has been formed out of a part only of its southern aisle? As our attention is called at every turn to a carved fragment, a grinning gargoyle, or a traceried window, we cannot but call to mind the lines—

"Crumbling heneath the hillock green
The cunning hand must he,
Which carved that fretted arch, I ween,
Acorn and fleur-de-lis,
And now the worm hath done its part
In mimicking the chisel's art."

But to see a thorough Suffolk church we must wend our way back to Southwold, and visit St. Edmund's, a perfect specimen of fifteenth-century perpendicular work, whether viewed from without or within. Note specially the eighteen clerestory windows (continued throughout from the tower to the extreme east end, all alike, as are the large windows to the aisles), the high-pitched wooden roof, and the slender tall columns supporting the nave, all combine to make it a model of lightness and elegance. Then there is the screen, of special interest to artists, for, besides being beautifully carved, it is painted from end to end with figures, evangelists and prophets, in a manner that we have never seen surpassed for delicacy in English work. It dates from 1460. The sexton, as he shows the paintings to us, explains that "Cromwell had done them a lot of harm," apparently little witting that daily hammerings with his stick were hastening their end far more surely than the fanatic barbarianism of former days. He added that "a great London artist named Richmond had painted up their faces a bit"—a restoration which appeared to us to have been very effectively and lovingly done. But some provision should certainly be made against their further destruction by placing them under plate glass. Space forbids more than a passing note of much of interest, the oaken stalls and the roof carved not only with angels, but with all the eccentricities which the license of olden times permitted to the carver. The "Jack in Armour," however, is too interesting to be lightly passed by. The common notion here is that this old figure of a man in armour, holding an axe in his hand, with which he strikes a bell, was in Catholic times placed in a turret on the ridge of the roof to sound a bell on the elevation of the Host, and that his position nowadays, in descending to the office of announcing to the organist the priest's readiness to

commence the service, is a loss of dignity. But his earlier duties were not as common report has it. In "Jack in Armour" we clearly have the Jack of the clock-house, or the French Jacquelet, who by ingenious contrivances sounded the hour; nay, further, we have a meaning to the soliloquy which Shakspere puts into Richard II.'s mouth when a prisoner in Pomfret Castle:—

"I wasted time, and now doth time waste me,
For now hath time made me his numbering clock.
* * * * *
My time runs posting on in Bolingbroke's proud joy,
While I stand fooling here, his Jack o' the Clock."

Stained-glass windows, too, there are, of which it need only be said that the money which they have cost could better have been spent in setting some of the artists hereabouts to work to complete the restoration of the roof painting to its ancient glory; or, if stained glass it must be, to design windows

which would perpetuate the good deeds of St. Edmund, the patron of the church.

Thus much about our quiet Suffolk refuge. Whether it will continue for long to present so many features of attraction to artists is problematical. Already we hear of the Mayor and Corporation of Southwold being tempted, by the influx of visitors which this year's railway has brought, to destroy one of the features which have rendered it enjoyable, namely, the common behind the town, on which the artists have struggled, on off days, to hold their own at cricket and tennis against all comers. Once a mass of bricks and mortar, it may enable the Southwold tradesmen to grow fat and flourishing, but it will drive away such simple-minded folk as the greatest artist of the æsthetic school, who, when the writer told him of his impending visit to Southwold, exclaimed, "A lovely place, with such air, and oh, such shrimps!"

OBITUARY.

JOHN COLLINGHAM MOORE.

ON the 10th of July, after much suffering, a rarely refined and gifted artist passed away. John Collingham Moore was born in 1829 at Gainsborough. The son of an artist distinguished as a portrait painter, he early showed signs of artistic ability, and gained a reputation by his delicate water-colour portraits. Up to 1857 he was occupied in portrait painting; the year 1858 began with a journey to Rome, and there, under the influence of the Roman Campagna, he executed a series of water-colour drawings remarkable not only for their poetic conception, but for their breadth and dignified simplicity of treatment. One of the greatest of modern English idyllic painters, George Mason, was in Rome in 1858. Moore became acquainted with him: acquaintance ripened into a friendship which ended only with the premature death of Mason. Many of Moore's Campagna pictures were exhibited in the Dudley Gallery: all Art lovers must remember with pleasure such exquisite drawings as 'Olive-trees near Tivoli,' 'The Shady Sadness of a Vale,' 'The Yellow Tiber,' 'Valley of Egeria,' and others. It is not easy to estimate, or to illustrate by words, the charm these works possess. Great realism they certainly do not contain; glitter of sunshine, catching effects of light and shade, were not present in them. The unrefined and uncultivated critic found little to prompt big words and sensational epithets in Moore's modest poems. While no fidelity to fact was wanting, while truth and consistency of effect were insisted on, we fail to be ever offended in any way by prosaic or uncultivated rendering of nature. Indeed, so delicate and so refined was Moore's perception of colour, and his affection

being mainly set upon nature in her most modest form, it can hardly be wondered that but a small public had the privilege of deriving pleasure from his landscape work.

After 1872 Moore turned his attention chiefly to portraits of children; these he executed with the same taste as his landscapes exhibit, and often with extreme subtlety of colour and childish expression. Unlike Sir Joshua Reynolds, Moore preferred the more serious aspect of childhood; there was to him in childhood an element of strangeness in the *naïve* seriousness of the mobile countenance. The child is father to the man in his representation of it—quaint rather than playful. It is much to be deplored that in the midst of his active and industrious life John Moore should have been called away. Many years of intimate friendship may excuse my venturing to express in terms of affectionate recollection and respect my own belief, and that of his friends, that a more upright and truer brother and friend never existed. Early he was called into the business and battle of life, to be a father to his brothers. How this difficult position was filled by him it is not for me to say; enough that the two brothers, Henry and Albert Moore, have taken their places in the very front rank of their profession, notwithstanding the continual neglect exhibited towards them by what is considered the representative body of artistic culture in England.

Mr. Moore was likewise a good and refined musician. In 1865 he married Miss Symonds. His wife, children, and friends must ever have the happy memory of one whose life was beyond reproach, and whose directness and consistency of aim were always exercised in that which was noble and beautiful.

J. C. RICHMOND.

LITTLE BAREFOOT.

B. VAUTIER, Painter.

IN this characteristic piece of German painting, not only has the painter afforded an insight into the simple life of the folk of his country, but he has invested it with a romance of childhood which is apparent at a glance. It is a winter's day: the snow outside sends a reflected light into the upper portion of the room. It is very cold too, for even the large old-fashioned stove does not radiate its heat throughout the cottage so thoroughly, but that the old woman finds it advantageous to place her spinning-wheel as near to it as possible, whilst to her little grandchild and her naked feet it is agreeable to sit actually upon it. The winter has been long and severe, and the pet of the family has succumbed to it—his cage is placed away on the shelf, and will remain empty until, in the coming spring, a fresh inmate will be caught in the forest hard by, to spend his days in as

F. L. MEYER, Engraver.

much happiness as is possible for a prisoner. And the romance—that is all on Little Barefoot's side: the pleasant warmth has drawn from her, to the wonderment and alarm of her grandmother, some delightful vision of the future, in which a fair-haired prince will shortly bear her off to a palace where she will no longer run barefooted, or require the spinning-wheel to work for her.

It is pleasant in these days, when subjects for pictures require to be manufactured by the thousand, to find one in which the component parts are so simply, and yet so deftly, put together.

Benjamin Vautier, the painter of this picture, is a Swiss, and was born at Morges in 1830. He has received medals both at Berlin and Paris, and he is besides a Member of the Academies of Berlin, Munich, Antwerp, and Amsterdam. He is one of the school of Düsseldorf, having been a pupil of Rudolph Jordan.



B Vautier
Duf. 11

B VAUTIER. PINK?

F. L. MEYER. SCULPT

LITTLE BAREFOOT

THE SOCIAL SCIENCE CONGRESS.

AT this congress, held in Edinburgh last month, the Department of Art was presided over by Mr. W. B. Richmond, Slade Professor at Oxford.

Professor Richmond devoted his inaugural address to a consideration of the chances of Art progress in this country. By this he did not mean progress in the art of painting or sculpture, but whether the love of the beautiful was taking a firmer grip on the minds and lives of all classes. While much had to be acknowledged, we could not yet be called an artistic nation. The classes established under South Kensington, the National Galleries and Museums, and the Fine Art chairs in the various universities are, no doubt, indications of progress. But all these affect a comparatively small class of people, and the very heart of the population standing most in need of aesthetic culture and its refining influences is still untouched by Art. Referring next to the strides of science and the creation of needs that must be quickly satisfied, Professor Richmond hoped that the unfeeling hand of destruction had been satisfied with what had been done in the removal of old towns and places without regard for historical or artistic considerations. A reaction had set in, but something almost worse than pulling down old churches had taken place, for restoration had caused even more ruin than the progress of railways. Rapid and easy means of communication, and thus a more frequent contact, had brought about a natural desire for equality amongst all classes, making the lower classes ape the appearance of wealth and show of the class just above it. Hence vulgarity in dress, bad work in buildings, bad designs in furniture. Few sights were more degrading than the ill-built stuccoed houses to be seen in every town. The old would not last for ever; new houses must be built; but let them be at least built, in this age boasting its superior science and superior facilities, as well and as lastingly as the old were built. It is those who desire their dwellings, their clothes, or their furniture to appear more costly than they are, who are the true delinquents, and who pervert taste. He took it for granted that there were none there who believed that dulness was moral, joy immoral, ugliness chaste, or beauty unchaste, though that theory had not been without its votaries among excellent though misguided moralists. Since the Education Act had been brought into full play the chance offered itself to get at and teach the very class we wish to love what is beautiful and refined; this class would be vastly improved even morally by early contact with beautiful objects. Photography supplied the cheapest and most exact means at hand for such a purpose, and he suggested that Board Schools, parish, and Sunday schools should, under the wise guidance of a committee of taste, provide themselves with photographs of fine works of Art. And these should not be confined to pictures only, but should include architectural details, furniture, patterns, and designs of all sorts. He believed that every child might be taught to draw to a point that would be useful to it in after-life, and he dwelt on the great advantage to various branches of industrial art which would flow from the study of beautiful objects and training in the art of draughtsmanship. The principal diffi-

culty was to convince the great mass of men that the aesthetic soul is worth saving at all, or that Art and taste are of any value whatever except as a pastime for the rich, or a *dilettante* diversion for the lazy. On the other hand, there was a set of, as some thought, madmen who imagine that the influence of Art has drawn nations from barbarity; that the Christian religion has found it a fair handmaid in her teachings; that the lower classes of all countries have emotions worth educating; that these lower classes are more than beasts of burden—nay, more, that they are those whose welfare, happiness, and taste we who have experienced the advantages of culture are bound to assist and foster. After referring to the means of Art education now existing, and capable of extension should the demand arise, Professor Richmond proceeded to notice some agencies at work against artistic development and the progress of good taste among the poorer classes. He spoke strongly against the vulgar and revolting placards seen on the walls, the Brobdingnagian dimensions of which are alarming in their gigantic hideousness. If those who advertised would get the advice of good artists, they would, instead of doing a public harm, become public benefactors, by disseminating good Art in the most public manner possible. Taking Mr. Crane's 'Baby's Opera,' and Mr. Caldecott's 'John Gilpin,' let them imagine what a difference there would be on the hoardings, omnibus interiors, and railway stations if the works were under the supervision of such excellent designers. Where at present their eyes were disgusted and all sense of refinement insulted, they would—and what was still more important, the workman and the labourer would—find something worth looking at—something which, instead of lowering, would elevate taste. Referring to sheets of odious woodcuts issued by some newspapers, he said they could hardly help feeling ashamed at a legislature which, while it is indeed rich in Poor Laws, and earnest concerning the bodily wants of the lowest class, permits such a social scandal to taste and morals to exercise itself upon the rising generation. He dwelt at some length on the injury to artistic objects from the smoky atmosphere of our large towns, and said that Art had never flourished, and never would flourish, under such depressing and degrading circumstances. Art was not sister of dulness, dirt, and darkness, but of cheerfulness, brightness, and light. She belonged to happy conditions of life, to a contented and thrifty people. Squalor and degradation she shrinks from, but she should be the property of the poor as well as the rich. Having referred in terms of congratulation to the spread of good music, and to such efforts as those of Mr. Irving to make his art a public benefactor in the increase of intellectual enjoyment and good taste, Professor Richmond concluded by stating that it had been his endeavour to place before his hearers, in as strong a light as lay in his power, that Art, to exist, must be national; that the poorer should possess it with the rich; that there should be a chance for all to drink at its refreshing streams; and that unless a nation is in pursuit of the beautiful it can scarcely be said to have arrived at the extreme power of civilisation.

ART NOTES.

THIS EXHIBITION OF THE PHOTOGRAPHIC SOCIETY of Great Britain, held at the rooms of the Society of Painters in Water Colours, contains, as usual, much of interest to artists. That the society's principal aim is to be artistic is evidenced by the fact that two artists, Mr. Stacy Marks, R.A., and Mr. Henry Moore, form part of the jury of seven who award the medals.

1880.

Going round the crowded room, a number of views, taken on gelatine plates during the Dutch Arctic Expedition of last year, at once attract attention. Next, some river views with barges, by Wm. Mayland, to which a medal has been awarded—most useful these instantaneous impressions would be to an artist. A medal has also been awarded to Messrs. Marsh for their instan-

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taneous gelatine plates of swans. But probably the most astonishing instantaneous views are Mr. Williams's 'Ramsgate Sands,' where the thronging crowds sitting by the side of the sea, and the numberless children dabbling in the water, are wonderfully rendered. We find that the one hundred and twentieth part of a second is about the time usually employed for taking these views. There are several members who have exercised themselves upon trains at full speed, and with such marvellous results as to render belief in them almost an impossibility, but a further *tour de force* than this is successfully attempted in photographing, from the deck of a vessel going several knots an hour, another going at as fast a pace in an opposite direction. For the perpetuation of records of ancient buildings thanks are due to Mr. Harvey Barton for 'An Old Bristol Mansion'; Mr. Richard Keene for 'Burnaston Old Hall'; Mr. Andrew Pringle for 'Views of Rome,' and specially of the 'Palace on the Palatine Hill'; Mr. J. Gale for some delightful pictures of old houses in Brittany; and Messrs. Tuohy & Co. for 'Memorials of John Bunyan.' The Autotype Company exhibit some photogravures of Turner's "Liber Studiorum," which they are about to publish, and which are certainly the best reproductions that have been attempted as yet of that magnificent work.

ART EXHIBITION AT HERTFORD.—Lord Lytton last month opened at Hertford a Fine Art Exhibition, consisting of needle-work, paintings, drawings, &c. His lordship observed that the establishment among our rural homes of exhibitions and schools of Art originated by local enterprise and local liberality was a novelty which claimed a cordial welcome from even the staunchest Conservative, if Conservatism were what he took it to be—the final mental attitude of the most unprejudiced men of culture towards all institutions which, whether old or new, were at least the natural product of wholesome growth, and not the artificial result of arbitrary change. They must remember there was scarcely a single work of the human hand upon which the human mind could not impress the distinctive marks of those qualities which constituted what we called Art.

THE PRIZES offered at the competitive exhibition of designs for Christmas cards would, it was imagined, be sufficiently good to induce artists of some standing to enter the ranks of the competitors. The enterprising publisher, Mr. Tuck, imagined even more than this when he offered his £500, for he stated in his prospectus that he hoped thereby to induce the "leading artists in the United Kingdom to assist." Now although at the date of writing this the names of the competitors are not known, it is evident that in this respect he has signally failed, and it is certain that, should all the prizes be allotted, he might have invested his money much more profitably in taking it to the "leading artists," and obtaining designs from them; for although some two thousand frames of designs have been sent in, in reply to the invitation, and nearly a thousand of them hung, there are not a dozen which show any originality of design, and not thirty that exhibit any large amount of merit. The vast majority appear to be weak imitations of H. S. Marks, Walter Crane, and Kate Greenaway. Those which call for notice are No. 369, four views on the river Thames—one in particular of the river blocked with ice, and the Houses of Parliament seen through the fog; under the *nom de plume* of *Vérité sans peur* we recognise Mr. Arthur Severn's work;—No. 477, four landscapes on easels, with appropriate verses; No. 389, two figures of the Old and New Year; No. 486, two German compositions; No. 753, Cave's three drawings, exhibiting more humour than any in the collection; No. 168, 'Rugæ Canoræ'; No. 180, 'Ecce Chorus Anglorum'; No. 462, 'Lynn Regis.' The names of the designers of the prizes were not announced in time for insertion in this number.

AN EXHIBITION, having some connection with Art, was opened on the 16th October, at the Tolmers Square Institute, Hampstead Road. It was the second of the kind that had been promoted in the parish of St. Pancras. There were 544 entries from 350 artisans. Its object was, as Mr. Daniel Grant, M.P., well put it, "that those whose whole life was spent in giving

polish to the top of a nail, or sharpness to its point, might compensate themselves for the repression of individualism in their ordinary life by being induced to take up an artistic occupation in the leisure hours." Wood carving, paintings, cabinet-work, embossing, chasing, and *repoussé* work were among the exhibits.

THE TURNERS' EXHIBITION.—The tenth annual exhibition of specimens of hand turning, under the auspices of the Turners' Company, was recently opened at the Mansion House. The collection was divided into three sections, namely, wood, ivory, and precious stones, and included also specimens of engraving in intaglio. Besides giving silver and bronze medals, and certificates of merit, the Court voted £50 towards the money prizes, and this sum was further augmented by gifts. The judges in their report say that the majority of the exhibits displayed much excellence of workmanship, in many cases novelty of design, and in several considerable appreciation of form and design. The first prize—a silver medal and the freedom of the company—went to Mr. F. Nickolay, of 43, Rupert Street, Haymarket, for a pair of vases in wood; and the second—a bronze medal—to Mr. John S. Coulson, of Thirsk, for two vases and a card dish, also in wood. In each class a medal was to have been given provided the specimens entered were considered worthy, and under this regulation the judges have withheld the first prize for ivory turning, awarding the second, which is the same as for wood turning, to Mr. John Hegley, of 38, Ivy Lane, Hoxton. The silver medal and freedom, for skill in manipulating precious stones, was taken by Mr. Louis Islar, of 5, Oval Road, Regent's Park; and the bronze medal and £5 by Messrs. Reuter and Warner, of 10, Wardour Street. The Turners' Company was incorporated in the sixteenth century. They commenced an exhibition twenty years ago, but received so little support that they ceased their efforts for a time. In 1870 they began an annual competition, but only a few persons exhibited, and but one prize was awarded. Now, however, from seventy to a hundred persons exhibit, and over thirty prizes are awarded. The object of the company is to teach apprentices and others beauty and symmetry of form and excellence of workmanship, matters which demand the greatest attention, and without which no young hand can rise to be an experienced craftsman.

AN ECCLESIASTICAL ART EXHIBITION was held at Leicester in September, in connection with the Church Congress. Besides the exhibits of church furniture manufacture, which chiefly appealed to the advanced ritualistic section of the visitors, it contained, mixed up with a good deal of rubbish, a few which deserve notice. Amongst ivories, a triptych of the latter part of the fourteenth century, of German work, bought in Paris in 1862, and lent by Mr. C. Watkin Williams Wynn, and the front of an ivory coffret, with figures of a Byzantine emperor and empress, lent by Mr. J. F. Hutton, were noticeable. The Corporation of Leicester showed their *Codex Leicestrensis*, a fourteenth-century MS. of the New Testament in Greek, bequeathed to them in 1640. Mr. W. Bragge, the well-known Birmingham collector, contributed a collection of over one hundred Russo-Greek "Icons," or religious pictures, chiefly in brass, and enamelled, but some painted and mounted in silver and silver gilt. The smaller icons are in very general use amongst the Russian peasantry. When a peasant is about to send his son to service in the army, he often takes from his neck the icon that he and his forefathers have worn, and places it with his benediction on the young soldier's breast. To the soldier himself the icon becomes a memento of his country, of his family, and of his religion; of his country, because it usually bears the effigy of some Russian saint, very frequently the patron, St. Nicholas; of his family, for this icon may have been an heirloom; of his religion, for when about to offer his prayers he opens his triptych or diptych, and kneels before it as a portable altar. He carries it, suspended from his neck, through the vicissitudes of a campaign; and when, his labours ended, he returns to his native parish, he often lays this cherished possession upon the iconostasis of his village church as a votive offering to commemorate his preservation. The subjects most frequently represented are events in the life of the Redeemer, or the history of

the Virgin Mary, Russian saints with their appropriate symbols, and copies of certain local pictures of saints. A large quantity of rubbings of brass were shown, and some old Bibles. The collection was arranged by Mr. John Hart.

THE INDIAN ART COLLECTIONS at South Kensington are to be completed by the purchase of additional objects in India. To this end Mr. Caspar Purdon Clarke has been sent out by the Science and Art Department. A fund of about £8,000 has been placed at his disposal, of which £3,000 has been contributed by the India Office, this sum being the unexpended balance of the money received on account of the exhibition of the Prince of Wales's Indian presents in 1876, and expressly reserved by his Royal Highness for the purpose of promoting the interests of Indian Art. Mr. C. Purdon Clarke will make purchases of the metal-work of Madras and Cashmere, the wood carving of Ahmedabad and Canara, the pottery of Madura and Moultan, and the textile fabrics of Masulipatam, Jeypore, Dacca, Lucknow, Delhi, Ahmedabad, Sindh, Bangalore, Malabar, and Central India.

THE BRITISH MUSEUM.—The sculpture department of the British Museum has lately been enriched by the gift of a fine white marble bust of the celebrated general, John Churchill, first Duke of Marlborough, by the Rev. Thomas William Webb, Vicar of Hardwick, Herefordshire. This bust was originally presented by the renowned Sarah, Duchess of Marlborough, to the Lord Chief Baron, Sir Thomas (then Mr. Serjeant) Pengelley, in acknowledgment of his legal services and friendship, and was by him bequeathed, with other property, in the year 1730, to his sole heir and former secretary, Mr. John Webb, of the Inner Temple, an ancestor of the late proprietor. The bust is a fine specimen by Regsbrach, and now occupies a conspicuous situation in the entrance hall of the Museum.

THE WORK of demolition in the Temple continues. The buildings between Tanfield Court and King's Bench Walk, erected in 1607, and named after Sir Laurence Tanfield, who was Chief Baron of the Exchequer at that date, have been pulled down in order that a new wing may be added to the Inner Temple library. In these chambers Sarah Malcolm, a laundress, strangled her mistress and two servant-girls some hundred and fifty years ago. Her beauty was remarkable, and Hogarth painted her portrait after she was sentenced to death. The buildings just removed had nothing to recommend them architecturally, but their ugliness was not obtrusive, which we may not, perhaps, be able to say of the buildings which will succeed them, if we are to judge from the last effort of the combined learned societies at the bottom of Middle Temple Lane.

SCHOOL OF ART WOOD CARVING, ALBERT HALL, KENSINGTON.—Free studentships in both the day and evening classes of this school are at present vacant. The funds for these studentships are provided by the City and Guilds of the London Institute for the Advancement of Technical Education. Forms of application and prospectuses of the school may be obtained by letter, addressed to the secretary at the school.

THE DAVID COX SIGN-BOARD AT BETTWS-Y-COED.—The decision of the Judge of the Bangor District Court of Bankruptcy will be read with satisfaction not only by the few artists who have, as a labour of love, here and there exercised their talents on the adornment of certain favoured hostelleries, but by the greater number whose trade has lately been sadly on the wane. Few tourists who have visited the picturesque valley wherein Bettws-y-Coed is situated but have patronised the Royal Oak Hotel, and been shown not only the sign-board, but the inn album, both adorned with memorials from the hand of David Cox. To the majority the 'Royal Oak,' which that artist had painted, appeared to owe more to the fame of the painter than to its intrinsic merits, spite of the report that £1,000 had been offered for it. It was originally painted in 1847, it was retouched in 1849, and for its better preservation was, in 1861, removed to the hall. Bettws, which is said to have been discovered by Cox, has of late been so mercilessly invaded by tourists from the manufacturing districts making in one day the tour of North Wales, that it has gradually ceased to be a

resting-place for the main body of artists, who have had to retreat farther up into the hills. Whether to this fact, or that other and better-managed hotels have sprung up, the sign-board of the Royal Oak has not been a sufficient attraction to insure success to its landlady, and she recently had to go into liquidation, with the result that the creditors claimed the painting as one of their most valuable assets. They maintained that by its removal it had ceased to be a sign-board and become a picture, and in proof of this adduced the fact before stated of an offer being made to the landlady, which, had it been accepted, would have necessitated its being carried away. It was argued, however, on behalf of Lady Willoughby D'Eresby, the owner of the hotel, that the sign-board could not be deprived of its inherent character by the fact of its having been removed for a time from its original position, and that it still remained in the nature of a fixture. Voluminous affidavits were filed by the creditors, but the judge decided in favour of her ladyship, and directed that the costs of the application should be paid out of the debtor's estate. There appears to be no doubt that this is the common-sense, if not the legal, view of the case. The intention of the donor personally was to adorn the hotel in which he had spent so many happy days, and nothing would have been further from his wishes than that it should at any time be removed and sold to the highest bidder. The custom of gratuitously adorning the inns where they are located is not nearly as prevalent in England as in France. Artists little think what a lasting notoriety they might earn by a few evenings spent in this manner; nor are they often, as of old, compelled to the practice in order to pay their score. At present we can only call to mind one example, the George and the Dragon at Wargrave-on-Thames. There the sign-board on one side has a pictorial representation of 'The Combat,' and on the other of 'After the Same,' where St. George has descended from his horse, and is partaking of a pot of Wargrave ale. The artists were G. Leslie and Hodgson.

NOTTINGHAM.—An exhibition of paintings on porcelain and earthenware has been opened at the Midland Counties Art Museum. The exhibits number close upon five hundred specimens, and amongst them are found the excellent collections of the Countess Manvers and Messrs. Howell and James, who have contributed largely to the present satisfactory state of amateur pottery painting. Many of the exhibits are worthy of the highest praise, and stand out boldly amidst the messing and daubing of those aesthetic amateurs who would wield the brush before they can handle the pencil. The exhibition will serve to give a vast amount of practical instruction, as the process of pottery painting is almost fully illustrated. The exhibition has been arranged under the supervision of the director, Mr. Harry Wallis.

BLACKFRIARS BRIDGE.—The Corporation of London announce that on the 25th of March, 1881, they will receive designs for statuary to be placed on the four pedestals of this bridge. Six premiums will be awarded, two of £250 each, two of £150, and two of £100. The corporation deserve much praise for their endeavours to promote not only the beautifying of their city, but a neglected branch of Art. When will the citizens of London and the inhabitants of the metropolis, however, bestir themselves and obtain legislation to clear their city of fog, and so render it possible to place statuary in their public places without the certainty of its speedy destruction?

A STATUE OF BURNS, by Sir John Steell, was unveiled at Dundee on the 16th of October, in the presence of some thirty thousand persons. It is of bronze, and represents the poet sitting on the stump of a tree.

FOR SEVERAL years there has been kept in the lower rooms of the Uffizi Gallery at Florence a mural fresco by Pollaiolo. This has lately been bought by Mr. Vanderbilt, as a present to the Art Museum at New York. It stands between seven and eight feet high, and represents a muscular St. Christopher bearing a diminutive Christus, who carries an enormous globe in his tiny left hand. It is said to be genuine, and to have been taken originally from the wall of a chapel belonging to the Michelozzi family, at San Miniato fra le Torre. It is, however, dreadfully

ugly, and we doubt whether the American public (unless they have lately conceived a passion for Pollaiolo) will be much impressed with the munificent gift of Mr. Vanderbilt.

A DISCOVERY of Roman remains, interesting alike to the artist and the archaeologist, has recently been made at Brading, Isle of Wight. A villa of six rooms has been unearthed, which, in addition to containing tessellated flooring, fresco paintings, coins, and other relics, has the remains of a mosaic pavement designed in an unusual manner. In the centre is a figure of

Orpheus playing the lyre and surrounded by animals. Mr. J. Ballantyne, R.S.A., curator of the Royal Academy, has issued an appeal for funds to protect the discoveries from the weather and from the visitors, who appear to have no idea of preserving them from injury. He states that no mosaics have ever come under his notice which surpass these for beauty of design, gracefulness of form, or brilliancy of colour. The villa was discovered by Captain Thorpe, of Yarbridge, and the excavations have been made under the direction of Messrs. J. E. Price, F.S.A., and F. G. H. Price, F.G.S.

ART PUBLICATIONS.

CHOICE EXAMPLES OF WEDGWOOD ART, with Descriptions by Eliza Meteyard" (London : George Bell and Sons).—The art of photography, or perhaps, to speak more exactly, the autotype process, has seldom been more happily applied than to this latest representation of a selection of plaques, cameos, medallions, and vases by Wedgwood. It was felt that as fresh examples of his finest works rewarded the diligent search of collectors, some record of them should be promulgated; for even now the list of his works is not complete, and is still being slowly added to. Taking the history of the subject of the first plate, a portrait medallion of Ceres, we see how such treasures disappear and reappear. No entry in any of the extant invoices (the usual source from which information respecting these works can be gathered) is to be found. Ceres as a figure in white jasper was at the time, so these same invoices show, very popular, and sold for £4 4s., but spite of its popularity every copy has disappeared; so of this portrait medallion, which is in dull sage-green jasper. It apparently was made about 1775, and was sent out to Russia, whence it found its way back to England in 1877, and is now in the Haworth collection. The subject of the second plate is Cupid and Psyche, and it, too, is unique, and has the same history. The third, Æsculapius and Hygeia, was found twenty-five years ago lying in fragments on a cinder heap at the rear of a dealer's shop in Hanway Street, and was purchased for 3s. 6d. Yet the majority of the specimens date from a period of fine and prolific industry, namely, from the year 1787 to the close of the century. For a considerable portion of that time a little group of Roman artists, headed by a sculptor of great merit, Pacetti by name, were at work for Wedgwood modelling in wax and carving on shells from the antique, and for their labours obtaining but poor pay, even in those days of ill-paid artistic toil. Pacetti, for instance, only received four sequins (£1 16s. 8d.) for a fine wax model of Diana. Flaxman occasionally overlooked their works, and recommended subjects, and we find him being paid from 13 to 15 guineas for his designs. As Miss Meteyard remarks in her preface, " Apart from their artistic and educational value, these registers of Wedgwood's masterpieces will preserve for future generations, when the works themselves may have passed away, a testimony of the life work of one of the most illustrious men this nation has produced." The work will hardly repay the publishers for their spirited enterprise in producing such a volume unless its sale be considerable.

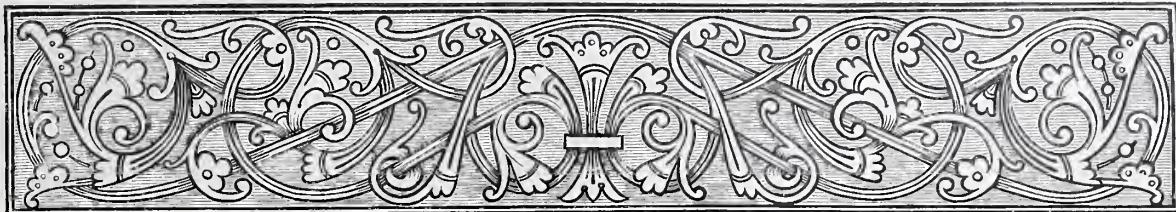
"LECTURES AND LESSONS ON ART." By F. W. Moody (London : George Bell and Sons. Price 4s. 6d.).—We heartily welcome a cheaper edition of this introduction to a practical scheme of ornament. There are few books that we can more thoroughly recommend to every student and thinker on Art than these South Kensington Lectures, and we deeply regret to hear that that institution has, through his illness, for a time at least, been deprived of the services of an instructor who promised to do more than any one else to emancipate the museum scholars from that mindless and mechanical drudgery to which, for the greater portion of their time in that institution, they seem enthralled. Intellectual effort is the first maxim the lecturer

enjoins; from this, as the hardest work of all, he declares that students will wriggle, turn, and twist, and do everything to evade, their sole effort usually being to manufacture drawings, with the object of getting a prize: this he altogether condemns. But at the same time he warns his hearers from always aiming at originality, for whilst he states that the value of originality can hardly be exaggerated, it may almost be said to be the root of all evil. "Let your ambition be to do good rather than original work," is one of the maxims out of the concluding address; and half-a-dozen others culled from the same source will, perhaps as well as anything else, show the direction in which Mr. Moody's teaching points. Here then they are: "Study nature, for there is hardly anything in nature that is not perfect in colour. A dead sparrow would enable you to arrange the marquetry of a cabinet with faultless harmony." "The art of good colour is keeping the colours distinct; when mixed they are little better than mud." "Expression is the very soul of Art." "Knowledge of detail is essential, but any expression of it is bad." Mr. Moody's book, on its first issue, was subjected to harsh criticism by some of the press, and this has called forth a spirited retort in the preface to this new edition, wherein he terms his critics "circular reasoners," and accuses them of picking out a few damaged grains and exhibiting them as true samples of the sack. In fact, he is about as ardent an advocate for their abolition as Mr. Whistler.

HER MAJESTY'S COMMISSIONERS for the Paris Universal Exhibition have recently issued their Report. It extends to two volumes of six hundred pages each, filled with most miscellaneous matter. As a sample, in the first volume we catch a glimpse of the following quotation apropos of the deadening effects of machinery and trades unionism as applicable to some of our workmen:—"Well, I'm blest if 'ere ain't a chap a doin' a proper day's work! We can't ha' none o' this 'ere nonsense. Now you won't do more work than *me*, and I won't do no more than you, an' we won't encourage competition or industry, or any o' them vices!" We congratulate the Commission on their good sense in printing at length Mr. Wardle's letter, from which this extract is taken, for it contains so much sterling advice that it alone is worth the cost of the whole Report. The greater portion of the second volume is filled with a reprint of the Handbook to the Indian Court, which is padded out with much unnecessary matter, of which the description of Coan silk and the Pompeian Dancing Girl—

"As if unclothed she stands confess
In a transparent Coan vest"—

may be taken as a sample. Of much greater interest is the translation of the official summaries prepared by the French Ministry of Commerce as introductions to their catalogue, showing the condition of each trade and industry in France at the date of the Exhibition. An almost endless amount of information is here compressed into some two hundred pages. We gather from the preface to the group of works of Art that here are now in France some 5,000 artists in oil, 1,200 sculptors, and 1,100 exhibiting engravers in steel, aquafortis, and wood.



SOME WORDS OF FAREWELL.



ORTY-TWO years ago I commenced the work—from the editorship of which I now retire; my last duty in the *Art Journal* is to print some words of *farewell* to the Public, by which it has been so long, and continues to be, supported.

When, in 1839, I issued the *Art Journal*—then, and during nine successive years, the *Art Union*—the condition of British Art was discouraging and disheartening. The greater artists of the century “flourished” indeed; but Art was, with scarcely an exception, to them only a bare means of subsistence. Several of those who have since become famous “for all time” obtained sufficient incomes by giving lessons: a hundred pounds was rarely obtained, by any one of them, for a picture. I have seen, at public sales, paintings sold for thousands of pounds for which the artist received less than a hundred;* and I have been several times present at a private view of the Royal Academy, when there was not a single picture marked “sold” at the close of the day.†

Sculpture was in a still more disastrous condition: Chantrey had many commissions for busts, and a few for portrait statues, and he and Baily and Westmacott some patronage for monumental tributes; but Foley was working for one of them—receiving a mason’s wages per diem—and great Flaxman, not long before that time, had been rewarded by a few shillings apiece for his immortal designs. So little was the grand art understood, that when I ventured on the issue of “statue plates” I had numerous warnings that I was ruining the publication; and not once, but several times, a plate of a semi-nude figure, torn through, was sent to me by post, protesting against such attempts to introduce indecencies into families. Of late years the statue plates have been the most popular of the three monthly engravings.

It seemed a visionary scheme to issue a periodical that should be *only* a representative of Art: depending for success on the support of artists, Art patrons, and Art lovers. But that such a publication was needed, there could be no question. The newspapers that now print many columns of elaborate and judicious criticisms, on every exhibition and every Art work, then seldom devoted to the subject more than a few lines. I had to create a public for Art, by which my project might be sustained; yet for a long time it was a wild experiment: progress was so slow that for the first nine years the work did not meet its expenses any one year. I persevered, loving my task, having not only hope for it, but faith in it. My duty was to make the work respected as well as popular; so to blend information and

instruction with interesting and useful intelligence, as to give it rank among the higher and better periodicals of the time and country. It is needless to say that in my efforts to “achieve fortune” I had many obstacles to encounter, and serious difficulties to surmount.

There was literally no “patronage” for British Art; collectors—wealthy merchants and manufacturers—did indeed buy pictures as befitting household adornments, but they were “old masters” with familiar names; canvases that had never been seen by the artists to whom they were attributed; copies or imitations by “prentice hands” that were made to seem *old* by processes which I persistently exposed—printing month after month the custom-house returns of pictures imported, and showing that a larger number of Titians, Raphaels, and Rubenses paid duty in a year, than these masters had produced during their lives. On the other hand, I made manifest the policy of buying only such pictures as could be readily identified—certified by the artists who were living; urging the probability that they would increase and not decrease in value, while it was almost certain that so-called “old masters” would ultimately be worth little more than the panels and frames.

I convinced those who desired to purchase pictures. I destroyed, by conclusive evidence and continual exposures, the extensive and nefarious trade in “old masters;” I have lived to see such old masters valued accordingly, and a thorough transfer of patronage to modern Art.

Several auspicious circumstances had combined to aid me in my hopeful task. First, the growing wealth and intelligence of British merchants and manufacturers. Next, the influence of some of the picture dealers in the manufacturing districts (such as Agnew, of Manchester), who created a desire, if not a *taste* (that was the gradual result of persevering zeal), in prosperous Manchester and its rich locality. Next, by the always admirable working of the Art Union of London, under the judicious direction of George Godwin, F.R.S., and Lewis Pocock, F.S.A., and its present secretary, Mr. Watson. Next, the great increase of provincial Schools of Art in association with the Department of Science and Art, of which in 1840 there were three; in 1880 there are 150, hardly a provincial town of note being now without this valued auxiliary to Art knowledge, Art study, and Art practice. Next, in 1849, came the invaluable co-operation of Mr. Vernon, who, before he presented his great gift to the nation, gave to me the right to engrave and publish the whole of his collected pictures. The Journal then became a success; it was largely augmented when, in 1854, her Majesty and the “Good Prince” Consort accorded to me the privilege of engraving and publishing 150 selected pictures from their private collections;* and it was very greatly aided by my illustrated Report of the first Great International Exhibition, 1851—the public paying for the Journal, during that memorable year and part of the year succeeding, no less a sum than £72,000.

* I might fill the page with facts; it will suffice to quote one or two as “samples.” ‘The Chess Players,’ Muller sold, in my presence, for £80; it brought at Christie’s £2,400. The price my honoured friend Prout asked, and sometimes received, was 60 guineas for his largest, and 6 guineas for his smaller, drawings. I purchased in 1848-9 for Mr. Vernon, at the British Institution, two paintings by John Linnell—‘The Storm’ for £40, ‘The Wood Cutters’ for £100. There is hardly a name of renown in British Art history of which the same may not be said, excepting portrait painters; but even their prosperous days had not arrived. I have seen Jackson at work on a portrait—and he produced many such—for which he received 10 guineas; they were for engravings in the *Evangelical Magazine*—works of the very highest order of portrait Art.

† The private view of 1880, at which I attended, was the fifty-fourth private view at which I have been present. I believe I did not, from accident, or illness, or any other cause, miss one private view in fifty-four years.

* In according that most beneficial grant, his Royal Highness was graciously pleased to say he considered the *Art Journal* to be a work “extremely well conducted,” as “calculated to be of much service,” and his “patronage of which it had given him much pleasure to afford.” During fourteen years the *Art Journal* was annually dedicated to his Royal Highness: since his lamented death it has been dedicated to his Royal Highness the Prince of Wales.

Especially, and above all, I must attribute the prosperity of the *Art Journal* to the generous help I received from very many artists, to the aid given me by the rapidly increasing collectors of British pictures, to the co-operation of many—indeed, almost all—the abler writers on Art subjects, and certainly to a general belief that I was doing in a right spirit the work I had undertaken to do. Yet for several years the *Art Journal* continued to be the only journal in Europe by which the Fine Arts and the arts of manufacture were represented.

I make grateful record of the services, during thirty-three years, of my late assistant and associate editor, Mr. JAMES DAFFORNE. Our long and intimate relations were brought to a close by death so recently as the month of June last. We had laboured together in perfect harmony. He loved his work. The artists, so many of whose productions he criticized, found in him a courteous, considerate, generous, and always sympathizing friend. Though for a long time in declining health, his energies were untiring; his zeal to do good was as much so; his abilities are proved by many publications—memoirs of British artists principally. It would be difficult for me to exaggerate the services I received, month after month, at the hands of one who was industrious, able, and upright—who in all he did, wrote, and said, realised the ideal of a Christian gentleman.

And surely I am bound to acknowledge the assistance of one who is, thank God! sitting by my side while I write; she has been, in the highest and holiest sense, my “helpmate” during fifty-six years of wedded life—my constant helper and adviser as regards this Journal; and has long been ranked by public approval among its best contributors.

The Art changes and advances of the last forty years suggest a theme too large to be treated in this farewell address.

If, in the year 1880, I review a long past, and contrast the high and palmy state of British Art with what it was in 1840, and find the Retrospect a source of thankfulness and happiness, I trust I shall be pardoned if I hope from Art lovers, from artists, and from Art patrons a responsive farewell.

But this address would be imperfect if I were to pass over the influence the *Art Journal* has had on the Arts of Industry—Manufactured Art.

In 1843, in order to obtain, that I might communicate, information, I visited all the manufacturing cities and towns of England. I found that by few or none of them was any consistent and persistent effort made to obtain aid from artists or from Art. A single example may suffice. When at Kidderminster in that year, I found there was not one artist resident within twenty miles of the famous town. I was at Kidderminster in 1876: there were then one hundred artists resident in the vicinity, and a sound good practical School of Art was established there. Every establishment had its artists’ atelier and its staff of artists. It is so in all the manufacturing cities and towns of England and Scotland. Some enlightened men had indeed striven, and successfully, to rival the art produce of France; but for the most part there was entire dependence for “patterns,” in every class and order of Art, on borrowings, purchases, or thefts.

And now English manufacturers and those of Scotland thoroughly comprehend and estimate the value and the capabilities of Art, and honourably and successfully compete with the manufacturers of France and the other nations of the world.

In 1843 I commenced to associate the Industrial Arts with the Fine Arts proper; to show “the commercial value of the Fine Arts,” that “beauty is cheaper than deformity,” that it is sound policy as well as true patriotism to resort to artists for aid in all the productions of the “workshop”—in every branch of Art manufacture. The proposal was new and startling—to represent the products of the manufacturer as works in literature had so long been represented; but to do it effectually the costly aid of the engraver was absolutely necessary. [I may remark, *en passant*, that it was not suggested to the manufacturer to pay any part of the cost; from that day to this, the expense of engraving Art

objects has been borne entirely by the proprietors of the *Art Journal*.] Objections to the plan were frequently urged—especially that such pictures would be suggestions to rivals. I successfully combated them. There is, perhaps, not a single manufacturer of note in these kingdoms who has not been thus represented in the columns of the *Art Journal*; while of the International Exhibitions that have taken place in all parts of the world, fifteen have been there reported and illustrated—each, upon an average, by nearly a thousand engravings of the exhibited works of manufacturers—according to each manufacturer the honour and advantage of wholesome and profitable publicity.*

I cannot go at length into this subject; it is needless to say that models of excellence—furnished by all the leading Art manufacturers of Europe, America, and Asia—have been engraved and published in the *Art Journal*, to the number of, I think, 40,000, during the forty-two years of its existence; while at least 500 artists (principally British painters and sculptors) have been represented by the art of the most skilful engravers—the artists thus becoming teachers of the many instead of instructors of the few.

Of my very numerous correspondents during these many years none can, I trust, accuse me of neglect or discourtesy. It has been my invariable custom promptly to answer every letter I received, and to return all unaccepted contributions.

Of the spirit in which I have directed, or have written, the critical portions of the Journal, it is not for me to speak; but I trust I may not be accused of presumption—I certainly do not fear the charge of wrong statement—if I say I have never penned a line of censure without reluctance, or of praise without sharing happiness. Always, and under all circumstances, I have had pleasure in giving pleasure, and pain in giving pain.

I do not think the History of Literature supplies a parallel case—that of an editor commencing a publication, continuing to edit it during forty-two years, and retiring from it when it had attained vigorous age—its value augmented, and not deteriorated by time.

I am exceeding the limits assigned to me, in my very natural, and I hope justifiable, desire to show that the Art spirit and character of the age have been largely served and materially advanced by the Journal I am about to consign to other hands—to enjoy the repose I humbly think I have earned by forty-two years of labour, and by sixty years of work as “a man of letters by profession.” The residue of my life will, I trust, by God’s blessing, be tranquil and happy—for the retrospect will not be one of dissatisfaction or gloom. It will be made tranquil and happy not only by the just liberality of the Proprietors of the *Art Journal*, but by the gracious bounty of the Queen, who, in according to me a pension “for long and great services to literature,” has removed from me that apprehension of a future which so many men of letters dread.

I shall not be altogether idle, though I may “rest from labour” before a final removal. From “the loophole of retreat”—

“To see the stir
Of the great Babel, and not feel the crowd”—

I shall have ease and leisure to complete a work on which I have been some years engaged—“Recollections of a Long Life.”†

* The first was that of Paris in 1844, when in a supplementary number of the *Art Union* two hundred engravings were given; the latest was that at Paris in 1878. In 1844, and repeatedly afterwards, I urged on the public—on all interested in such matters—that a time was at hand when such an exhibition might with reasonable prospect of success he held in England. In 1848 I suggested that which occurred in 1851—the placing H.R.H. Prince Albert at the head of a duly authorised and properly arranged committee of management, calling upon the Government to present only the medals of honour, and relying on the public to pay the whole of the cost.

+ It will suffice to say that I was a Parliamentary Reporter in 1823, when there were “giants” in both Houses; that I published a book in 1820; that I have been an editor, without the intermission of a single year, since the year 1823; that I have personally known nearly all the “celebrities” of Literature and Art who have glorified the century; and that I was somewhat intimately acquainted with Ireland—a witness of all the changes for the better that time has wrought in that country—commencing such acquaintance so far back as 1815.

I humbly, earnestly, and gratefully thank the Public by whom I have been so long supported; the artists, by so many of whom I have been generously and zealously aided; the Art patrons whose collections have so continually ministered to my needs; the manufacturers who so frequently acknowledged a debt for assistance rendered; to all my fellow-workers for Art of the contemporary press; to the numerous friends who have been

my constant and unfailing encouragers and helpers; to the Proprietors of the *Art Journal*, who for more than thirty years have reposed in me the confidence that has continued to the end.

To each and all I bid a respectful, an earnest, a grateful, and an affectionate farewell.

S. C. HALL.

EXHIBITION OF SCOTTISH ART IN EDINBURGH.

IN the year 1853, when as yet the Social Science Association had not made Art one of its departments, the Royal Scottish Academy brought together in its rooms an exhibition to illustrate the condition of Art in Scotland, and the effort was highly appreciated by the members of the Association then meeting in Edinburgh. Much more appropriate was it that, on the return of the Congress to the Scottish capital, the discussions in the department of Art should be illustrated and enforced by such lessons of example or warning as the artists of Scotland, past and present, might be able to afford. In furtherance of this idea the Scottish Academy has gathered a most interesting collection, in which an endeavour is made to trace by examples the history of the practice of Art in Scotland from the earliest time to the present day. An exhibition of five hundred and seventy works in all was opened simultaneously with the Social Science Congress in October. About three hundred and thirty of the works are by deceased artists, the remainder being by existing members of the Academy and other artists. From a technical point of view the collection is of much interest, as even in the case of some of the older works, where the manner of working has been almost obliterated by successive varnishings or by the ravages of time, the student can study style of working or uses of media, which can hardly fail to prove of benefit. In a preface to the catalogue the Academy makes reference to this purpose of the collection as having influenced its action as much as other reasons.

The traditions of Scottish Art begin with the earlier part of the seventeenth century, when George Jameson, a native of Aberdeen, brought home from the studio of Rubens (where he was the fellow-student of Vandyck) some conception of the ideas of that gorgeous and vigorous school. It was, however, but a slight conception, and if the single portrait here shown were to be taken as a fair example, he had little claim to that title of the "Vandyck of Scotland" which Walpole and Cunningham bestow on him. The portrait of himself in this collection is admittedly "of doubtful authenticity," so that on the threshold the historical value of the collection is impugned. How was it the Academy did not secure a fine and undoubted Jameson which recently came to light in the hands of a well-known connoisseur in Edinburgh? Scougall, who came after Jameson, is unrepresented, and Aikman, the "Laird of Carney," once a well-known London portrait painter, has but one, and that a poor illustration. Their works are, however, better represented in the adjoining National Gallery. Allan Ramsay, son of the Scottish poet of that name, has his work represented by thirteen portraits. They are of variable merit, the best being a charming old lady (Lady Inglis, of Cramond), and a three-quarter length of Provost Elder, of Edinburgh, as a young man. A miniature of his wife, copied from the portrait in the Scottish National Gallery, is also of considerable interest. Two portraits show the style of Sir John Medina, while several by David Martin, and two works by David Allan, bring down the succession close to our own day. David Allan, who went to Rome in 1764, in his twentieth year, is known to fame as having won the gold medal of the Academy of St. Luke for his composition, "The Origin of Painting," now in the Edinburgh Gallery, and well known from engravings. George Watson, the first President of

the Royal Scottish Academy, is represented by ten works. Deemed in his time the rival of Raeburn, his works have not the brilliance or the technical merit of that great portrait painter. There is some richness in the fancy picture of the lady with veil, and the group of five heads of the Skirving family would have more merit if they did not so distinctly suggest Reynolds's cherubs. Watson painted in Reynolds's studio for two years. Sir David Wilkie's portrait art is represented by the pretentious George IV. in Highland costume, sent by the Queen from Holyrood Palace, and by a magnificent and little-known portrait of the Earl of Kellie in his peer's robes, lent to this exhibition from an obscure county town in Scotland. Colvin Smith, Sir John Watson Gordon, and a few other portrait painters of their period are fully represented, including two cabinet portraits by Yellowlees, the "little Raeburn," whose unnamed portrait, No. 3 in the catalogue, is distinguished by an admirable touch. Andrew Geddes, who died an Associate of the Royal Academy in 1844, after twenty years' residence in London, was previously engaged in portrait painting in his native town, Edinburgh. He has nine works shown here, several of which are full of interest. The cabinet full-length of Miss Mary Clerk, of Eeldin, is a sweet and tenderly finished portrait of an old lady, with a vase of flowers elaborately and effectively detailed. The water-colour portraits, without background, by William Nicolson, first Secretary of the Scottish Academy, and a native of Newcastle-on-Tyne, are of great interest for their careful finish and living impressiveness. As illustrations of a bygone style, which had no pretension to aesthetic excellence, yet admirably fulfilled the aim of giving a vivid portrait, these works are of great value.

The living portrait painters of the Scottish school are numerous. Sir David Macnee, the President, is somewhat garish in his female portraits—two ladies full length in one group; and in his male portraits—such as that of the Lord President of the Scottish Courts—falls short of the grip of character which formed the merit of many of his predecessors. Of living portraits there is nothing in the exhibition to excel the cabinet portrait by George Reid, R.S.A., showing Professor Robertson Smith (the Scotch heresiarch) in his studio. Faultless in *technique*, and by the accessories taking high rank as an artistic composition, this picture is one of the landmarks of the exhibition.

In landscape, where the Scottish painters were wont to claim their second position of strength, there is abundance of instruction in what to imitate and to avoid in the compositions of John Thomson and MacCulloch, and the charming marine works of Ewebank and the Wilsons. The hesitation to acknowledge Horatio MacCulloch, for which his countrymen vehemently assailed critics in England, is seen to be justified, in the question of *technique* at all events, from the signs of decay visible in so many of his works, in consequence of the medium used. Sir George Harvey is not favourably represented in having set up as an example of his figure painting the gaunt forms and hard textures of his "Shakspere before Sir Thomas Lucy," a picture with one redeeming point in the admirably painted hound darting from below the table. As an example of texture and *technique* nothing could be worse than this, or the "Bunyan in Bedford Gaol" by the same artist. Compare these with John Phillip's "La Gloria," one of his most notable Spanish pictures,

and the student passes from *gaucherie* to true artistic feeling, from finical feebleness to breadth of handling, and by contrast perhaps the pictures are useful.

Reference was made in the debate on artistic education to the influence of Robert Scott Lauder on the young artists of his day, many men now living owing all their technical culture and appreciation of colour and composition to his teachings. What is perhaps his best work is here shown, the dramatic scene representing the 'Trial of Effie Deans.' In another room the 'Queen Elizabeth at the Globe Theatre,' by the daring and gifted artist, David Scott, may be viewed in some respects as the companion, in others as the contrast, of Scott Lauder's picture. There are a rich fancy and a grand feeling for colours in this and the other works of the eccentric genius of Scott, and his defiance of academic trammels is sometimes imitated by men who have not his innate power to justify it. That the artist in search of a guide would be safer in the hands of Scott Lauder will not be doubted by any who study the examples of both in this collection. In 'The Traitor's Gate,' an engraved picture, David Scott is seen at his best as regards vigour of handling, but some of the details fail under examination. When the Spanish work of Phillip and Scott's Trial picture have been looked at, the great works by recent Scottish artists in this line are exhausted. Mr. Lockhart's ambitious 'Gil Blas and the Archbishop' is full of promise, and the mind that conceived Mr. Noble's 'Near the End of the Weft' might be expected to yield good fruit yet, if the artist had not turned so abruptly to the walk of river landscape. Mr. Hugh Cameron's idyllic cabinet works possess the charm of harmonious colour in subdued and low tones, and a style of handling which promises durability. The aesthetic feeling in them is strong, and although never approaching greatness—without reference to size—they are at all times gratifying to the cultured eye. Mr. Hay's figure subjects are hard and dry even to baldness, and seldom suggest more than the lay figures they represent, though conceived with a tasteful fancy. Perhaps nothing could more

strikingly illustrate the discussion on historic painting than a contrast of these two artists, the first giving truthful and highly artistic scenes from what the period teaches him, the other seeking after old customs and costumes, regarding which he cannot, at least, give us historical work. Mr. Holl works in the same vein, and a strong dash of humour gives greater vitality to his last-century interiors, which are full of air, and deftly touched in their textures. The charming work of the deceased George Manson shows that here Scotland had a colourist of the first rank, too early snatched from Art. Sam Bough's rough and powerful work strongly asserts itself in a number of pictures; and with all defects of draughtsmanship, the figures and landscapes of G. P. Chalmers, another recently deceased artist, are conspicuous for their depth and purity of colour. Mr. Herdman's luscious style is well seen in the three-quarter length 'Sybilla' and other works; but Mr. Archer is not so strongly represented as his general form would deserve. Strangely enough, the collection has no work by Pettie, Orchardson, T. Faed, or Peter Graham. Has the Royal Scottish Academy ceased to claim them as disciples of the Scottish school? Missing them, we miss much that is characteristic of the best features of that school—the strong rugged individualism which, tempered by the enlarged experience drawn from life in the metropolis, has given Scotsmen a name and a power in the ranks of the Royal Academy. Erskine Nicol, who is Academician in Scotland, and Associate in the Royal Academy, is not cast out, and the exhibition is all the stronger for his 'Turf Boats—West Meath,' a rich work in his earlier style, and 'Renewal of the Peace Refused,' a humorous Irish interior scene. And it cannot be doubted that had the Scottish Academy seen fit to claim credit for the others of its *alumni* above named, the exhibition of "Deceased and Living Artists of the Scottish School" would have gained in breadth and strength, as their works would have replaced some of the crude figure-work that is here shown.

T. A. C.



THE WRITING MASTER.

FROM THE PICTURE IN THE ROYAL GALLERY, DRESDEN.

FRANS MIERIS, Painter.



R. WALLIS, Engraver.

HOW this picture could ever have acquired the name by which it is known, and which we have therefore retained, seems inexplicable: there is nothing in the intellectual, well-looking, and well-dressed figure to indicate a man who earns his living by teaching the art of penmanship to the youngsters of his time. The books on the table, which is covered with a rich tapestried cloth, and the globe on his right hand, testify to his being a student of some kind; and the open manuscript book before him suggests that he is simply in the act of mending a pen to enable him to continue his writing. Assuming his occupation to be that of a copyist—and the composition might admit of such construction, though it is far from probable—the proper title would have been 'The Scribe.' But whatever name the picture bears, the work itself is a remarkably fine specimen of one of those famous Dutch *genre* painters of the seventeenth century whose productions enrich almost every gallery of repute in Europe where the works of the old masters have a home.

Frans van Mieris, born in 1635 at Leyden, studied under Gerhard Dou, and with such an instructor he made so great progress that his works soon gave him a high reputation. Finished with the utmost elaboration of pencilling, this quality never appears to be the result of great labour, but is free and masterly. He is known to have painted numerous portraits, and it is not unlikely that this 'Writing Master' may be one of

them, for not a few of his fancy pictures are miniature portraits treated as such. Mieris's single figures, whether of males or females, and his "conversation" compositions of two or more persons, are frequently seen through an arched casement or window, as in the annexed engraving. The treatment of this subject is very effective; the light, it will be seen, does not enter the apartment through the open archway, but through a window on the left, which is only made apparent by its illuminating the various objects on which it falls. This light is intensified by the introduction of a dark curtain, that helps to give brilliancy to the picture. The natural attitude of the man, the modelling of the head and hands, the easy flow of the lines in the arrangement of his costume, are points of excellence which must commend themselves to all who examine the work carefully. Even the copper-lined hand-dish, half filled with water, and the towel by its side, have their value in the general design, by filling up agreeably, and concealing, the angle of the archway, which otherwise would have appeared formal. The grace of Frans Mieris's figures, and their entire freedom from vulgarity, constitute not the least of their attractive qualities. This painter died in 1681, at the comparatively early age of forty-six, the victim of intemperate habits long indulged in: he left two sons, John and William, who studied under their father; the younger of the brothers may be placed in the ranks of the best Dutch painters of *genre*, but he is inferior to his father.



MIERIS PINX^T

P. WALLIS SCULP^T

THE WRITING MASTER.

FROM THE PICTURE IN THE DRESDEN GALLERY.

PALM-TREES AND MINARETS.

BY EDWARD THOMAS ROGERS, Esq., LATE H.M. CONSUL AT CAIRO, AND HIS SISTER, MARY ELIZA ROGERS.

THE DRAWINGS BY GEORGE L. SEYMOUR.



Narrow By-way, Old Cairo. (See page 213.)

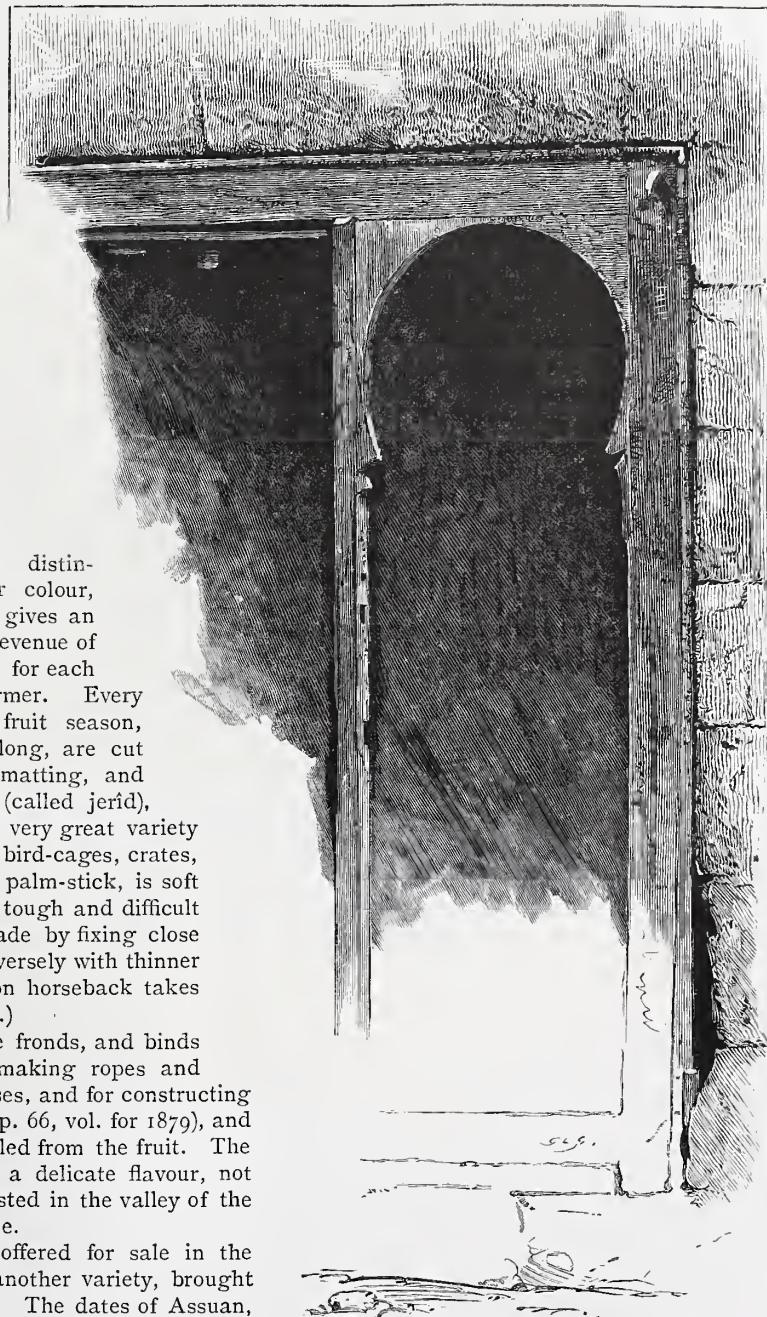
NE of the principal features in every Egyptian landscape is the date-bearing palm-tree, *Phænix dactylifera*; in Arabic, *Nakleh*. Gracefully towering above every other object, and terminating in a feathery tuft of thirty or forty waving fronds, from between which, in the summer season, may be seen hanging down large clusters of rich fruit, red as coral or yellow as amber, it is at once the most beautiful and valuable tree to the native. It is seen growing singly, in small clumps, or in extensive groves almost as thick as forests. Every portion of the tree is utilised. The fruit, of which there are many varieties, distinguished by their colour, size, and flavour, gives an average annual revenue of about £2 sterling for each tree to the farmer. Every year, after the fruit season,

the lower fronds, which are from thirty to forty feet long, are cut off; their fringy leaves are made into soft baskets, matting, and fans; the stems, or rather the mid-ribs, of the leaves (called jerid), are very tough and durable; they are converted into a very great variety of articles for domestic use—bedsteads, stools, cradles, bird-cages, crates, &c. This is very easily accomplished, for the jerid, or palm-stick, is soft and easily pierced when freshly cut, and it becomes very tough and difficult to break when dry. Strong light chests are quickly made by fixing close together newly cut thick jerids, and piercing them transversely with thinner ones. (The celebrated Arab game of stick throwing on horseback takes its name from the jerid, which is the stick generally used.)

A peculiar net-like fibre grows round the bottom of the fronds, and binds them together; this is utilised by the peasantry for making ropes and matting. The trunks serve for roofing the peasants' houses, and for constructing the shaduf for raising water from the Nile (described on p. 66, vol. for 1879), and for many other purposes. Brandy of fine quality is distilled from the fruit. The heart, or pith of the palm-tree, just at its crown, has a delicate flavour, not unlike that of a very sweet chestnut, but it is seldom tasted in the valley of the Nile, except when a tree falls, for its excision kills the tree.

There are no less than twenty-five kinds of dates offered for sale in the markets of Cairo. Some are short and thick, whilst another variety, brought from Nubia, attains the length of three or four inches. The dates of Assuan, which were praised by Strabo, are still very highly esteemed. Some dates are eaten fresh and hardly ripe; they are, however, rather acrid; but if an unripe

bunch be cut off and suspended within a house, the dates gradually ripen, and then they are eaten in perfection. In this state the skin is very easily detached by gently squeezing the fruit at one end, when the firm pulp slips out smoothly, and the stone is found with nothing adhering to it. These conditions are the proofs of perfect ripeness. But most of the varieties of date are allowed to dry, and are stored away for food. One kind is preserved in a moist state by being kneaded and pressed into a firm mass, and tightly packed in gazelle or goat skins, or in baskets. This is a very important item of food among the Bedouins; it is called 'ajweh.



Wooden Framework of Shop Front, Cairo.



Specimen of Red Pottery made at Assiout.

they always command good prices there, a small proportion of this fruit is exported. There is a remarkable fact connected with the cultivation of the date palm, namely, that it requires artificial fructification in order to insure the production of fruit. In the months of February and March, and sometimes as late as April, the palm-trees are in blossom; the peasants, knowing their trees and distinguishing their sex, climb up and carefully gather the male flowers with their bountiful supply of pollen, and then ascend the female trees, whose blossoms they impregnate by gently dropping on them the impalpable white dust which falls from the cut flower when shaken. This is said to be a very ancient practice in Egypt. It is to be presumed that the bees and other winged insects, which are the natural means of conveying the pollen from one flower to another, do not fly so high as the top of the palm-tree while they can find flowers near to the surface of the ground, and its distribution by the wind would necessarily be both precarious and partial; nor could it be effected so systematically as by the artificial means adopted by the Egyptian peasantry.

In Upper Egypt the Dom palm flourishes: it is often called the Theban palm, it being confined almost exclusively to the Thebaid. It is entirely different in appearance from the date palm. The single stem which shoots from the ground bifurcates when it has attained a certain height, and each branch again separates into two branches; at the end of each branch grows a long fan-shaped leaf. The fruit is of an irregular oval shape, from four to six inches long, and of a rich brown colour, with a smooth shiny surface. It contains a sweet fibrous pulp enveloping a nut, which is very similar in substance to the *Corosso* nut of commerce, commonly called vegetable ivory. It is so close-grained and hard that turners greatly value it, and the carpenters of both ancient and modern Egypt have employed it for the sockets of their drills.

It is said that God created the palm-tree especially for the Muhammedans, and that He has decreed to them all the palm-trees in the world; they accordingly expect to conquer every country in which these trees flourish. The Arabs compare the palm-tree to a human being, for if the head be cut off the tree dies, and if a branch be cut off another does not grow in its place. Muhammed said, "Honour the date palm, your paternal aunt; she was created of the earth of which Adam was made."

ALM wine is met with in the oases only. It is obtained in the summer-time, when the sap is up, by making incisions in the heart of the tree, out of which the fronds seem to spring. To accomplish this it is necessary to cut away all the outer fronds. A skin is stretched out round the tree just below the incisions to catch the juice. Some palms yield as much as six pints in the course of one night. The juice is sweetened with honey, and drunk immediately. This process entirely spoils the tree.

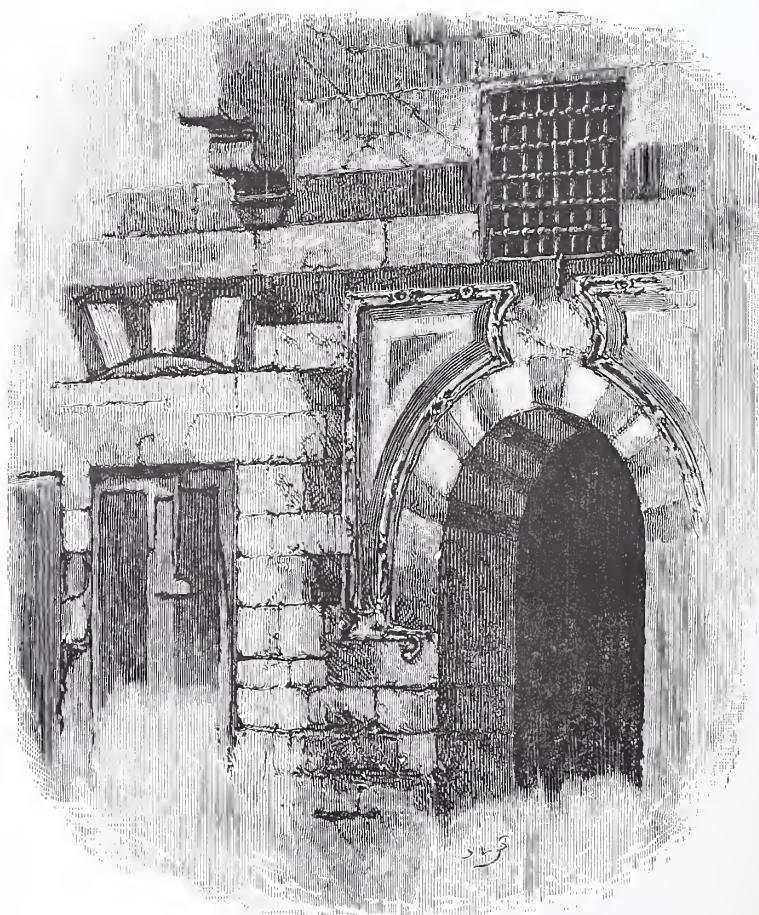
Dates are so highly valued in Egypt that consequently only a

Palm-trees are to the villages of Egypt, in point of picturesqueness, what minarets are to the towns and cities, and what



Black Pottery of Assiut.

church towers and spires are to our English villages. A mud-built village of Lower Egypt without its group of palm-trees is a miserable-looking place, but the rudest cluster of huts with a



Characteristic Doorway, Cairo.

few of these graceful trees growing among them makes a pleasant picture even at the end of the summer, when the fruit has been gathered and all the drooping outer fronds have been cut away, as represented in Mr. Seymour's sketch of a village in the suburbs of Cairo. The trees in the distance are sycamores. (The sycamore was a sacred tree of the ancient Egyptians.)

The houses consist of four low walls of sun-dried bricks made of Nile mud, roofed with palm-tree rafters, plastered with mud, and thatched with Indian-corn stalks, palm-leaves, rushes, or old mats. A peep through the low doorway reveals a comfortless abode. At the farthest end of the room there is a wide raised dais, about three or four feet high, on which are a few mats and one or two sheepskins. It is actually the roof of an oven, and here

in winter-time the family sleep, with the fire lighted just beneath them. A few copper and earthenware cooking utensils, a hand-mill for grinding corn, some wooden bowls and water jars, comprise the furniture. There are a few small apertures in the upper part of the walls to admit light and air. The door is sometimes concealed by a little square open court, where domestic animals are kept, and which in summer-time serves as a sitting-room and sleeping-place for the family.

The villagers, both male and female, are of slender form, but the large brown abaï, or cloak, made of homespun goat's hair, worn by the men over their indigo-dyed cotton shirts when not at work, give them a dignified appearance, especially if the closely fitting felt cap is concealed by a turban.



A Village in the Suburbs of Cairo.

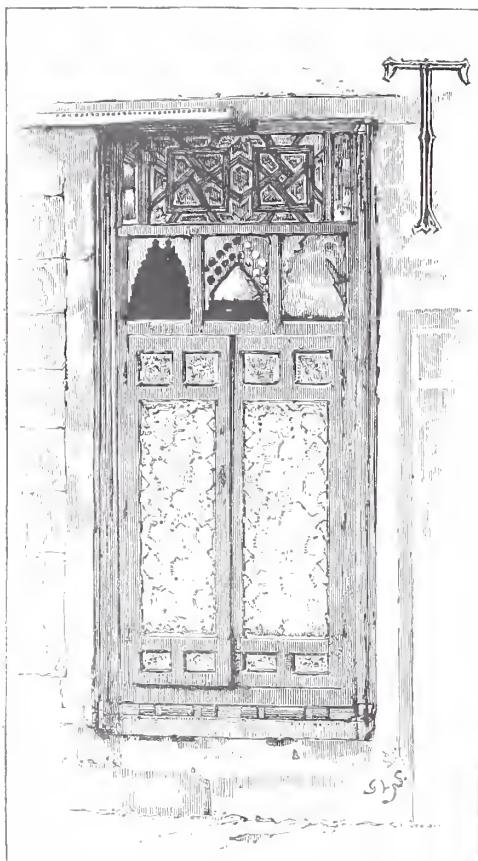
The village sheikh (*Sheikh el-Beled*) occupies a rather superior dwelling, and his dress, when he goes to market, is generally a large black abaï and a red tarbush, with a red or white turban coiled round it. In his hand he usually carries a long thick palm-stick (*jerid*) as a sign of his office.

But we must leave the village and its palm-trees and return to the city. The oldest and most beautiful houses of Cairo are by degrees falling to decay, or being demolished to make way for new streets; but fortunately the beautiful mushrebiyahs and the painted wooden ceilings, the shelves and inlaid cupboard doors, are generally preserved from utter destruction, for there are now many people in Cairo, pashas and European residents, who highly appreciate these relics of the best period of Arab

Art, and they are building new houses in the old style, with certain modifications, and adorning them with the rescued decorations. In these houses we see a happy blending of Oriental luxury and European comfort.

In a Muhammedan establishment the two principal apartments are the *mandarah* and the *ka'a*. The former, the reception-room of the master of the house, is always on the ground-floor, and opens into the principal court; the latter is the reception-room of the harem, and is approached by winding passages from the court when it is on the ground-floor. A *ka'a* of the best period is a long apartment of symmetrical proportions, the entrance to which is near the middle of one of the sides. The central part, called the *durka'a*, is paved with marble

mosaics, and occupies less than one-third of the whole space. On the right and left of the durka'a the floor is raised a few inches, and covered with matting and carpets; and narrow mattresses, and cushions covered with silk, are ranged all round against the walls. Visitors leave their shoes on the marble floor of the durka'a before stepping on to this carpeted and cushioned dais, which is called the liwān.



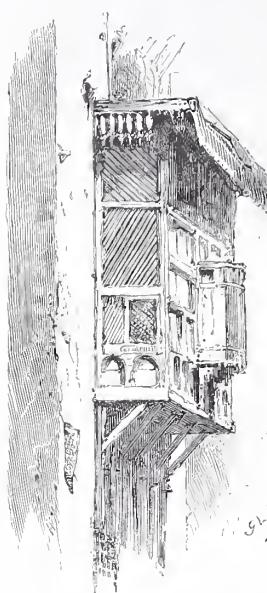
Decorated Cupboard Door in the Ka'a of an Old House in Cairo.

which Assiout is famous. Of these vases some are black and others red. They are intended for ornament rather than for use, and consequently often decorate the shelves of a liwān. The ceiling over the durka'a is always much more lofty than the ceiling of the liwāns. It is often pierced by a circular clerestory with stained-glass windows. The ceilings are either carved and painted, or decorated by fixing very thin laths in geometrical patterns on panels, and afterwards painting them. All the windows of the ka'a look into the inner court or garden, in which there is generally a fountain. The beautiful balconied windows, with their cosily cushioned corners, are used only for the upper stories.

The pleasantest part of such a house, when the heat is oppressive, is a kind of open pavilion erected in the court, with trees and flowers on one or two sides of it. Here the master of the house receives his guests in the summer-time. An alcove sometimes serves the same purpose. These places are more or less decorated with marble and mosaic-work.

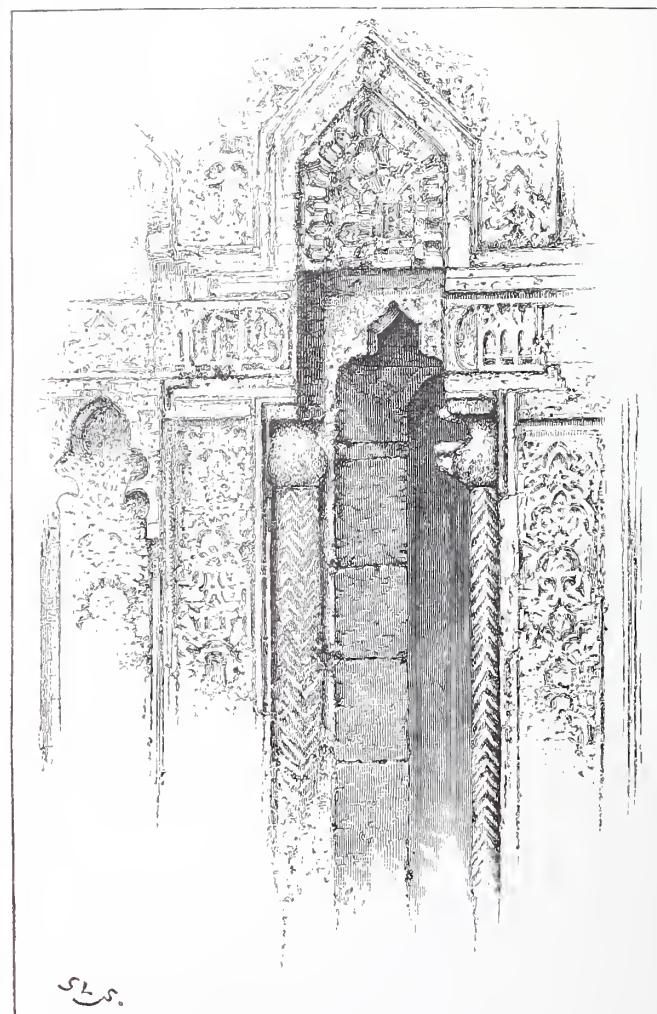
A good example of elaborate surface ornament is shown on this page. It gives some idea of the richness of the decoration to be seen in many of the minarets of Cairo, whence five times a day the call to prayers is heard. This is perhaps one of the most pleasant recollections which the traveller retains of a sojourn in a Muhammedan country. Whether in the placid calmness of the early morn, or during the enforced stillness of the noonday heat, or in the welcome quiet of the dewy eve, the sound of the muezzin's call from the height of the minaret in the busy town, or from the roof of the more humble house of prayer, from the threshing-floor of the village, or from the door of the sheikh's tent in the desert, is always pleasing. Those

men are selected as muezzins who have sonorous and melodious voices, and there is a great charm in the simplicity of their



Balconied Window with small projecting *Mushreblyeh*. (See page 214.)

exhortation, and in the plaintive tone in which they chant, "God is most great. I testify that there is no deity but God. I testify that Muhammed is the apostle of God. Come to prayer.



Specimen of Sculptured Surface Ornamentation in a Minaret, Cairo.

Come to security. God is most great. There is no deity but God." At night-time they add, "Prayer is better than sleep."

CORPORATION PLATE AND INSIGNIA OF OFFICE, ETC.*

By LLEWELLYNN JEWITT, F.S.A., &c.

THE Corporation of SAFFRON WALDEN, whose very name has an interest attached to it beyond that of many other towns, possesses a large mace, two smaller maces, a mayor's chain and badge, and corporation seals. I have said that a special interest is attached to the name: this is shown by the punning or allusive device on the town seal, which exhibits three flowers of the saffron within town walls, and thus carries out literally the name of "Saffron Walled-in;" that is, the saffron enclosed within walls. Hakluyt, in 1582, records that, of course long before his time, "it is reported at Saffron Walden that a pilgrim, proposing to do good to his country, stole a head of saffron, and hid the same in his palmer's staffe, which he had made hollow before purpose, and so he brought the root into this realme with venture of his life, for if he had bene taken, by the law of the countrey from whence it came, he had died for the fact." The use of saffron was certainly known in Anglo-Saxon times, so that its introduction into this country must have been early; and whether Walden was its first place of growth or not, it is very clear that it was there mainly, if not entirely, cultivated. It has by some been stated to have been there introduced in the

reign of Edward III. (1327-77), and by others by Sir T. Smith in the sixteenth century. At all events its growth in the locality gave the prefix "Saffron" to the name of the place, "Walden" (as also to a locality near London, "Saffron Hill," where it was also grown), and to the playful allusion on the seal, of the choice plant being "walled in."

The large mace is of silver gilt, weighs over 400 ounces, is 4 feet 7 inches in length, and of the usual open-arched form. The bowl is crested with a circlet of fleurs-de-lis and crosses pattée, from which rise the open arches of the crown, surmounted with orb and cross. Round the bowl, which, as usual, is divided into four compartments by winged demi-figures and foliage, are, relatively, a rose crowned between the royal initials I. R.; a thistle similarly crowned and initialed; a fleur-de-lis treated in same manner; and a harp, also crowned and initialed. Under each of these national emblems is a lion's head. On the plate at the top, under the open arches of the crown, are the royal arms, quarterly, 1 and 4, France (three fleurs-de-lis) and England quarterly; 2, Scotland; 3, Ireland, within the garter, with crest, supporters, and motto, and the royal initials I. R. There is also on the bowl the inscription, "Repaired and new gilt the year 1726. Jonathon Powell, Esq., Mayor." The shaft, which

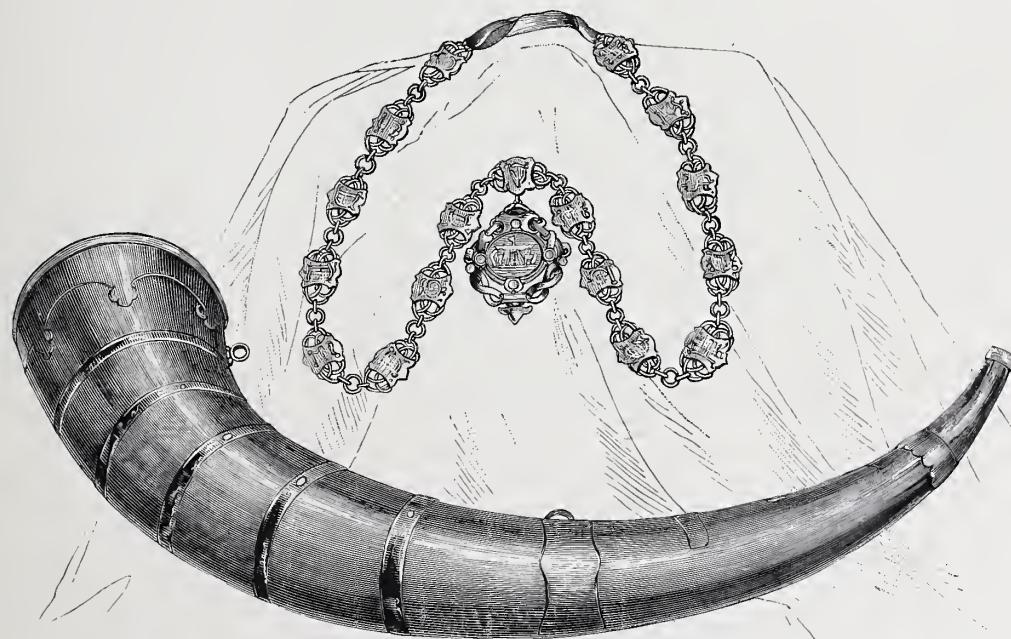


Fig. 61.—Burghmote Horn and Mayor's Chain, Folkestone.

is divided into four lengths by encircling bands, is chased with rose and thistle, and bears the arms of the town, with griffin and lion supporters, and the inscription, "Christ- Duc de Albermarle Recordr. Edw. Turner Mil. Major. Reluctantibus phantasticis Communitas de Saf. Wald. in com. Essex refloruit 29 Jul. an. Salut. 1685, favente Rege his Patronis."

In the oldest book of accounts belonging to the corporation, called the "Liber Fraternitatis Sanctae Trinitatis de Walden," which commences in 1546, are the following entries:—"1549. Mr. Warren, the goldsmith, for the great mace, 20s. 8d.;" "Mr. Godriche, making the common seale, 20s. An ounce and a quarter of sylver for the same, 10s. 6d.;" "1614. For newe gilding the great mace against the king's cominge, £1 3s.;"

"Peyd for changing the oulde towne cupp, £7 17s. 6d.;" "1655. Payd for the great mace mending, and setting the armes and crowne fast, 5s. 8d.;" "1688, Aug. 23. Paide for a new seale, £2."

The two small silver maces are early, and particularly interesting. They are of the time of Edward VI., having been procured in his reign, as appears from the "Liber Fraternitatis:" "1549. For 2 new maces weighing 18 ownces on quarter and half, at 8s. the ownce, vijli. vijs." They have semi-globular heads, crested with circlets of fleurs-de-lis and crosses pattée, with cable moulding and trefoil foliage; and on the flat plates at the top, in ornamental shield, are the royal arms, France and England quarterly. The shafts are plain. The bases vary to some extent in shape, and attached to the upper division of the shortest mace are three open-work scrolls.

* Continued from page 304.

The mayor's chain and badge, presented to the corporation during his own mayoralty by Joshua Clarke, Esq., is of gold, and of rich design. The badge, which is attached to the chain by a portcullis, bears the arms or device of the town, the saffron flowers enclosed within turreted walls, with lion and griffin supporters, and motto.

The Corporation of LEICESTER, until the time of passing the Municipal Corporation Reform Act, possessed an unusually large and valuable collection of plate and insignia. Among them were five maces, a large covered cup of silver, a large silver punch bowl, a massive silver snuff-box, several tankards of the same precious metal, three waits' badges and chains,

and many other valuable articles. These, however, were by the new body sold off by auction, and many of the offices to which various articles pertained were abolished. The sale occupied a week in January, 1836. Of the five maces, the three smaller ones, of silver (two being of the time of Charles II., and the other of George III.), sold for £9, £6 15s., and £6 6s. respectively; the "large sergeant's mace, the head washed with gold and weighing 36 oz. 4 dwts.," sold for £16, and has within the past few years been again presented to the town by its last owner, Mr. Nevinson; and the great mace of silver gilt, and weighing 100 ounces, realised £85. It was bought by Mrs. Laughton, of the George the Third Inn, who carefully preserved it for many years, and ultimately sold it to Mr. Ellison, of Sudbrook Park, at whose death it passed to his brother-in-law, the Rev. H. Waldo Sibthorpe. Some years after the decease of Mr. Sibthorpe, my friend, Mr. William Kelly, F.S.A. (to whom, as well as to Mr. Alderman Barfoot and the town clerk, I am indebted for much information), in-



Figs. 62 and 63.—Mace and Mayor's Chain, Leeds.



stituted inquiries as to the whereabouts of the mace, with a view of restoring it to the corporation, the result being that by means of private subscription it was repurchased, and on the 26th of August, 1866, was "once more, after an absence of thirty years, placed over the mayor in a niche which had been the place of deposit of it and of preceding maces since the days of Queen Elizabeth, in whose reign the mayor's seat was erected in the Guildhall."

It is not known at what period maces were first used in Leicester, but entries regarding them occur as early as 1517. "Item: for mendyng of the masse, xxijd.;" "Item: for mendyng of the brason mase, iiijd.;" and in 1531, "For reno-

vating ye iiiij mases of sylver, vjs. viijd.," and so on, including items for repairs of "Mr. Maeires mase," "ye nyght mase" (doubtless the "brason mase" of the former entry), "ye great mace," &c. In 1584 a new mace was procured as follows:—"Item: paid to Mr. Nicholas Heyricke, of London, goldsmith, for a new mace of sylver, all gilte, wayinge xlvi ounces and a half, at vijs. vjd. the ounce, the sylver, makinge, and gyldinge comes to xvijli. js. ijd.; for gravinge the armes therein, xxxs.; and for a case for it, vs. Soe all the wholl comes to xixli. xvjs. ijd., whereof deducted, geven by the said Nichas Heyrick, xls. The same payed is xvijli. xvjs. ijd." "19 Jany., 1585. Item: at this Comen Hall the new mace shoed, and order taken for the payment therof as followeth:—Item: Yt is agreed that neyther the salt nor the old mace shalbe solde for the paymente of the



Figs. 64 and 65.—Waits', &c., Badges, Leicester.

newe mace, but shalbe paid for as followeth, viz.—The xxij—iijs. iiijd. a peece. The lxvij—xxd. a peece. And the residue that shalbe lackinge to be paid on the Towne Stocke. This agreed upon by the greater part of the Hall." During the memorable siege of Leicester in 1645 "the King's Matie, with his armey, did enter Leicester, and tooke it by storme, having layde seige before it three dayes before, at wch time the towne was much plundered, and Mr. Maior's Mace, and divers of the Towne Seales taken away by the unruly souldiers." The mace thus stolen was never recovered, and the corporation at once set about replacing it with a new one. The accounts are all extant, but are too long to introduce here. A drawing was made, as near as could be from recollection, of the stolen mace by a painter named Robert Bradshawe, and the mace, as well as new seals, made in London. It does not, however, appear to have been satisfactory, and was soon afterwards enlarged,

and in 1649–50 replaced by a new one. “Item: paid to John Turvile for the New Mace, waighinge 87 ounces and 12 dwts., besides screwes and pins and staffe, 11s. per oz. more than were made of the old Mace, as appears by bill . . . xxxijli. vijs. vjd.;” “Item: paid John Turvile, for carriage of the Mace and his charges to London, and paines and care taken about the makinge of the Newe Mace, by order of the Commissioners . . . iiijli. vjs. viijd.” This mace, which in 1650–60 (when four small silver maces were made) had the royal arms altered, is the identical mace sold in 1836, and now happily restored to the town.

The great mace (Fig. 12) is 46 inches in length, and of the usual open-arched crown form. On top of the bowl, under the open arches of the crown, on a raised cap of three tiers, are the royal arms, quarterly, 1 and 4, France and England, quarterly; 2, Scotland; 3, Ireland, with crown, and lion and unicorn supporters. Round the bowl are the usual emblems, the rose, harp crowned, fleurs-de-lis, and thistle crowned. The shaft is beautifully chased, and the base bears the cinquefoil of the borough arms of Leicester. It is, when not in use, kept in a massive case, bearing an inscription explanatory of its vicissitudes.

The smaller mace, 22½ inches long (Fig. 13), has its head surmounted by a circlet of fleurs-de-lis and crosses pattée, and on the flat plate at the top, in high relief, are the royal arms, quarterly, 1 and 4, France and England, quarterly; 2, Scotland;

3, Ireland, with lion and unicorn supporters. The shield is surrounded with the mottoed garter, and surmounted with royal helmet, crown, and crest, with elegant mantling. Round the bowl, divided as usual into four compartments, are the rose, thistle, harp, and fleur-de-lis, each crowned.

The mayor's chain, of great elegance in design, was procured from Mr. Brogden in 1867, at a cost of £185. It is composed of nine circular medallions, bearing (one letter in each circle) the letters LEICESTER, alternated with Tudor roses and knots. In the front centre is the crest of the borough, and from it depends an elegant badge bearing the Leicester arms. Of the waits' badges only one is now known to be in existence, and it is happily preserved in the Leicester Museum. It is of silver (Fig. 64), in form of a shield with semicircular head, and bears on the field the arms of the town, a cinquefoil charged with six ermine spots, with the words BVRGVIS LEICESTRIÆ. Attached is a chain for suspension round the neck. Another badge (Fig. 65), also of silver, but whose origin is not known, is circular, and bears the cinquefoil surrounded by the words “Edmvnd Svtton, Maior of Leicester, Anno 1676.”

The corporation treasures of PLYMOUTH consist of three silver-gilt maces, two silver-gilt loving cups, a gold chain and pendant, a large silver snuff-box, and borough and mayoral seals. Of the maces and cups I gave careful engravings in my



Figs. 66 to 68.—Ancient Seals of Plymouth.

“History of Plymouth,” and here re-introduce them in Figs. 51 to 55. The largest mace is 4 feet 3 inches in length, and weighs 10½ lbs.; the other two measure 4 feet in length, and each weighs 8½ lbs. They are all three of the same general form, with open-arched crown rising from a circlet of crosses pattée and fleurs-de-lis alternating with balls, and surmounted with orb and crown. Around the head of each are the following heraldic devices, divided from each other by demi-figures and foliage, viz. a rose and a thistle conjoined on one stem, surmounted by an open-arched crown between the letters A. R. (*Anna Regina*); a fleur-de-lis, crowned in a similar manner, between the same initials A. R.; a portcullis with same crown and letters; and a harp with the same. The shafts, divided into three lengths by massive encircling bands, are richly chased throughout, the bands and bases being elaborately foliated. At the base of the large mace are, on one side, the arms of the borough of Plymouth, with supporters, &c., and on the other the arms of Jory; on the other two sides are the rose and thistle. Around it is the engraved inscription, “Ex dono Josephi Jorij Armigeri Prætori oppidi Plymorthiani et Successoribus suis in Sempternvm Ao Di 1709.” On the flat plate at the top of each, under the open arches of the crown, are the crowned royal arms of Queen Anne in relief, viz. quarterly, 1 and 4, England and Scotland impaled; 2, France; 3, Ireland,

with lion and unicorn supporters, garter and royal (“Semper Eadem”) mottoes, and initials A. R.

One of the smaller maces has on its base, on one side, the arms of Plymouth, with supporters, &c., and on the other the date 1711, with roses and thistles between. The other has the arms and a plain tablet alternating with the rose and thistle.

The mayor's gold chain, purchased in 1803 at a cost of £66, is 16 feet 5 inches in length, and forms a fourfold chain of simple small links. Attached to it, and worn as a pendant, is a gold medal 2 inches in diameter. On the obverse is a shield bearing the Plymouth arms, *argent*, a saltire, *vert*, between four castles, *sable*, beneath which is a ribbon with the borough motto, “TURVIS FORTISSIMA EST NOMEN JEHOVÆ,” the whole surrounded by a ribbon bearing the words, “USURPATIONE DEPRESSI LEGIBUS RESTITUTI. 17 MARCH, 1803.” On the reverse, in sixteen lines, is the inscription, “The Free-men of Plymouth request your wearing this medal, to be returned at the expiration of your Mayoralty, in honourable token of that inestimable branch of the British Constitution, Trial by Jury, by whose verdict their right to elect a chief magistrate for the borough was restored, after having been unjustly withheld for upwards of three centuries.” And there is also the further and later inscription, “Presented to William Lockyer, Esq., on his Mayoralty, 1st January, 1816.” The medal cost £9, and it,

with the chain, was supplied by Thomas Barnard, goldsmith, of London. The larger of the two loving cups bears on its front the arms of the borough of Plymouth, and at the back those of Gayer, with crest and mantling. Around the inner rim is engraved, "The Guift of S^r Iohn Gayer, Alderman of London, Ano Domini 1648." The smaller cup bears no armorial or other insignia, but is rich in ornamentation. Inside the rim is, "The gift of Iohn Whit of London, Haberdasher, to the Mayor of Plymouth and his brethren for ever, to drinke crosse one to ye other at their Feastes or Meetings. Dated ye 5th of June, 1535." The ancient seals of the borough of Plymouth are particularly interesting; they are engraved in Figs. 66 to 68, having been kindly lent for that purpose, from my "History of Plymouth," by the publisher, Mr. W. H. Luke.

USK, in Monmouthshire, has no mace, and is presided over by a portreeve, with a recorder, who carry white wands as insignia of office. The two bailiffs carry javelins or spears, with the letters U. B. (Usk Borough) on the heads; and the same letters localise the staves of the constables. The seal, which is oval, bears the borough arms, a tower, embattled, between two battle-axes, rising from waves of the sea, with the words USK BOROUGH.

The Corporation of BEDFORD possesses three maces (carried by the mayor's sergeant and attendants), a mayor's chain of gold, and borough seals. Regarding the maces, it is recorded that in 1665 they "were much worn, and some of them broken," and an order was thereupon given by the Council that they shall be forthwith repaired "by new melting, casting, and forming;" and further, that "the Maior's Mace shall be made two handful longer than it now is at the nether end, and bigger at ye boll, and the bailiffs' maces each shall be made an handful longer at the nether end. Their bolls also shall be made bigger. The cost of all shall not exceed twentie pounds, and the procuring the work shalbe left to the Chamblins." The decent and proper carrying of the mace was duly provided for by a bye-law in the time of James I., which has been furnished to us by the mayor (1879), T. G. Elger, Esq.:—"Item: that at noe tyme the Maior to walke to the churche for the hearinge of divine service without the servants in their gownes; and yf the said servants do enterprise to carry the Mace before the Maior without their gownes, being not commanded in any extremitie by the said Maior, shall forfeit ijs. vjd., to be paied immediatlie to the Chamber of the said Towne." The large mace, 30 inches long, is of the usual form, with open-arched crown rising from the circlet of fleurs-de-lis and crosses pattée. Round the bowl, divided as usual into four compartments, are the national emblems, the rose, the thistle, the harp, and the fleur-de-lis, each surmounted by a crown, between the royal

initials C. R., which have, at some later period during the Georgian era, been altered into G. R. The shaft is plain, the encircling bands and base foliated. The two smaller maces, 19 inches long (Figs. 38 and 39), are both alike, and bear round the bowl, which is crested with a circlet of fleurs-de-lis and crosses pattée, the rose, thistle, harp, and fleur-de-lis, each crowned, between the initials C. R. The mayor's chain and badge, of silver gilt, was given by Mr. Alderman Bull during his mayoralty. It is simple, but massive, and each successive mayor adds a link bearing his own name and date of mayoralty: the badge bears the borough arms with maces in saltire. The corporation also has two processional staves of wood, surmounted with the borough arms; these are carried before the maces.

The borough of BRIGHTON, incorporated in 1854, possesses a mayor's chain, but has no mace or other insignia. The chain is, in fact, composed of three distinct chains of ornamental links, with a badge bearing a mace and sword in saltire, and the borough arms. It is of gold and enamel, and is very elegant and effective in design.

The mayor's gold chain and badge of BLACKPOOL, which, with borough seal, comprises all the insignia of the corporation, was presented in 1876 by its then mayor, Mr. W. H. Cocker, and is a remarkably fine example of Art metal-work. It is 50 inches in length, and composed alternately of circular and oblong links, each of the latter being surmounted by a mural crown, and having shields in front, on which the names of successive mayors are intended to be inscribed. The centre link in front bears the arms and motto of the donor (barry of eight, a lion rampant) between links formed of ships' rudders and civic fasces; and from this centre depends a massive badge of gold and enamel set with diamonds and pearls, bearing in its centre the arms of Blackpool, which may be counted among the most extraordinary of all the singular achievements of modern heralds. They may be described as, quarterly, 1, a view of Blackpool pier; 2, a lifeboat, manned, on the sea; 3, a bathing machine and bathers; and 4, a steam-packet in full sail, all *proper*; the arms surmounted by a mural crown and the crest of the town, a sea-gull, *proper*. The shield is placed on a mace and sword in saltire, and surrounded by a wreath of oak-leaves and laurel, and on the base the motto, "Progress," formed by diamonds set in the gold: the outline of the shield is of pearls. At the back of the badge is this inscription:—"Presented to the Corporation of Blackpool by W. H. Cocker, J.P., First Mayor of the Borough, September, 1876." This fine example of the jeweller's art was designed and made by Messrs. Bragg, and is one of the most successful of even their productions.

(To be continued.)

THE WARRIOR AND WOUNDED YOUTH.

Engraved by E. STODART, from the Marble Group by WM. J. S. WEBBER.

THE group represented in the engraving of the 'Warrior and Wounded Youth' is the production of a young sculptor, Mr. Wm. J. S. Webber, and has been executed by him in marble as a commission from Mr. Thomas Holroyd, of Harrogate. The work was modelled by Mr. Webber whilst he was a student in the Royal Academy, and he was awarded by the Council of that body a premium of £50 for the general excellence of the design. The warrior represented is one of a prehistoric type, when the weapons in use were chiefly flint-headed arrows or bronze swords and spears, and the clothing merely the skin of some wild animal, giving the sculptor an excellent opportunity of displaying—what is always of importance in sculpture—the form and structure of the nude human figure. The figure of the warrior is vigorous in action, the anatomical forms being well defined, and the expression of tenderness and anxiety on account of the youth whom he is bearing is well depicted in his face.

In striking contrast with this robust and vigorous figure is the

shrunken, writhing form of the wounded youth—perhaps a son or younger brother—stricken down in his first campaign; his left hand covers the wound he has received, and he turns with an expression of pain to his comrade, who is bearing him to a place of safety.

Mr. Webber is a native of Exeter, and received his earliest Art education under a painter, the late Mr. Gendall, well known for his landscapes of Devonshire scenery; he afterwards entered the schools of the Royal Academy as a student of sculpture, and in 1871 and 1873 received the first silver medals for work executed in competition in the Antique and Life Schools respectively. He has been a frequent contributor to the Academy exhibitions of works of an ideal character, and of portraiture, some of his busts being characteristic and faithful in resemblance to the originals; amongst them may be noted his portrait of Dr. Philpotts, the late Bishop of Exeter. The present group was exhibited in 1876 in plaster, and again in 1878 in marble.



ENGRAVED BY E STODART FROM THE STATUE BY W.J.S WEBBER

DALZIEL'S BIBLE GALLERY.*

THIS long-expected work, upon which the Brothers Dalziel have been occupied these twenty years, has now appeared. The length of time which has elapsed since it was first projected has, owing to the judicious selection exercised in the choice of the artists, increased, rather than lessened, the artistic interest in the work. Many of the artists engaged upon it, from being comparatively unknown, have emerged into a fame

which is now world wide ; the consequence is that, coming to their designs of fifteen or sixteen years back with a fresh eye, we are at once struck with peculiarities which would have escaped us had they been published about the time of their creation. For instance, in Mr. Poynter's designs we notice a fondness for buildings and architectural detail and ornament which had descended to him from his father, who was an architect, and



which was so evident in all his work at this time—witness his ‘Worship of Isis’ in the Academy, 1866—but which he has now entirely abandoned. And in Sir Frederick Leighton’s illustrations we see such a care bestowed upon the attitudes of his

figures, and the whole composition is so evidently and palpably studied, that we cease to wonder at the facility with which his pictures are nowadays composed.

In two respects these illustrations of the Bible differ from any of their predecessors. First, in the special pride displayed by almost every artist who has been employed therein in his archaeological knowledge : when we remember the illustrations with

* “Dalziel’s Bible Gallery, containing Sixty-nine Illustrations from the Old Testament.” London: George Routledge and Sons.

which the Bibles of our infancy were adorned, from the pencils of such artists as Westall and Martin, we stand amazed at the intricate and accurate details which everywhere confront us; in this respect the work under review drives even such modern productions as Gustave Doré's Bible out of the field. On the contrary, it is worthy of note how Mr. Holman Hunt, in the illustrations from his hand, draws with an expressive fastidiousness which is hardly his wont at present. In his 'Eliezer and Rebekah' there is not a single needless accessory, and the simplicity of the composition is, in that respect, in striking contrast to the determination of some of the other artists to crowd into their work every detail and adjunct which might tend to show their knowledge of their subject. The second point is the apparent want of devotional feeling which pervades the majority of the drawings; this in a measure, but not altogether, arises from the number of artists who have assisted in the work. Each one's type of feature is different, and thus we find the descendants of Abraham depicted under most varied types. In this respect the book suffers, no doubt. The prominent exception is Mr. Pickersgill, who has imbued every one of his subjects with a deep spiritual feeling. It is interesting to compare his design of 'Rahab and the Spies' with that of the President of the Royal Academy's. Mr. Pickersgill has rightly made the most of the figure of Rahab, who was the principal character in the episode, whereas Sir Frederick has hidden her behind a pillar, and expends his force upon depicting the spies descending the wall. Mr. Pickersgill was, curiously enough, in 1864, the time when these commissions were given and the drawings executed, the only one of the artists who was a member of the Royal Academy. Sir Frederick Leighton was elected the next year, Mr. Watts and Mr. Armitage three years after, Mr. Poynter in 1869, and Mr. Armstead, who has given up draughtsmanship for sculpture, in 1875. None of the others have received Academic honours, though few can deny that several of them deserve them.

Taking the illustrations in their order, we are at once struck with the novel rendering of Sir Frederick Leighton's 'Cain and Abel,' of which, through the kindness of Messrs. Dalziel, we are able to give an impression. The sacrifice has taken place on an elevation, and we see above us the admirably foreshortened body

of Abel, while the first murderer, stricken blind almost with the wrath which he feels descending upon him, gropes his way down the causeway from the height in abject terror. 'Eliezer and Rebekah' afforded Sir Frederick a subject to his mind, and he has imbued it with all his accustomed elegance of treatment. An opportunity here again occurs for comparing him with another artist, Mr. Watts, who has undertaken the same subject. 'Samson and the Lion,' and 'Samson at the Mill,' will, with the foregoing, be probably selected as the best of the numerous designs from the President's hand. 'Abraham and his Son,' by Mr. S. Solomon, has the originality which might be expected from so devoted an adherent of the realistic school; it displays Abraham's feelings towards Isaac in a delightfully tender manner. 'Jacob hearing the Voice of the Lord,' by Mr. Sandys, is also original in treatment. We have already mentioned Mr. Poynter's contributions, which are numerous and interesting; the best are 'Joseph presenting his Father to Pharaoh,' 'Moses and Aaron before Pharaoh,' and 'Miriam.' His 'Daniel at Prayer' is a further illustration of the loss, from a devotional point of view, which is suffered by the addition of so much detail. In this instance one is at once attracted from the recumbent figure of Daniel to the detail in his "praying carpet" and the Assyrian ornamentation of the chamber. 'Cushi bringing to David News of the Death of Absalom,' and 'Job receiving the Messengers,' by Mr. W. Small, are not less remarkable for their vigorous drawing than for their novel treatment. They evidence an artist much more at home with his pencil than many of the others, and are altogether worthy of much praise. Mr. Ford Madox Brown has made one of the most successful plates in the work of 'Elijah and the Widow's Son.' Finally, Mr. Burne Jones winds up the collection with an illustration of the 'Parable of the Burning Pot,' which will remind many a student of the Bible of his ignorance of its contents.

Thanks are due to Messrs. Dalziel for engraving and compiling such a work as the foregoing, for it is more than an illustration of the Bible; it is an almost * complete illustration of the best Art of the centre of the century. Many fine works may be issued this Christmas, but none of them will surpass "Dalziel's Bible Gallery." It seems a superfluity to say that it is admirably engraved.

"AN ARTIST, SIR, SHOULD REST IN ART."

AN artist, sir, should rest in Art." So wrote the laureate in a set of verses which occupies one of the raciest pages in the annals of literary quarrellers and quarrels. The line, severed from the context, will hardly be recognised at first glance, nor do we care that it should be. It can afford to stand alone, and, indeed, gains by the isolation a deeper and wider meaning than that which attaches to it when it is merely addressed to a critic who has momentarily forgotten his art, and allowed himself to lapse into personalities. For it is as a maxim, not for the "artist in words," but for the artist in marble and on canvas, that we propose to deal with it here and now. The *littérateur* does well to mingle with his kind; he lives the life of his age, and his writings reflect it; his art is, with limitations, receptive and creative rather than executive, and he may be resting in it even while he lingers in a *salon* or when he hotly enters the political arena. But by the side of his easel is, generally speaking, the painter's only place. His is a handicraft which can be mastered no otherwise than by that "long patience" for which Sir Joshua modestly mistook genius. True, as Mr. Ruskin puts it, "he is the greatest artist who has embodied in the sum of his works the greatest number of the greatest ideas"—embodied them, that is (for these general definitions never quite cover their ground), in an artistic manner; and this artistic manner implies the executive skill which comes only with severe training. Nor must the student who seeks an excuse for his easy distractions suppose that he may interpret for himself Mr. Ruskin's phrase, and vary the

difficult monotony of acquiring the technicalities of his profession by long sallies into literature, or into society, in search of the "ideas" which go with masterly manipulation to make up the sum of artistic greatness. For it may almost be said that those great ideas will either come to him in the studio, or never come to him at all. To the simplest natures, subjected to the simplest culture, appear to be granted the directest and also the most refined inspirations. The school of landscape painting more poetical than any other in the world is that of modern rural France—a school formed far from universities and courts, amid the flat dreamy fields, the spiritual black poplars and aspens, and the happy farms of that favoured agricultural community. The fathers of this exquisite art have been children of the soil, the sons of peasants, where peasants are masters of their own labour, their own self-denials, their own land. None of the subtleties of the poets, none of the dreams and speculations of the over-civilised and world-weary, have given Corot his delicacy, or Millet his solemnity. Nature taught their sensitive genius, face to face, and arduous technical labour gave them facility to express her teaching. They had the birth, the education, and the *physique* of peasants—the hearts of natural poets, the Art of artists, the hands of handicraftsmen. Now and then, too, Provincial France produces a portrait painter who is as direct, as subtle, and as familiar in painting men and

* The word *almost* would not have been necessary had Mr. Millais had a place in this work.

women as were these other masters in painting the fields ; witness Bonnat, who unites artifice and nature in a wonderful harmony. And so it comes to pass that "Art for the artist" may be said to mean Art, and Art alone, for him, so far as acquirements are concerned ; and that Mr. Tennyson's phrase, while it contained a temporary and exclusive lesson for Lord Lytton, makes for the studio a motto that is imperative, permanent, and exact.

We need not to be reminded that there are exceptions and limitations to the rule, which we confidently lay down. Far be it from our purpose to argue that an artist should forget in private life that he is a man (as Sir Joshua would have him in the matter of matrimony), or in public life that he is a citizen. There are times and events which legitimately allow the painter to lose himself in the patriot. Who will regret the works that might have been executed, but were not, through the part which Michael Angelo played in the political history of his time ? A little consideration of the epoch and the man will show us how exceptional was the need for services which might otherwise form a dangerous precedent for painters tempted in quieter days and countries to pay to politics an attention detrimental to their work. Those were Titanic politics indeed which led this Titan of Art to fortify the cypressed heights of San Miniato. Charles V. and his empire had become a portentous fact in Europe, and Ferrara, Mantua, Urbino, and Florence, with France and England on their side, stood on behalf of Italy against the encroaching power. The Pope (Clement VII.) had set his heart on the repossession of Florence by the Medici—a degenerate representative of that great family being then in wait in discontented exile, under his pontifical uncle's protection, to seize when he could the government of the glorious and graceful city. An alliance between the Pope and the invading Emperor brought the German arms, under the leadership of the Prince of Orange, right up to her dark brown walls. And who would have had at that moment the man who was at once architect, sculptor, painter, engineer, philosopher, and poet, pause in defending the noblest city in the Latin world against that Teutonic tyranny which ages afterwards filled the streets of Giotto, Dante, and Savonarola with the white coats of the Austrian garrisons ? The Republic of three hundred years was nearing its last days. It had given birth to the greatest Art of the modern world ; had nurtured the sincere, innocent, and all-potential childhood of that Art ; had fostered its noble adolescence ; and now, when the maturity had come with Michael Angelo, and the inevitable decline was at hand, the work of the Republic was really over, according to the verdict of after-history, though not so in the contemporary opinion of her sons. To endeavour to maintain her integrity was their noblest duty, and so thought Michael Angelo as he looked on the invader from San Miniato, while at his feet ran the historic stream of Tuscany—the shallow, stony, and narrow watercourse which divides with a brook in Attica, and with a little stream among the remote pastures of Warwickshire, a glory, a significance, and a name which not the Mississippi in the west, nor the Indus in the east, nor the Danube, nor the Ganges, nor the Nile can emulate. The defence of the city, as every one knows, though prolonged, was not finally successful, and the scene of bravery is sufficiently changed to destroy part of its interest to the pilgrim of to-day. The hill that was once fruitful with the vine, and where the cypresses, in shape like flames, sprang darkly up into the lucid blue air, has since been operated on by the contractor, the decorator, the cockney gardener, and, worse than these, the modern Italian of taste. Heaven save the mark ! The walls, the cypress, and the vine are gone. A smart zigzag road, iron rails, and decorative effects which might do honour to the bank-holiday gardens of a Londoner, lead the complacent Florentine of to-day to the terrace which was the scene of the defence, and which is called, after the defender, the Piazzale Michael Angelo. But it is consolatory to know that the people which, in spite of its professions, has become incapable of appreciating Michael Angelo the artist, still feels admiration and gratitude towards Michael Angelo the patriot.

And there are limitations as well as exceptions to the rule that the artist must rest in his art. A special study of costume

and other accessories is necessary to the historical painter ; and the portrait painter must mix with the world until he knows something about character, and indeed until his own is formed, otherwise he will find that there is bitter truth in Sir Joshua's assertion, that a painter cannot put more into a sitter's head than he has in his own. Then, again, military Art may be studied and portrayed most faithfully by those who themselves have fought. Modern France shows us a knot of such artist-soldiers. Bred, indeed, in the studio, and in the ease—the cheap and happy luxury—of Parisian life, they yet learned in one short winter how to serve and to obey, to fight and to die. They made notes for their pictures upon the battle-field ; and thus it was that the Art of Horace Vernet, the Art dedicated to "all the glories," the Art of *blagze*, died for ever and ever. Modern military Art was born in the throes of the defence of Paris. That "naturalism" which was to play such havoc with the ideal and transcendental Art of literature in France took legitimate possession of the real and experimental Art of military painting, and did not degrade, but ennobled it. The truth of life and death, the modesty of nature and her intensity, the commonplace of supreme moments, the facts of the mind and body of the soldier, as only the soldier can feel them and only the painter can seize them, were stored up in the possession of Art by De Neuville, Détaille, Regnault, and half-a-dozen more. He who had least need for such a discipline of experiment, whose Art lay in more ideal ways, and whose genius for colour could find little food in the snowy forts, the smoke-laden skies, and leaden horizons of *l'année terrible*, was the one who fell to the Teutonic bullets. We stumble on a memorable historic parallel when we remark that to the power and the race which Michael Angelo withheld was sacrificed the young life of Henri Regnault. That German Emperor who marched upon the gentle Florence, and who succumbed to the genius of Italy and France united in the person of the first Emperor of the French, rose again, with new blood, new lineage, and new energy, upon the untimely grave of French genius and valour. Henri Regnault, let us add, did not die without great achievements, nor have his studio companions and fellows in arms ceased to deplore him. He was a frank, gay, and childlike creature, who, if he painted blood, painted it purely for his delight in what Mr. Ruskin calls the "noblest of all colours"—the colour of life—and not in any spirit of ferocity. For such study as this—to say nothing of the patriotism which animates the man—the military painter is deserving of all praise. Indeed, he may be said to be resting in his Art all the time, so essential to the truth of that Art is this observation ; just as the portrait painter is not going afield when he looks at his sitter, or the landscape painter when he makes mental photographs of the scenery he is about to reproduce.

The annals of English Art in the first half of the present century supply us with a characteristic illustration of the injury which an average artist, who could rightly avail himself of none of the license and limitations just set down, suffered through a want of whole-hearted devotion to his art—an artist of the British school, who is represented by two works in the National Gallery, who was full of good theories of Art, and in his practice, according to Mr. Watts, came nearer to the realisation of the Greek spirit, as shown in the groups of Phidias, than any other painter of his day. We take from his diary sundry extracts, almost at random. First of all we see him as the student who has made one or two successes, and yields himself up to be patted on the back by society. "It was not to be wondered at that the manners of high life began to fascinate me, and the women of rank, with their sweetness, grace, and beauty, to incline my head to be a little *montée*. I dined with Lord Mulgrave frequently three times a week. I was often invited when Wilkie and Jackson were not, and I think it was because Lord Mulgrave found me better informed on general topics, and perhaps with more interest in politics and the war. My room began to fill with people of rank and fashion, and very often I was unable to paint." Whereof the sequel is not difficult to guess—a picture badly hung at the Academy, and a series of mortifications for the painter. "To a temperament like mine

it was agonizing. I feared that I had mistaken my talent. My painting-room was deserted—I felt like a marked man." Happy Wilkie, who cared for none of these things! Let us see what this "interest in politics and the war," of which Wilkie was devoid, did artistically for the painter who possessed it, and was asked oftener to Lord Mulgrave's in consequence. Days were spent over newspapers and volumes of history; "and why," he asks, "talk of painting in such times as these?" So he talked of politics instead, and wrote of them too; now addressing a letter to the Duke of Wellington to encourage him in granting Catholic Emancipation, and now writing to the *Times* about Parliamentary Reform. The sequel whereof, once more, was to be found in entries in the diary which confess to six weeks of Art idleness, or announce "at work, but much excited by Reform," followed by an excusing exclamation such as this—"The times are too full of impulse for Art." It was pleasant to be asked to dinner by a Minister when one's fellows were not; and pleasanter still to know Keats and Wordsworth and Mrs. Barrett Browning. But at what cost was this advantage gained? At the sacrifice of hours and hours over the volumes which he kept in his studio—a seductive precedent which our artists to-day, even those who are most inclined to letters, prudently refuse to follow. Nay, this very painter, when he found what havoc his books played with his brushes, removed the volumes to an upper room, but had not the self-command to keep them there; hence they came down again to the painting-room, where they were seized for debt—debt which was a prelude to the more horrible ruin of an artist of far more than average talent, with far more than average opportunities, who wanted to be "various" outside his art.

How different from all this, as we have hinted, was Wilkie's aim! He may be accepted as the type of the modern British artist—great in his art, but with little care, or love, or knowledge of aught that lay beyond the studio boundary. Ready at all times to learn a new method, whether in Italy or Spain, he never, as readers of his few letters will have observed, mastered the English grammar. As for public controversies, the idea was simply shocking to his unsophisticated mind; and a friend who has fallen into one is asked by Wilkie in a note, "But is this the way an artist should be engaged?" Follow him on his tour in France in 1814, and while you admire his intelligent understanding of the canvases he sees, you cannot help smiling at his innocence of political, and even of historical events, to say nothing of his execrable French. Go with him to a great court ceremony in London, and you will find his eye follow one object—a cocked hat. And why? Because there is some nice drawing in it, as Wilkie knew, for to sketch it on odds and ends of paper had been a favourite exercise of his, as it has been with at least one of our military painters now. He did not care about the young

Queen and the lovely women, the diamonds, the gay and gallant uniforms, the wigs, or the mitre, or the solemnity and grandeur of the occasion, but turned away from it all to exclaim to a companion, "Oh, Lord, what a cocked hat!"

And so it is with the great artists of to-day. They are great according as they are single. It may be that a man of large physical and mental capacity can be a constant guest and host at the dinners of a London season without infringing on the energy and the patience of which even the most facile have need in the exercise of their art. Yet it may be safely said that the artist who goes into the world is still not of it. "I don't fancy painters," said one of the authors of the "Rejected Addresses;" "General Phipps used to have them much at his table. He once asked me if I liked to meet them. I answered 'No; I know nothing in their way, and they know nothing out of it.'" Those were great artists, we may be sure—some of them, too, with bodily and mental capacity which might have permitted them some liberty to wander away from, without weakening, their devotion to Art. Mr. Millais and Mr. Marcus Stone may shake hands at the Chelsea polling booths as voters (on contrary sides) at a general election; Mr. Armitage may be as proud of having passed an examination as master mariner as he is of being a member of the Royal Academy; Mr. Briton Riviere may join the Greek committee; Mr. Burne Jones sign memorials against imperialism; and Mr. Prinsep publish the records of an artist's travels in India, or produce a play (we do not mention Mr. Dante Rossetti, for he is a poet first, and a painter afterwards); but the student will do well to be a Gallio to all these things. The practised painter *may* be an author, an orator, a *dilettante* politician, or a master of fox hounds, and his art not suffer, but an undivided allegiance is the only safeguard for the ordinary aspirant. "An artist, sir, should rest in Art." She is a mistress who claims his sole love; and she has a right to do so, for she possesses an inexhaustible treasury of charms. If he has mastered painting on canvas, she shows him a fresco, or puts a chisel in his hands, or tells him to etch, to model, or to carve. Is he sure in his drawing? there is still a conquest remaining to him in colour; and be he the loveliest colourist in the world, he may yet, like Titian at seventy years old, gain a freedom and power of conception and design he has hitherto lacked. Labour as he will, there must still be ever for the artist a perfection not attained, though his works be counted, like Rubens's, by the thousand; and still a fresh field of enterprise for that single human capacity which has never yet excelled in every branch of the art—the art which requires, never more than in these days of divided labour and multiplicity of attainments, the whole heart, the self-denying homage, of her devotees.

WILFRED MEYNELL.

THE SEARCH.

CH. ROCHUSSEN, Painter.

THIS is the work of a Dutch painter whose productions have for several years found a ready welcome in some of our Art galleries. The first time we remember to have made the acquaintance of his pictures was at the International Exhibition of 1862, to which he contributed four examples of his skilful pencil of a somewhat varied character, as their titles will show: these are 'Count Florens V. on the Dyke at Vroone,' 'The Sea-Beggars before Leyden,' and two pictures called 'Hawking.' Dutch Art of the present day is—in subject, at least—very much of the same description as that in vogue two centuries or so back; what is ordinarily known as High Art, whether sacred or secular, finds but little favour; landscape, marine, and *genre* form the staple subjects of the artists of that country. In the picture here engraved Mynheer Rochussen seems to have taken for his theme some incident connected with the great French Revolution of the last century, though the reference is not very manifest. One thing at least is quite clear, that the mansion

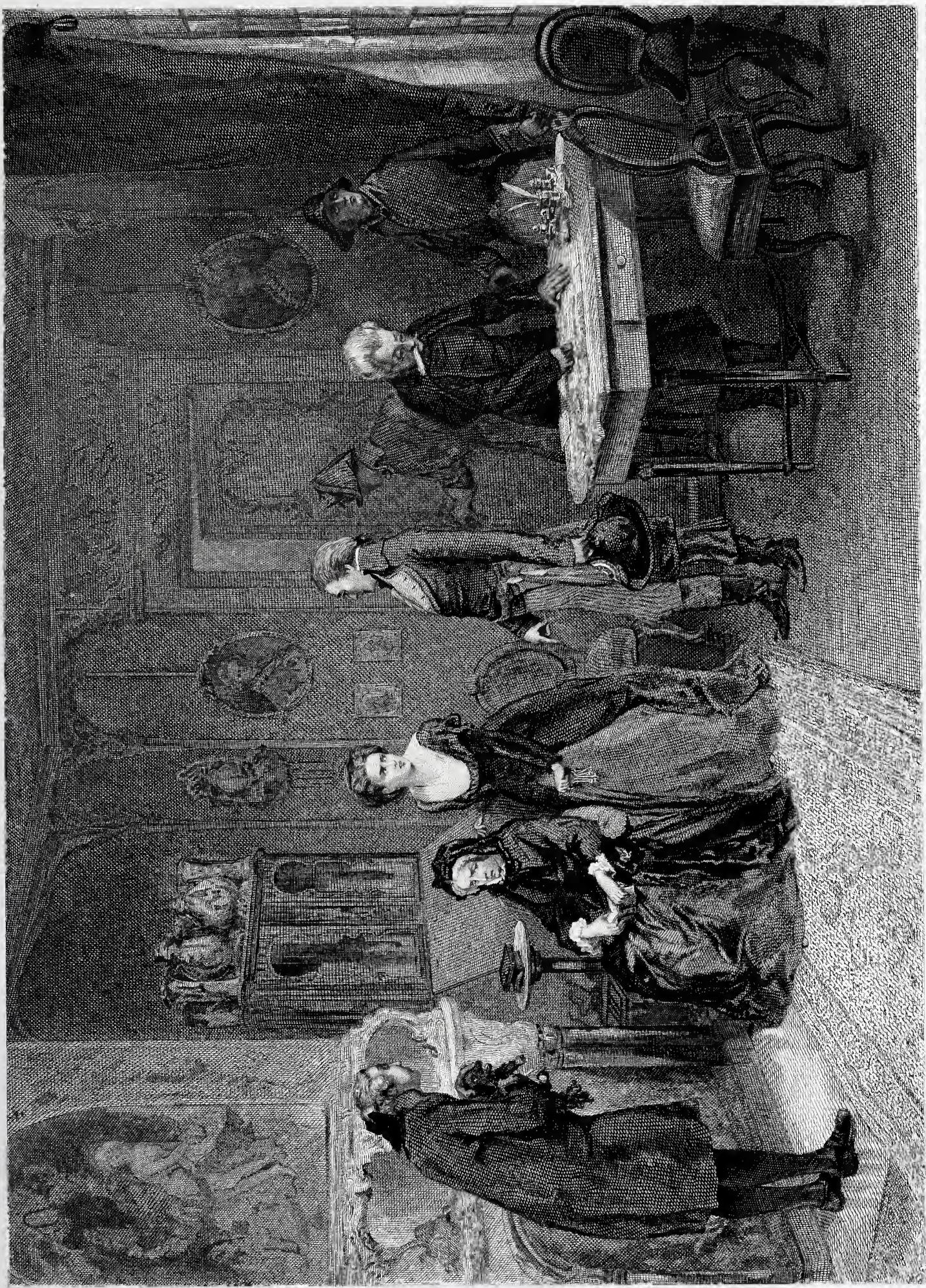
L. LOWENSTAM, Engraver.

is in the possession of the officials of the Republic, the chief of whom, as it seems to us, is interrogating the "daughter of the house," while a notary, or some other legal officer, is taking account of the proceedings, or, perhaps, of objects about to be confiscated. Seated by the fireside is an elderly lady dressed in deep mourning, her habiliments, no less than her countenance, giving undoubted evidence of the trouble she is in. An aged retainer of the family has brought a puppy dog to his mistress, and seems to be asking of her some instructions concerning the little animal. The leader of the intruding party has certainly not forgotten his courtesy in his republicanism, for he holds his cap in his hand while conversing with the ladies, the younger of whom surveys him with an expression of face that forebodes anything but peace and good-will between them. The two male figures in the background retain their republican feelings and manners by keeping their heads covered. The composition, though obscure as a subject, is clever and attractive as a picture.

THIRY SCARF

CH. ROCHUSSEN PINX^T

L. LOEWENSTAM SCULPT

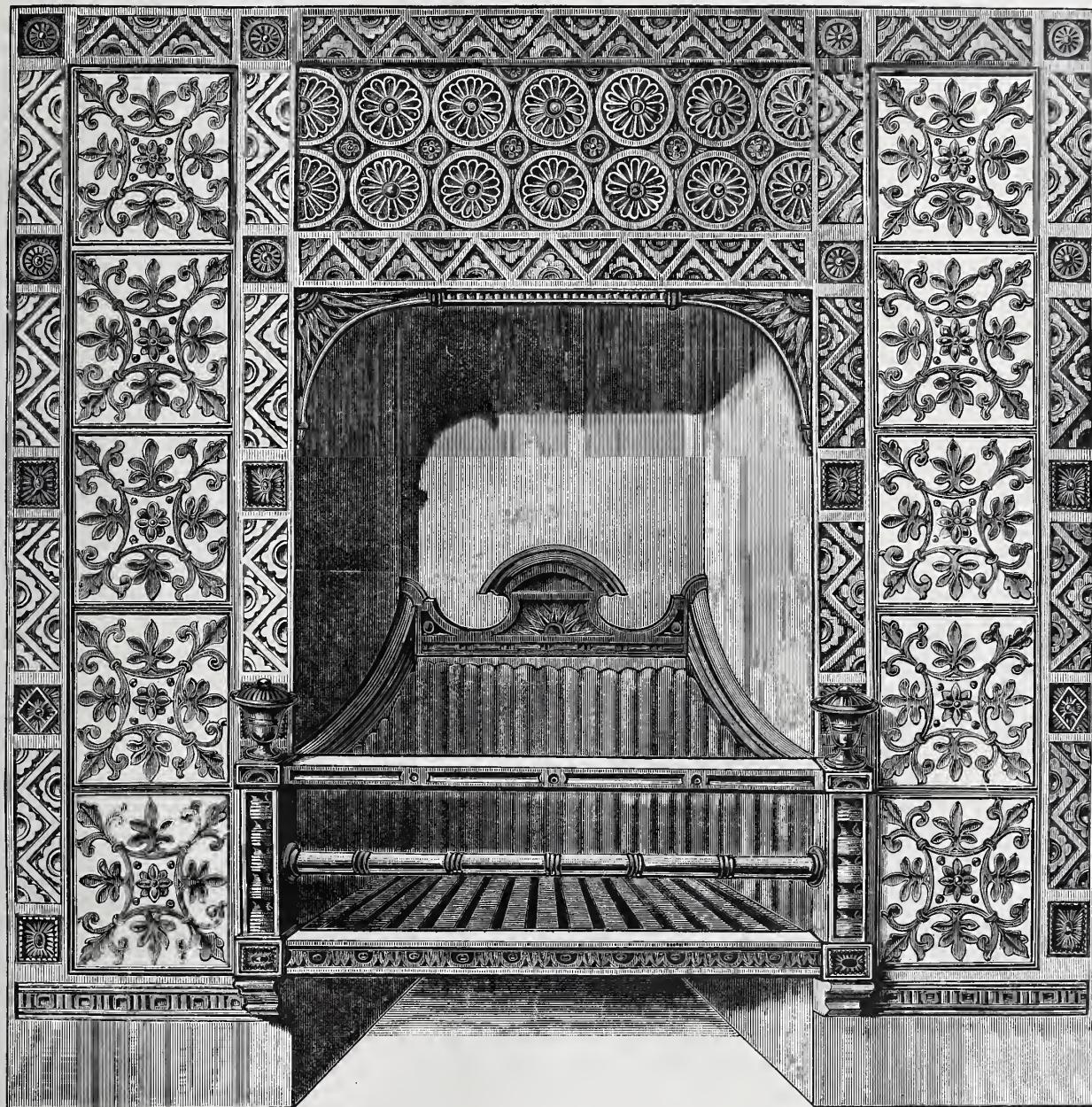


ORIGINAL DESIGNS FOR ART MANUFACTURE.

GRATE.

THE design and decoration of Grates have greatly improved within the last few years. Grates rank among the most important works to which ornamental design is applied, and we find many eminent designers turning their attention to their artistic decoration. There has, however, been a tendency to over-ornamentation in this branch of Art industry, which should be carefully avoided, and manufacturers will do well

to restrain their artists from producing designs which are a mass of glittering gaudiness, and are only remarkable from their extraordinary burnish. Due consideration must first be paid to the constructive use of the grate, and the materials then submitted to judicious and careful treatment. Especially in grates will true excellence be closely allied with simplicity, for it should never be forgotten that ornament or decoration loses its value when it overloads any kind of work, and that large unornamented spaces are rendered necessary to enhance the value



and give greater effect to the adjacent ornament. Tiles now play a conspicuous and important part in the construction of fireplaces. Their numerous advantages have recommended them to our first designers, who introduce them with the most charming and pleasing results. The facility with which the sides of a grate or stove may be kept clean alone enhances their value, and fully justifies the adoption of tiles for this species of decoration. Here especially should the tiles used be of a conventionalised pattern, as the natural rendering of floral or other

forms would be utterly incompatible with good taste, and out of keeping with the surroundings of the ornament itself. Foliage submitted to a conventionalised or geometrical treatment may be particularly commended. At present we may congratulate ourselves on the results achieved, and look with pride on the highly artistic grates and fireplaces produced by our leading manufacturers. Mr. C. Wilson, School of Art, Sheffield, furnishes us with an effective and tasteful design, into which he has successfully introduced decorative tiles.

HAND BELL.

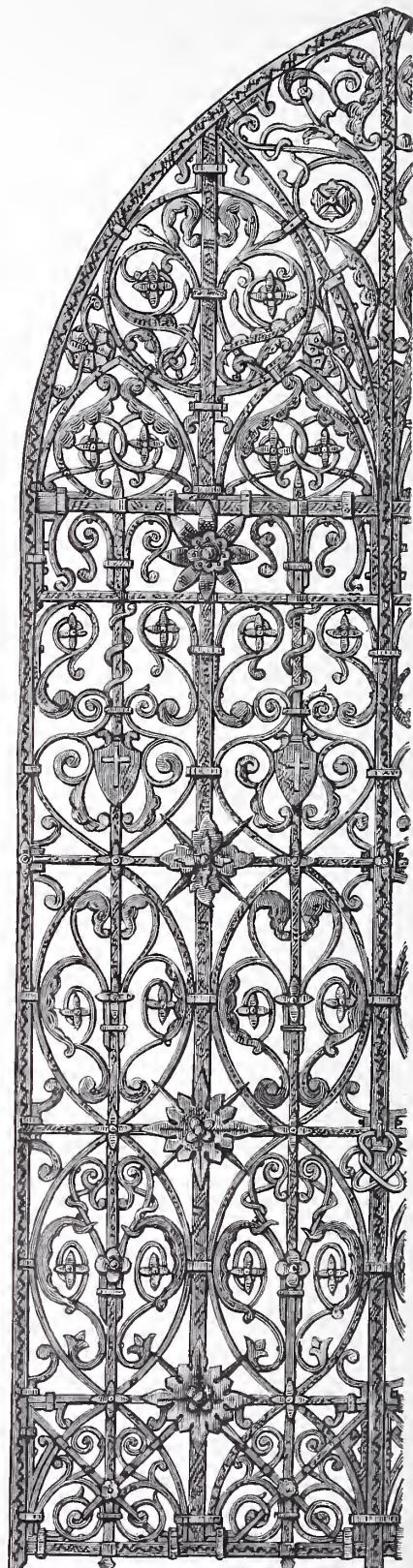
We have before had frequent occasion to allude to the satisfactory advance perceptible in designs furnished for reproduction to our leading hardware manufacturers, and it is gratifying to find the students of the Birmingham School of Art applying themselves to the improvement of the designs of those manufactures for which Birmingham is world-renowned. When we call to mind the many monstrosities of design which at one time emanated from several of our schools of Art, we feel proud of the



results that have been achieved by perseverance and steady application to the strict principles of design; at the same time we must be awake to our present deficiencies, and endeavour, by further application, to eradicate all the present incongruities that exist. Over-ornamentation, and a display of decoration which is entirely superfluous, are often permitted to pass, and many are the designs reproduced which should at the outset be condemned. Art is oftentimes overlaid with ornament, and the skill of the workman directed to that which degrades the work and utterly obliterates, perhaps, a truly useful design. We engrave a design for a Hand Bell by Mr. Jackson, School of Art, Birmingham.

GATES.

Mr. Gething, one of the masters of the Stourbridge School of Art, has submitted to us several tasteful designs for reproduction in wrought iron. Due



attention should be paid to the practical construction of the object in view, and intricate and over-ornamental details avoided, as they conduce neither to the beauty nor strength of the design when reproduced.

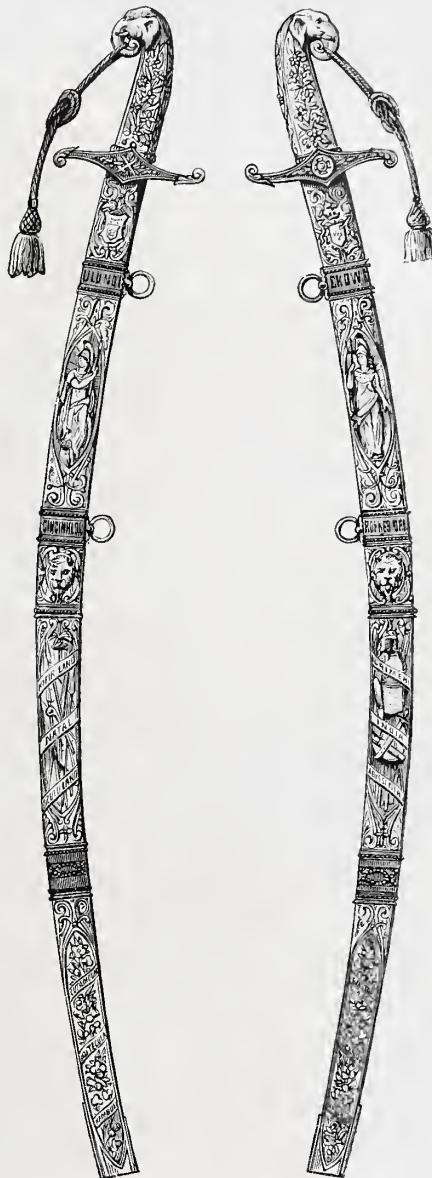
GOLD VASE AND SWORDS.

By kind permission of Messrs. Hunt and Roskell, of New Bond Street, we are enabled to engrave the Ascot Gold Cup, 1880, together with the Presentation Sword of Lord Chelmsford. The Vase is of gold, as its title implies, and is a truly remarkable and excellent piece of workmanship. It is curious to note how the desire for a higher tone of Art is spreading even



to classes where it would least be looked for. Racing cups have, until very lately, echoed the aspirations of the race-course, and desired nothing better than a well-modelled race-horse surmounting a vase whose handles were whips and spurs, and its cover a jockey's cap. But now *nous avons changé tout cela*, and Isonomy, by winning the Gold Cup at Ascot,

enabled Mr. Gretton to become the possessor of an artistic work of great merit in the form of a classic vase, richly chased in relief with the Labours of Hercules, designed by an able artist, Mr. G. A. Carter. It is a real success in Art. Jupiter, the father of Hercules, seated on an eagle and holding the sceptre of authority, surmounts the cup. On the neck of the vase, on one side, an episode of the infancy of Hercules is



depicted, namely, his strangling the serpents sent by Juno for his destruction; whilst on the other the aegis of Minerva with Medusa's head symbolizes the protection which the goddess always extended to the hero. Below, chased in high relief, are the twelve Labours of Hercules. Around the foot a group of boys



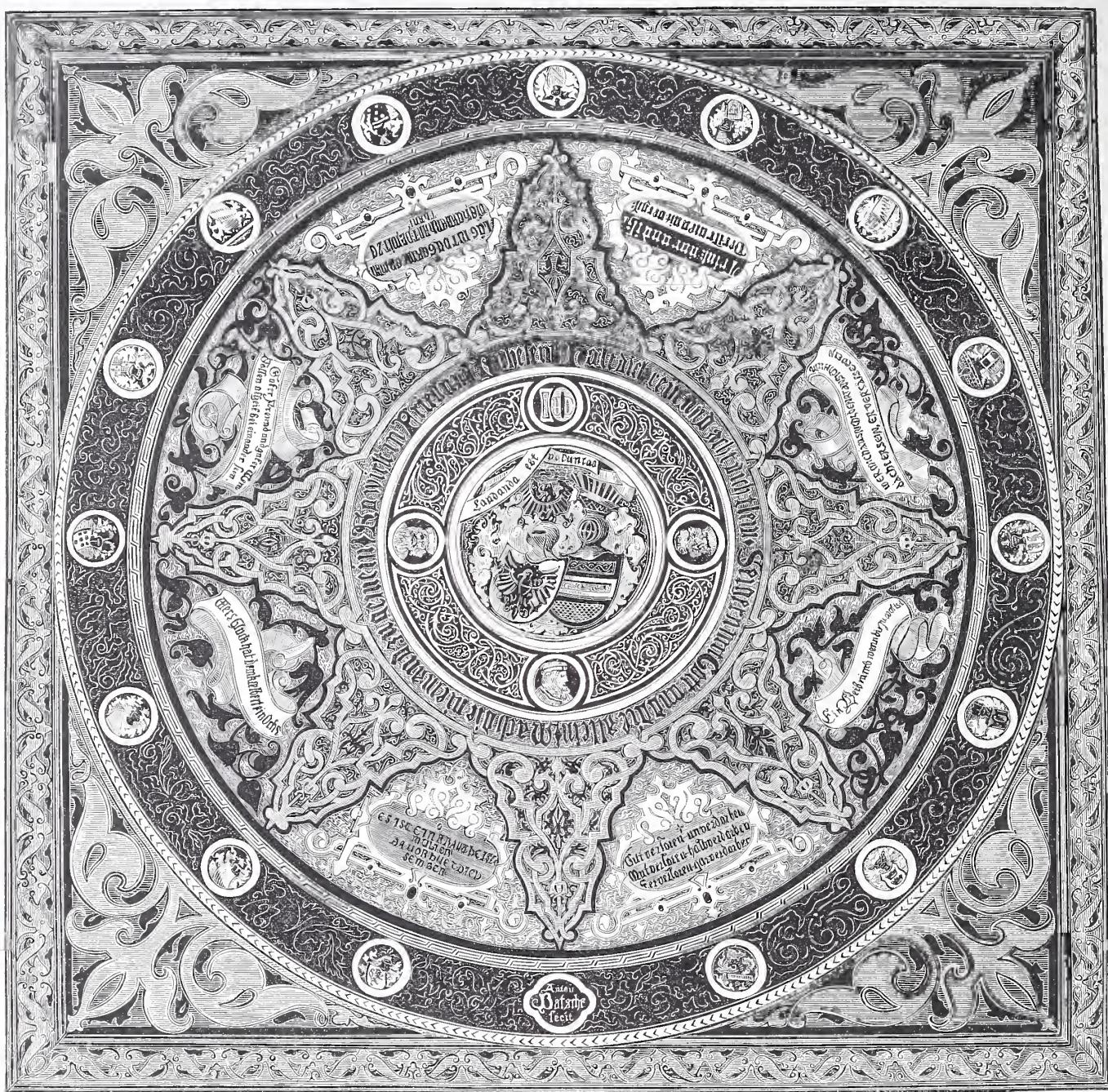
support the attributes of the hero—the lion's skin, the bow and arrows, the shield and sword, and the club. The composition and draughtsmanship of the frieze which surrounds the vase are exceptionally good, and promise well for English Art. General Lord Chelmsford's Sword is another superb piece of workman-

ship. The handle is of African ivory, ornamented with African flowers set with diamonds. The scabbard, of gold, has been thoughtfully treated, and bears the names of the various engagements in which his lordship has taken part. Mr. Thomas Brown is the designer.

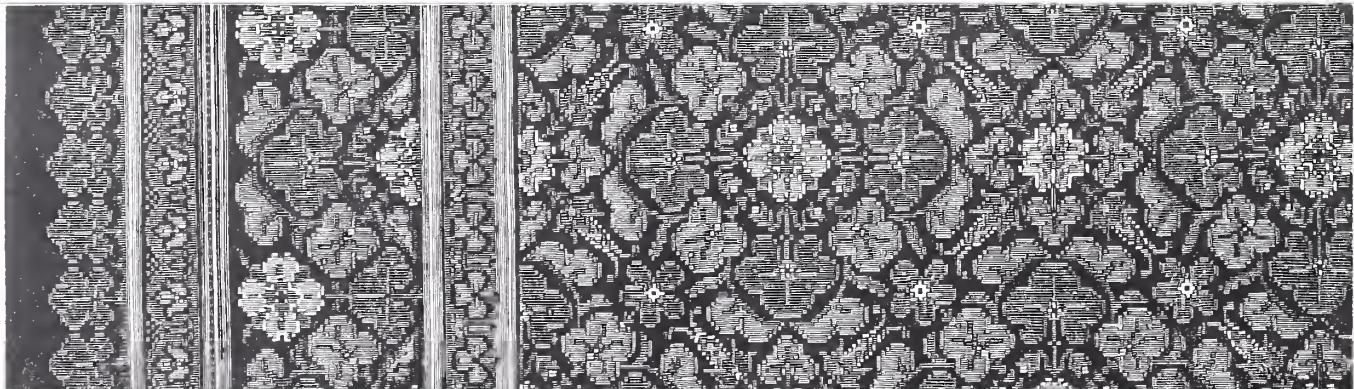
MARBLE TABLE TOP.

Mr. Julius Batsche, son of the eminent artist-engraver of

Vienna, and who is well known as a worker and designer in the highest branches of Art, sends us a charming design for a



richly carved and chastely engraved Marble Table Top, a subject to which he has with success devoted much attention.



BORDER.

The truest principles of design should be employed for the ornamentation of carpets, the primary object being to treat the

whole as a background rather than to call particular attention to the ornament. Mr. Hussey, of Kidderminster, sends us a simple design for a Carpet and Border.

THE OLD SYSTEM OF ART CULTURE AND THE NEW.

THOUGH the public have been "crammed" for the last half-century with the history of Art, they are too apt to overlook the facts and moral of its teaching, and to take it for granted that the present machinery for Art culture—Royal Academies, museums, galleries of ancient Art, and Art schools—were always the means employed for the development of painting, sculpture, and architecture, whereas those institutions are of comparatively recent origin, institutions which had no part in the promotion of the two greatest Art developments, the Grecian and the Italian, but which received their full development, long after the great era of mural painting in Italy had closed, and the "Decadence" had set in. The ancient means, the common-sense means of promoting Art adopted in Greece and Italy, were totally different. The Greeks and the Italians appear to have been better political economists than we; they knew that demand, continuous and ample demand, is the prime mover to all effective production, Art production not excepted; they knew that everything necessary to the progress of Art would supervene on that initiation, fall into its proper place, and assume its due proportions. All the great Art epochs were the outcome of this simple and *natural* system.

We may, perhaps, be attributing unmerited acumen to the Greeks and the Italians for adopting this common-sense proceeding, when it may have been only the result of necessity. For the Greeks had no antiques wherewith to fill museums; the Greeks had to make the Art of sculpture, and the Italians the Art of painting, by slow and progressive steps—as one might say, out of their own heads, their inner consciousness. They made, independently of any collections of former examples, those very Art treasures with which we, at an enormous expense, seek to cram museums and galleries, without any of that modern paraphernalia of Art culture to which such vast importance is now erroneously attached.

But there is no occasion to travel back to mediæval Italy and ancient Greece for examples of the *natural* as opposed to the modern and *artificial* scheme of Art culture; we need not pass beyond these islands in search of apt illustration. Let us commence from the Art history of comparatively recent times, and of this country, and then retrace it into antiquity. What does the early history of English Art, the history of the Gothic period, teach? And that mediæval development of Art, be it recollect, was in its way a very great development, one which might, had it not been arrested, have culminated in something much more perfect. Well, was not that the outcome, the result of a great and continuous demand for ecclesiastical architecture, and all the affiliated arts through several centuries? And did not the Art of that early time grow and prosper without museums, galleries, or Art schools, without any machinery the least resembling our modern means of Art culture? The directors of the Gothic Revival are constantly lamenting that they cannot now get their Art work so well executed as in the early times, and they fall back upon the sentimental notion of "the inspired workman" to account for the excellence of mediæval design and workmanship. It is unfortunate for the staunch upholders of the modern system, that such workmen should only have occurred in the dark ages, which did not boast the costly appliances of to-day. There is, however, a still later illustration of the slight utility of our modern institutions for furthering Art to be found in the annals of this country. Did not Hogarth, Sir Joshua, Gainsborough, Romney, Stothard, Flaxman, &c., become famous before we had either a British Museum or a National Gallery worth speaking of, or even a system of Art schools was thought of? Has either portraiture or sculpture made much progress since then? Has even general taste improved? Many will, perhaps, roundly assert that it has. There is, undoubtedly, a

great deal of very thin "veneer," which passes for such, but it will not bear the slightest scratching without betraying its superficiality. At the beginning of the century there was a movement towards a classic feeling and a taste which, it was predicted, would be further promoted by that *glorius* possession, the Elgin marbles. But what are the real facts? That possession has been utterly powerless to influence, in the aggregate, either artistic or public taste: crowds have passed through that famous room in the British Museum, artists as well as others, only to leave it to turn and to rejoice either in the Gothic Revival, in the Queen Anne style, or in Chinese and Japanese whims. The fallacy which lurks at the root of most of the mischievous measures of either general or technical education is this, viz. that the vitality of knowledge is increased by the multiplication of appliances. Of these appliances, erroneously supposed "aids," modern Art has many more than mediæval or ancient: it has Museums of Antiquities and Galleries of Old Masters, it has engraving and photography, it has chemistry and improved tools, the chisel and the pointing instrument, and yet it lags behind. The more men are supplied with educational "aids," the less likely are they to run alone; these go-carts, instead of effecting what is intended, make men intellectually rickety. It is far wiser not to attempt to do too much for, nor to cram the student with a great variety of knowledge, but to leave him some bracing difficulties in the attainment of information, and reason room for independent inquiry and original view.

In France, for several centuries, there has been a more general encouragement of Art and of artists than elsewhere in Europe, and it is well known with what favourable results. This active public and private encouragement has been sufficiently liberal, extensive, and continuous to permit of the revival of the institution of the atelier and the relation of master and scholar on a scale never adopted in this country. It is a system of Art schooling that must necessarily supervene on an extensive encouragement of the Fine Arts, and one that tends more than any to develop artistic excellence. But to talk of returning to the institution of master and pupil as it existed of old time, and as it, in a measure, now exists in France, in order to promote historical painting in this country, is to misconceive the natural order of things. It might be returned to, but without that larger encouragement, that more extensive and continuous demand for the higher branches of Art, it would never live; it is only such a demand, indeed, that would warrant a recurrence to the system.

Instead of attributing French artistic excellence to that more extensive and continuous demand for works of Art of the highest order, to that natural means of Art development which has always been successful, the public have attributed it to the possession of the splendid Louvre, &c., and under this misapprehension have adopted the fashion of museums, galleries, &c., and with the determination, in their rivalry, to outdo the French in collecting, firmly believing that when they shall have done so they will outstrip France in taste and in Art. The existence of the Louvre with French artistic excellence is but a coincidence. It doubtless contributes to the splendour of Paris, and forms a hive for copyists, and an agreeable lounge for the *dilettanti* of all nations; but that is about all that can be urged as its *raison d'être*.

The modern German school has achieved distinction in an incredibly short space of time, within the lifetime of some of our older painters, not by the institution of museums, galleries, and Art schools, but from the enterprise and prodigal liberality of Ludwig of Bavaria, who caused Munich to be rebuilt and its monumental buildings to be decorated by German painters and sculptors—not decorated in the sense in which Englishmen generally misunderstand the word, as meaning a little ornament scattered about, with an occasional "decorative figure" here and there, but wholesale with the best religious and historical

Art that Cornelius, Schnorr, Hess, Kaulbach, and many others could produce. Do what one will, one cannot make the British public comprehend that the word "decoration," in its ancient sense, did not mean some flimsier kind of painting than the best, affectations of flatness, of outline, &c., but the application of the very finest Art that could be produced to architecture. Most of the existing masterpieces of painting and sculpture are still either portions of, or were designed for, the decoration of grand public edifices.

The early or mediæval German Art development, like the early English, was the result of precisely the same simple means, and of course long before the present system of Art culture was either thought of or was possible.

The Dutch school, too, the school that was the most productive of easel pictures, was also the outcome of the natural system of demand, and not of any means the least resembling the Art educational machinery in vogue in this country. It was the result partly of the demand of the Church for pictorial decoration, but more of that of the burghers for cabinet pictures to hang in their heavy mansions. The tendency of the Dutch school, however, was, at best, to the material, to an Art materiality of the most finished kind, but nevertheless material, for specimens of which we give most exorbitant sums; and although the Dutch painters had no national galleries to refer to, we see how marvellously well they did without them.

And what do we learn from the history of Italian Art? Not that the Fine Arts were developed in Italy by museums, galleries, and Art schools, but by the continuous demand of the Church, her princes, and her wealthy merchants, through several centuries, for mural decorations on the grandest scale. The Italians in the early centuries did not stand still debating whether those decorations would last for ever, or whether her artists were perfect; they took the artists they had, and trusted to a progressive development, and so by a gradual advance they came into the possession of an Angelo, a Raphael, a Da Vinci, &c. They did not always supplant earlier and cruder works with better; they left work of Cimabue and Giotto standing, when painting had attained to a higher degree of excellence. *In the two greatest Art developments Art was devoted to national purposes—to the decoration of public buildings.* The decoration of a public edifice with painting and sculpture forms the best of all Art schools, for it necessitates the adaptation of Art to a great variety of purposes; hence we have those interesting specimens of Italian Fine Art manufactures. Besides, the continuous demand for architectonic decoration on a large scale necessitates recourse to the system of scholarship or pupilage, without which the great masters could not have got through their extensive works in anything like reasonable time. We see this institution of master and scholar growing and increasing with the growth of Italian Art. There was under such a system of Art development no occasion for the Italian Governments to subsidise Art schools; the Art culture, as intrusted to the artists themselves, was equal to any and every demand. It is quite true that the collecting of the remains of ancient Art into museums and galleries may be said to date from the Renaissance, and to have been contemporaneous with the culmination of Italian Art. The Italians, however, had established their artistic excellence before the collecting of antiquities had become a passion, and upon an independent basis; Italian Art had been developed by the natural and common-sense process of demand. There were no "old masters" to collect into galleries for the education of the early Italian artists; and when eventually the Italians did commence collecting antiquities, the sparse fragments of Grecian painting could have had no effect upon the Italian school. Easel pictures, it should be recollect, were the exception rather than the rule in Italy; these were not produced on an extensive scale till the decadence. But Italy, besides affording one of the most striking instances of the efficacy of the old and natural system of Art culture, also furnishes a most remarkable illustration of the fact that the presence of the noblest examples of Art, spread broadcast over a land, is utterly powerless either to develop Art or to civilise. For three cen-

turies the great productions of her artists were distributed lavishly throughout her length and breadth, beyond the dreams of *dilettanti* avarice; Italy was one vast museum; and yet this great legacy was totally inadequate to revive either Art or civilisation. A living Italy had in much less time created the greater part of those treasures. When ancient Rome was embarrassed with the accumulated spoils of Grecian Art she did not herself become artistically renowned; all these had to be overwhelmed in the wrack of centuries in order that Italy might independently achieve a great position and rival the Art of Greece. And yet, in the very face of all this evidence, this teaching of the history of Art, the *dilettanti* Art educators would still overwhelm us with museum upon museum of antiques, and gallery upon gallery of old masters.

Finally, we retrace the history of Art to Greece; and what system of culture was adopted there? Certainly none analogous to our own. There were no museums or galleries, for there were then no antiques or old masters to be collected. The Greeks had to make Art for themselves and for the admiration of posterity without any of those means which are now erroneously supposed to be so all-important. There was a general and continuous demand for a long period throughout Greece for noble painting, sculpture, and architecture: there was a national demand for Art. The different states contended for and offered fabulous sums to enlist artists in their service, and for the possession of any movable and famous works. The whole of the craftsmen in Pericles's time were under the supervision and direction of Phidias; the architects, tapestry workers, &c., and drawing and music, let it be noted, were taught in all the Grecian schools four hundred and fifty years before the Christian era. Were I asked to state succinctly the principle which gave the Greeks their wonderful pre-eminence in Art, I would say, because the tendency of their education was diametrically opposed to our own. Ours consists in the exaggeration of accidental bias; theirs aimed at the development of the proportioned, symmetrical, or unbiassed manhood. What their education aimed to make living men, their sculptors sought to embody in marble, and that was not so difficult when education sought to make the ideal a living fact. Museums of antiquities, galleries of old masters, and lectures upon the history of Art are very interesting, and very well in their way; but the motive, the power, the *primum mobile* of Art encouragement, "demand," should be our first consideration. We ourselves have to make a history of Art rather than to listen to one. In no country has so much been written upon that history, and in no country have its teachings and moral been so persistently ignored. It is just possible that our *artificial* system of Art culture, our attempted forcing process, might have some vitality breathed into it if backed by a liberal and continuous national demand for Art production of the highest kind, more especially for mural painting and ideal sculpture. If it be not unconstitutional to take the Art education of the country into governmental hands, to make grants of public moneys for such purposes, how much more constitutional would it be to adopt the more economic process, and apply such grants in a more direct and effective way, in the ancient common-sense way, and employ artists on the decoration of great public buildings! What an opening does this natural system of Art culture offer to the immensely wealthy to become public benefactors by devoting their riches to the founding and embellishing of magnificent public edifices! They would raise national galleries of the right kind, filled with native work, monuments to themselves and to their country. To that nation who shall be the first to comprehend and to imitate the older and natural system of Art culture may safely be promised the lead in the Fine Arts, and in the manufactures. What an opportunity have America and our great colonies! The two greatest Art epochs, the Italian and the Grecian, were the outcome of that system. Art devoted to national purposes is stimulated to higher effort; private patronage is too capricious, it leads only to *pièces d'occasion*, to disconnected work. It may be with me, as with other advocates of reforms, that, I over-depreciate the existing state of things, and topple over to an opposite extreme; but let the reader judge

whether the evidence adduced gives full sanction to my opinion. After, however, one has so long witnessed measures of Art culture of, at best, secondary, regarded as of primary and exclusive importance, one cannot but pen expressions of a noble rage. How long have the higher aims of Art languished in this country, whilst vast sums have been thrown away in trying how not to do it! What would the English school of painting and sculpture have been, if a tithe of the thousands spent upon an artificial and indirect system had been devoted to the direct and natural system of encouraging Art, and had that series of remarkable competitions at Westminster Hall been followed out to their legitimate ends! There are some who were successful in those competitions who must now keenly feel what a different legacy of work they could have bequeathed to the nation, had they been continuously employed upon important and connected mural works. How many a life work has been marred, cribbed, cabined, and confined for want of a stimulus to grand work! The tendency of Art of late years has been down! down! from mind to matter. It is the presence of thought, of ideas, which exalts Art, otherwise it descends to littleness; to things pretty, and perhaps innocent in themselves, but of no great account; to beauties which are not overlooked by the higher culture, but which are regarded only in relation and in subordination to greater. The rendering of the poetry of thought or the facts of history is humanly of far greater import than the exact imitation of the down of a peach or of every filament in a bird's nest.

Those who have presumed to direct taste and Art in this country, and who insist so strongly on the value of the history

of Art, have not yet learnt from that history that civilisation makes Art, and not Art civilisation, as they will blunderingly have it. It is this leading inversion which makes them place the cart before the horse in most Art matters. They subvert the very system of Art culture adopted by the ancients in the great Art epochs, and fancy Art can be taught by examples. They insist upon trying to cram Art into men instead of seeking to bring it out of them. They would seem to think that any number of Michael Angelos and Raphaels can be made to start with, but they altogether neglect to provide opportunities worthy of such talents. They are constantly placing works of Art before the student for which there is not the slightest demand. They leave the crowds of students they tempt into the profession of Art to the hap-hazard of exhibitions, and to the bizarre tastes of the *nouveaux riches*.

Every great Art epoch then, as we have shown, has been the result of a liberal and continuous "demand," through long periods, upon the genius of many artists, and the greatest of these epochs by the liberal and continuous employment of a succession of painters and sculptors on the decoration of public buildings. Art in this way becomes *monumental*; for a nation's Art, using this word in its widest sense, is its forefront and visage, in whose features its character is indelibly impressed; and as this is either ignoble or exalted will it receive the neglect or the admiration of posterity.

W. CAVE THOMAS.

N.B.—The present paper is an amplification of the views contained in a letter of the writer's which appeared in the *Times*, Sept. 15th, 1880.

ART NOTES.

ART PROGRESS IN BELFAST.—The remark has been frequently made, and with justice, that the rapid growth of the town of Belfast in extent, population, and wealth during the last half-century had left its busy citizens but little time for the cultivation of the Fine Arts. Strangers may admire the splendid warehouses, prosperous industries, and busy docks, but should they inquire for those public Art institutions, such as are possessed by many less important towns, the reply would probably be that there is really nothing worthy of the name. No public effort has yet been made to provide an Art museum and picture gallery for Belfast. Beyond the establishment of a school of Art, which has already done good work, private enterprise has done everything; the town, as a town, nothing. Several industries and professions are, as is well known, extensively carried on, in which Art forms a very considerable element, and in that respect Belfast holds high rank—in the manufacture of linen, damask, and Art metal-work, and, not least, in decorative printing and chromo-lithography. Messrs. Marcus Ward, at the Royal Ulster Works, employ many hundreds of persons, some of the highest talent, originating and reproducing drawings and designs. With regard to Art pure and simple, exhibitions of paintings, organized and conducted by patrons of Art, and for special objects, have been held at rare intervals, but nothing until within the last few years has been attempted on any settled plan commensurate with the importance of the

town. In 1877, to meet the wants of the locality, an Art gallery was erected by the enterprise of a private firm, Messrs. Rodman & Co. Their fourth Autumn Exhibition of Modern Paintings is now open, and contains nearly four hundred examples in oil and water colour of more than average merit. Messrs. Rodman have succeeded in obtaining a collection far above anything that has yet been brought together in Belfast, as most of the works have been received direct from the studios.

THE WINTER EXHIBITION at the Royal Academy will consist of four rooms of pictures by deceased masters, and one of drawings by Flaxman, lent by the University of Oxford, University College, London, and also from the Royal Academy's own library. The deceased masters will be principally selected from Earl Cowper's collection, and from Mrs. Hope's. We believe that the treasures at Panshanger have often been asked for, but their owner was averse to denuding his walls so long as he was in residence there, so that the public will owe their sight of his pictures to his appointment as Lord Lieutenant of Ireland. We understand that the authorities of the parish wherein the approaches to the Academy are situated have, with their usual forethought, selected the time of the opening of the Winter Exhibition for paving Piccadilly.—The Grosvenor Winter Exhibition will consist of drawings by French water-colour painters, and of designs in monochrome by living English artists.

ART PUBLICATIONS.

THE COUNTRY OF THE PASSION PLAY," by L. G. Seguin (London: Strahan & Co.).—Miss Seguin, who is already known by her volumes on Algiers and the Black Forest, has added a third, which, like its predecessors, is a combination of guide-

book, history, and romance. The author's intention was that the book should induce some few out of the many who turn their footsteps to Ober-Ammergau not to make that village the sole goal of their pilgrimage, but rather to continue their ex-

plorations into the very attractive district of which Ammergau is but the entrance; in fact, to choose Partenkirchen rather than Munich as their head-quarters, not only on account of its beauty, but its convenience. Starting with an historical sketch of the country, the reader is next introduced to the people and their customs, of which capital illustrations are given, which cannot be said of those which refer to the Passion Play. To this latter only one-fourth of the book is devoted. It is to be hoped that another year many may be induced to undertake the tour which Miss Seguin so attractively sketches out, namely, through the Bavarian Highlands to the far-famed cities of Munich and Nuremberg. It may easily be accomplished in a month, and would introduce the traveller to most of what is to be seen in Switzerland, and much which cannot be obtained there. In this event they must not go without Miss Seguin's book as their guide.

"THE MINOR ARTS," by Charles G. Leland (London: Macmillan & Co.).—This, the tenth of the Art at Home series, professes to teach in a simple practical manner the following processes:—Porcelain Painting, Leather-work, Wood Carving, Stencilling, Modelling in Clay, Mosaic and *Repoussé* Work. According to the author, an acquisition of any one of these minor arts is delightfully easy; thus we read of wood carving, "Its rudiments may be readily acquired by anybody from a book; it is very little harder to carve a panel in low relief than to trace a pattern on its surface, and after a little practice in panels it is easy to carve in the round." Modelling in clay seems easier still; in fact, "one cannot go wrong." And, further, we are informed that "several of the arts treated in this book can be mastered by the great majority of people in a short time, with the certainty of affording the means of living," this expectation being based apparently on the supposition that "there is a class of educated purchasers rapidly springing up who prefer hand-made work to merely artificial kinds." The fact, however, is overlooked that it is education which will make persons in the future avoid many of the things whose manufacture the author advocates; as, for instance, stencilling, wax fruits, grotesquely painted flints, pipe-stem beads, &c. The book contains many useful and some novel hints, one of the latter being indeed a striking one—namely, that our tramps and gipsies should employ themselves as cheap Art decorators, going about from village to village with stencil plates whereby to ornament the cottages of the labourers.

"PICTURES FROM THE GERMAN FATHERLAND." (The Religious Tract Society. 8s.)—This volume contains in a compact compass an appetising amount of information respecting towns in the Black Forest, Northern Germany, Prague and Munich, the Tyrol, Vienna, and Luther's country. It is profusely illustrated, and, with one or two exceptions, the woodcuts are admirable. We may especially single out those of the Dachstein Range, Binneck, the Finstermünz Pass, Meissen, the Goose Market, Berlin, Hildesheim, Hameln, and Lubeck. The Rev. Samuel Green, to whom the compilation is due, has so arranged it that without losing the object which the Religious Tract Society had in view, he has obtruded nothing which could annoy the most secular-minded of his readers. We can recommend the work as a capital and cheap present.

"ENGLISH LAKE SCENERY." (John Walker & Co.)—This gift-book contains twenty-five views of the Lakes, executed in chromo-lithography in a style superior to what we are usually accustomed to. The distances and the cloud effects in the majority of cases, but especially in those of Elterwater, Derwentwater, Haweswater, and Brotherswater, are rendered in a tender manner. The foregrounds, as a rule, are not so successful, and the composition is at times faulty. Several—Crum-

mockwater, for instance—have all the quaintness and much of the manner of the early English school of aquatint engravers, as displayed in Farrington's views on the Thames. The book will recall to lovers of the Lake district many a happy day spent therein, and will probably also show them how many lovely spots they missed seeing.

"CATALOGUE OF THE NEWCASTLE-UPON-TYNE PUBLIC LIBRARY." Price 1s. "CATALOGUE OF THE BOOKS IN THE JUVENILE LENDING DEPARTMENT OF THE SAME." Price 2d.—Newcastle certainly is pressing its claims for the title of "the most enlightened municipality in England." It has availed itself to such an extent of the "Public Libraries Act" that not only has it a Town Library of twenty thousand volumes for the elder portion of the community, but one of upwards of a thousand volumes for its young ones, the latter composed of literature of a healthy nature which may without scruple be placed by parents in the hands of their children. But in a library where, of necessity, the readers are not permitted to make their selection from the shelves, a readily understandable catalogue is imperative, and this has been furnished to the Newcastle folk through the unwearied energy of its chief librarian, Mr. W. J. Haggerston. He has compiled two separate catalogues for young and old, in one of which no less than eighty thousand references are given. When we remember the Chinese proverb, that "something is learned every time a book is opened," we can apprehend in a small degree the benefit which, by his arduous labours, the compiler has bestowed on the inhabitants of Newcastle.

WE have received a number of Illustrated Children's Christmas books. Regarding them from an Art point of view, "The Necklace of Princess Florimonde," by Mary De Morgan (Macmillan), with illustrations by Walter Crane, is undoubtedly in advance of any others; but then the price is considerable, and within the reach of but few little ones' pockets. For those whose pence are limited we can recommend "The Tiny Natural History Series" (Griffith and Farran). There are some dozen different works to select from, and the majority are illustrated by Harrison Weir, and that is a sufficient guarantee of their excellence. The best of the series appear to be "The Pet Pony" and "Wise Birds." What a different book the *Child's Companion* is from what it was in the days of our childhood, with a dozen small pages a month, and, as a treat, a feeble chromo-lithograph at Christmas; now a handsome volume, with hundreds of illustrations by the best artists, and a meritorious coloured engraving as its title. The same publishers (the Religious Tract Society) issue, this Christmas, several children's books in which the uncoloured illustrations are very good, notably 'Thoughtful Joe,' a tale that every father should get for his boy. In their coloured illustrations they are not so successful. It is needless to say that the *British Workman* (S. W. Partridge & Co.) maintains its predominance over all others of the magazines which appeal to the working classes for excellence of workmanship in its illustrations. The cover, with its picture of the costermonger crying fish, is capitally attractive. It is hard to estimate the good that may be done by the gratuitous circulation of this magazine among coffee-houses attended by the class to which it appeals. Its younger companion, the *Band of Hope Review*, is dedicated to Mr. and Mrs. S. C. Hall, and contains their portraits.

WE have also received some Christmas cards from Messrs. Hildesheimer and Faulkner, which exhibit a considerable advance, both in design and colouring, over those of last year; notably we would mention some flower subjects from Mrs. Duffield's well-known brush, with appropriate verses by the authoress of "John Halifax, Gentleman."

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